

METRIC ANALYSES OF SELECTED MODERN “DANCES” FOR ORGAN

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Introduction

This study focuses on selected organ works characteristic of dance music. Western dance music can be divided into two main categories: the first is intended for dancing, such as ballets; the second is stylized art music derived from the dance. Music of the second category presents certain tempos, articulations, and phrasings that elicit the spirit of the dance. Examples include most movements of Bach's suites, various composers' symphonic minuets, and Chopin's mazurkas.¹ In the twentieth century, a number of dance pieces that belong to the second category have been composed for organ and can be identified as dance works by direct references in the titles and clear evocation of dance rhythms in the pieces themselves. The organ, having access to a pedal keyboard, is readily amenable to the dance idiom because the pedal can be used consistently as a bass voice, enhancing the kinetic energy associated with this voice in dance.

This study has two primary goals: the first is to draw attention to the extent of the modern organ literature that includes dance movements; the second is to examine the rhythmic structure in works selected from the modern organ literature, utilizing the tools of hypermetric and grouping analysis, to show how these works emulate the regularity often associated with dance music. *Dance music* can be defined as music that "usually implies strong pulses and rhythmic patterns that are organized into repeated metric groupings."² Another important factor in dance music is the relationship between bilateralism suggested in the music and the symmetry of the body. According to William Nathan Rothstein, "the bilateral structure of the body is especially relevant to the dance

¹ *New Grove Dictionary of Music and Musicians*, s.v. "Dance."

² *New Grove Dictionary of Music and Musicians*, s.v. "Dance."

and it is no coincidence that duple organization specifically, duple hypermeter became prevalent in dance music long before it was adopted more generally.”³ Hypermetric analysis will at times be used to show both the periodicity of metric structure and the bilateral symmetry in the selected works; at other times, when the rhythmic structure is more complex and hypermeter cannot be applied, grouping methods will be used to show symmetries that exist but may not be as readily apparent.

The notion that there are hypermetric structures in tonal music composed in the Baroque and Romantic periods is generally accepted. This document shows that regular hypermetric structures and grouping structures emphasizing symmetry also exist in the selected modern dance works for organ, despite their rhythmic complexities. It is the author’s assumption that these intrinsic symmetries reflect the nature of the works themselves being associated with the dance music genre. It is the intent that this study will be useful to performers and listeners of these works in clarifying a regularity of pattern that occurs in them.

Another prominent feature of these works is the driving eighth-note pulsing reminiscent of the primitivist directions in works such as the *Rite of Spring*. Often this eighth-note pulsing does not group into regular metric units, causing disruptions in the metrical flow. Although this is not a characteristic of conventional dance rhythms inherent in pieces such as the Bach suites cited above, these disruptions in the works under study are either passing features, creating a sense of irony, or patterns that give a unique shape to the form of the composition.

³ William Nathan Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989), 34.

This document consists of two main parts. The first part is a selective survey of modern dances for organ. This includes a biography for each composer and an overview of the rhythmic characteristics of each piece that contribute to a sense of the dance. The second part, which is the main part of this document, contains in-depth metric and group analyses of selected dance pieces. The works analyzed in this document were selected for their differences in rhythmic and metric construction. The first work, “The Primitives” from *Five Dances for Organ* by Calvin Hampton, involves constantly shifting meters. The second work, “Jig for the Feet (Totentanz)” from *Organbook III* by William Albright, features a more conventional approach to the dance, utilizing the characteristic rhythm of the gigue with some grouping irregularities at the phrase level. The third work, “Finale—The Offering” from *Organbook III* by William Albright, features a complex superimposition of metric layers. Finally, to offer a complete overview of this subject, the appendix at the end lists fifty one organ dances composed in the twentieth and twenty-first centuries. It is organized in alphabetical order by the composer’s last name and includes biographical information, titles of works, and publishers. These works were chosen based on their explicit association with the dance as expressed in their titles. In some cases, these works are actual dances, such as the “Rumba”; in other cases, they are stylized dances, like the “Sicilienne.”

The purpose of this study is to relate a deeper understanding of both local and background metrical and grouping structures in the works under study. The complexity of rhythmic and metrical organization and the superimposition of rhythmic layers sometimes challenge the perception of the patterns that give structure to these pieces and characterize them as dances. By analyzing these works rhythmically, the revelation of a

hierarchy of rhythmic emphasis will establish key points at which the performer can make decisions related to phrasing and goal orientation and bring out the dance qualities of these works where they arise. With the exception of one dance movement by Duruflé (“Sicilienne” from *Suite*), which was examined in a dissertation entitled “Larger Metric Structures in Two Organ Works of Maurice Duruflé” (Rubis 1991), no organ dances have been subjected to an in-depth metric analysis. One additional work, a thesis by Elaine Evans Walters entitled “Everyone Dance: An Analysis of Calvin Hampton’s Five Dances for Organ” (2005), addresses issues of symmetry and rhythm, but not in the detail the present study pursues.⁴

The sources for this study include published scores of modern dances for organ, several dissertations focusing on selected composers, and numerous music theory articles and books about rhythm and meter. The primary source on rhythm and meter for this study is *A Generative Theory of Tonal Music (GTTM)* by Fred Lerdahl and Ray Jackendoff (1983). This book presents an analytical approach that systematizes key elements that affect how music is perceived intuitively. This approach involves a set of “well-formedness rules” and “preference rules” for grouping and metrical structure, in which brackets and dots are used as a kind of graphing system to reveal formal and metrical hierarchy. Although this source is primarily intended to build a rationale around the ways the “experienced listener”⁵ perceives metrical and grouping structures in Western tonal music, *GTTM*’s rules are flexible enough that they can be adapted to other situations. There is precedent in this in a work by Gretchen Horlacher titled “Metric

⁴ Elaine Evans Walters, “Everyone Dance: An Analysis of Calvin Hampton’s Five Dances for Organ” (D. M. thesis, Rice University), 39–55.

⁵ Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), 3.

Irregularity in *Les Noces*: The Problem of Periodicity” (1995). Horlacher asserts that despite surface irregularities at the beat and measure level in a particular passage of *Les Noces*, the motivic structure can define a sense of periodicity through parallel associations that ultimately guide the listener’s experience to one of reinterpretation of the metric structure.⁶ As this study relates to modern dance idioms, which assume a certain level of repeated grouping patterns resulting in regularity and at the same time containing surface irregularities, Lerdahl and Jackendoff’s method of analysis with flexibility of the sort found in Horlacher’s study is an ideal approach.

Krebs’s book *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (2003) and article “Robert Schumann’s Metrical Revisions” (1997) are additional sources for this study. They develop the concepts of metrical consonance and dissonance by subdividing the categories into levels of consonance and dissonance in various ways. These concepts will be further expounded upon in the methodology. As pertains to this study, this source is applied to passages that contain complex rhythmic superimpositions. By applying Krebs’s methods, juxtapositions of metrical consonances and dissonances can be identified that are useful in suggesting points of emphasis as indicators of metrical beats.

Dance music of all ages has suggested a regularity of pulse necessary for the physical act of moving the body in harmony with the music. This regularity of pulse is inherent even in the more rhythmically complex works of the past century, although it is more difficult to find this regularity on the surface because of extensive metrical changes and regroupings. Through extensive metrical analysis, this study, by revealing the

⁶ Gretchen Horlacher, “Metric Irregularity in *Les Noces*: The Problem of Periodicity,” *Journal of Music Theory* 39, no. 2 (1995): 299.

rhythmic patterns inherent in dance music, provides insight into the interpretation of these modern dance works.

Chapter 1

Methodology

The primary analytical techniques utilized in this study come from Fred Lerdahl's and Ray Jackendoff's, *Generative Theory of Tonal Music (GTTM)*. As the authors describe, their analytical approach seeks "to specify a structural description for any tonal piece; that is, the structure that the experienced listener infers in his hearing of the piece."⁷ This system, as implied in the citation, is built around the study of tonally conceived music and the processes by which the "experienced listener" perceives hierarchy in a more or less intuitive way.

In approaching how the listener organizes a musical experience, the authors of *GTTM* have divided the experience into four categories to separate the mental processes involved so as to analyze each process individually and show how they interrelate. These processes are group structure, metrical structure, time spans, and prolongations. This document uses *GTTM*'s grouping and metrical analysis exclusively, as these are the most useful in exploring the rhythms that characterize dance music.

Grouping structure deals primarily with the ways in which the listener interprets the organization of musical units in terms of motives, themes, phrases, periods, theme groups, sections, and the piece itself.⁸ Metrical structure, in contrast, is perceived on the levels of pulse through one or two levels of hypermeter⁹ and relates to the experience of

⁷ Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), 6.

⁸ *Ibid.*, 12.

⁹ *Ibid.*, 21.

beat hierarchy, consisting of a regular pattern of strong and weak beats. More simply put, “The conductor waves his baton and the listener taps his foot at a particular level of beats.”¹⁰

The basis of Lerdahl and Jackendoff’s analytical technique is two sets of rules: “well-formedness rules” and “preference rules” for grouping and metrical structure. They define the work of these two types thus:

well-formedness rules . . . specify the possible structural descriptions, and preference rules . . . designate out of the possible structural descriptions those that correspond to experienced listeners’ hearing of any particular piece.¹¹

Among the fourteen rules for metrical structure, five are particularly relevant to this study in helping to illuminate the dancelike characteristics in the selected works. MWFR (Metrical Well-Formedness Rules) 3 and 4 state the conditions for the determination of beat, which is the essential element of dance. Beats are essentially defined by these rules as equally spaced throughout (MWFR 4), where the hierarchically strong beats are spaced two or three beats apart (MWFR 3). The notion of what is “equally spaced” is a topic of debate in the music analyzed in this thesis and will receive special treatment. The preference rules that are invoked to detect the beat structure in these works are MPR (Metrical Preference Rule) 1, MPR 4, and MPR 5. MPR 1 states that parallel passages should preferably receive a parallel metrical structure.¹² This MPR is particularly useful in this study for defining regular patterns of beats at larger levels of analysis when the smaller levels contain inconsistencies such as changes of meter. MPRs 4 and 5 prefer the coincidence of strong beats with some type of emphasis. In the case of MPR 4, this

¹⁰ Ibid., 12.

¹¹ Ibid., 9.

¹² Ibid., 75.

emphasis is a stressed beat, such as an accent or sforzando, and in the case of MPR 5, the emphasis is a relatively long event, such as the duration of a pitch, dynamic, or pattern of articulation. Because “strong beats” in this music are not always necessarily defined by the surface metrical structure, MPR 4 and MPR 5 are helpful in reinforcing decisions relating to beat hierarchy.

In addition, *GTTM*'s grouping rules GPR (Grouping Preference Rule) 5 and 6 play an important role in this thesis in helping to identify periodic patterns in the musical material itself, which in turn helps to support metrical analyses at higher levels that embody the essential characteristics of dance. Specifically stated, GPR5 “prefer(s) grouping analyses that most closely approach the ideal subdivision of groups into two parts of equal length,”¹³ and GPR 6 states that “where segments of the music can be construed as parallel, they preferably form parallel parts of groups.”¹⁴ Given that both rules prefer grouping structures that support repeated patterns of equal length, they naturally lend themselves well to identifying elements in the music that exhibit dance characteristics.

The purpose of applying this analytical technique to the selected works in this study, modern dances for organ, is to show that the basic characteristics of dance music, as cited in the introduction (“strong pulses and rhythmic patterns that are organized into repeated metric groupings”)¹⁵ are inherent in the rhythmic structure of these works. Despite the fact that these modern works are more complex rhythmically and metrically than most works from the tonal era, this method of analysis, when applied appropriately

¹³ *Ibid.*, 49.

¹⁴ *Ibid.*, 51.

¹⁵ *New Grove Dictionary of Music and Musicians*, s.v. “Dance.”

and occasionally with minor modifications, helps reveal the levels of organization where the rhythmic structure is more patterned. The use of this method to support the analysis of music outside the common tonal practice period is supported by the authors themselves, as well as by the study by Horlacher cited in the introduction. Lerdahl and Jackendoff state, “As we develop our rules of grammar, we often attempt to distinguish those aspects of the rules that are peculiar to classical Western tonal music from those aspects that are applicable to a wide range of music idioms. Thus many parts of the theory can be tested in terms of musical idioms other than the one we are primarily concerned with here.”¹⁶

In some cases, *GTTM*'s rules can be applied directly, as certain elements of these works, such as the characteristic gigue rhythm in *Totentanz* by Anton Heiller, are derivative of more classical approaches to rhythmic structure. There are instances, however, where modifications to these rules must be applied to accommodate irregular rhythmic and metric structures that are more characteristic of a modern rhythmic vocabulary. The following are examples of instances where modifications to the well-formedness and preference rules for metrical structure were necessary. Included in these examples are the justifications for these modifications.

¹⁶ Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), xiii.

Example 1.1
Heiller, *Tanz-Toccata*: mm. 63–70

The musical score consists of two systems of three staves each (treble, middle, and bass). The first system covers measures 63 to 66, and the second system covers measures 67 to 70. The piano part is written in the treble and bass staves, while the middle staff contains a bass line. The tempo is marked 'poco f' and 'sempre un poco staccato'. The meter alternates between 3/8 and 5/16. Vertical dots and circles are placed below the staves to indicate metric beats.

In this example, the meter alternates between 3/8 and 5/16 and hence, metric beats at the measure level are irregular and do not follow *GTTM*'s specification that beats must be evenly spaced throughout (MWFR 4).¹⁷ However, the perception of metric beats is predicated on the notion of predictability so that listeners might be able “tap their foot” in rhythm to the music. Given the predictable pattern of alternating 3/8 and 5/16 measures, it can be argued that the metric beat is present, albeit irregular. In addition, the difference of one-sixteenth note between the 3/8 and the 5/16 measures hardly disrupts one's sense of metric beat, since the time spans of each measure at the given tempo (quarter=120) are nearly identical.

¹⁷ Ibid., 69.

At the two-measure level, the hypermetric beats are indeed regular, given that each two-measure unit consists of five eighth-notes plus one sixteenth-note. Furthermore, *GTTM*'s MPR 1 states “where two or more groups or parts of groups can be construed as parallel, they preferably receive parallel metrical structure”—which supports the notion that these two-measure units are felt as a series of weak and strong beats, despite the fact that they contain an irrational number of eighth-notes ($5\frac{1}{2}$).

Example 1.2

Albright, “Jig for the Feet” from *Organ book III*: mm. 53-63

The musical score for Example 1.2 consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *mp*. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes with a dynamic marking of *mf*. The tempo/mood is indicated as *sinister, misterioso*. A bracket below the lower staff spans measures 53-62 and is labeled '10', and another bracket spans measures 63-72 and is labeled '12'.

In the example above, “Jig for the Feet” by William Albright, it is obvious that there is a regular metric beat at the dotted quarter and measure level due to the consistent use of 6/8 throughout, as well as pitch patterns that reinforce this metric interpretation. For example, the notes at the dotted quarter-note level are registrally displaced from the other notes, which function as a pedal point on C3. The notes at the measure level are distinguished by the fact that they include pitches other than C and are reinforced by the upper manual. At the next level, it becomes apparent that there are irregularities in the metric structure because there is no evidence supporting a strong beat/weak beat relationship, and hence, it becomes impossible to establish a continuous hypermetric beat. The only rhythmic /metric evidence that suggests emphasis in this passage is the rearticulation of the phrase after the eighth-rests occurring at the ends of measures 57 and 63. Given that these phrases are large and unequal in length, metrical analysis does not serve in describing

what is happening here musically, and a grouping approach seems more appropriate.

Even of tonal music, *GTTM* argues that:

At the smallest levels, metrical structure is responsible for most factors of segmentation; at the largest levels, grouping structure bears all the weight of segmentation. In between lies a transitional zone in which grouping gradually takes over responsibility from metrical structure, as units of organization become larger and as metrical intuitions become more attenuated because of the long time intervals between beats. It is in this zone of musical organization that metrical irregularities appear in tonal music. In this transitional zone one hears metrical structure, but parallelism among groups of irregular length often forces metrical structures into irregularity above the measure level.¹⁸

Lerdahl and Jackendoff suggest that this “zone” comes most often one to three levels above the measure level for tonal music. Because of the rhythmic innovations since the common-practice period and the tendency for modern works to make use of these innovations, it is only natural to expect that a broader rhythmic vocabulary needs to be accommodated. Given this, it can certainly be argued that for passages in these modern works where there is a greater degree of inconsistency in metric hierarchy, an emphasis on a grouping approach after the measure level is at times appropriate.

A second analytical approach, developed by Harald M. Krebs, will be used to analyze areas of complex rhythmic superimposition in the selected dances for organ. Krebs’s concepts of metrical consonance and dissonance will be used in these passages to aid in making choices regarding placement of metrical beats. To show its relevance to this study, some crucial concepts need to be clarified.

Krebs defines some simple terms before introducing his main concepts. These terms are *pulse level* and *interpretive level*. The pulse level is the fastest level. The interpretive level is slower and imposes a metrical interpretation on the pulse level. The

¹⁸ Ibid., 99.

number of pulses that elapse from one attack of an interpretive level to the next is referred to as the “cardinality” of that level.¹⁹

In Example 1.3, the pulse level equals the quarter-note. Thus, the cardinality of the first interpretive level is 2, and that of the second interpretive level is 3. Krebs calls these interpretive levels 2-level and 3-level, respectively.

Example 1.3: Pulse level and interpretive levels



Krebs states that metrical consonance “arises from the combination of at least two levels such that each attack of every interpretive level in the collection coincides with an attack of every faster level... a state of consonance, exists as long as the cardinality of each level is a multiple of the cardinality of each slower level.”²⁰ The term “primary consonance” is used by Krebs to denote the “consonance numerically represented by the time signature”.²¹

¹⁹ Harald M. Krebs, “Some Extensions of the Concepts of Metrical Consonance and Dissonance,” *Journal of Music Theory* 31, no. 1 (1987), 101.

²⁰ *Ibid.* 103.

²¹ *Ibid.* 105.

Example 1.4: Metrical Consonance
Hampton, “the Primitives” from *Five Dances*: mm. 55–56

Krebs stipulates that for there to be a metrical dissonance, there must be the “presence of at least three levels—a pulse level and at least two interpretive levels that provide conflicting groupings.”²² If two interpretive levels have different cardinalities, it is referred to as a “grouping” dissonance,²³ and if two interpretive levels have same cardinalities, it is referred to as a “displacement” dissonance.

Example 1.5: Grouping dissonance
Hampton, “The Primitive” from *Five Dances*: mm. 74–75

²² Ibid., 103.

²³ Harald M. Krebs, “Robert Schumann’s Metrical Revision,” *Music Theory Spectrum* 19, no. 1 (1997), 37.

Example 1.6: Displacement dissonance
 Albright, “Finale—The Offering”: mm. 44-46

The musical score consists of two systems. The first system has a treble clef staff and a bass clef staff. The treble staff contains a melodic line with accents and a '6' above it. The bass staff contains a melodic line with accents and a '6' above it. A dashed line above the treble staff is labeled 'accel-'. The second system has a bass clef staff with a melodic line with accents and a '6' above it. The score is divided into three measures, each with a '6' above it.

In this study, the juxtaposition of metrical consonances and metrical dissonances is used to determine areas of relative emphasis or “stress.” This concept is then connected to *GTTM*’s MPR 4, which states a preference for metrical structures that favor the coincidence of stressed beats and strong beats,²⁴ ultimately to determine where metrical beats are placed.

²⁴ Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), 79.

Chapter 2

Selective Survey of Modern “Dances” for Organ

Among the sixty dance pieces cited in the appendix, four receive attention in this chapter. These pieces were chosen for the vastly different ways in which they treat the dance idiom. A short composer’s biography begins each entry in this survey, followed by a concise analysis of the piece under study, showing its distinct approach to the dance.

Dance no. 4, by Philip Glass

Philip Glass (b. 1937) studied at the University of Chicago and at the Juilliard School. His teachers included Vincent Persichetti, Darius Milhaud, and Nadia Boulanger. Philip Glass is a pioneer of minimalism, who forged his new style with influences from Indian and North African musics. He is known for the Philip Glass Ensemble, a highly acclaimed performing group, which consists mainly of woodwinds, voices, percussion, and synthesizers, and is dedicated to the performance of his work.

Dance no. 4 for organ was originally part of a larger suite of pieces titled *Dance*. This work was written in collaboration with choreographer Lucinda Childs and the artist Sol LeWitt. It consists of three main ideas that are juxtaposed and developed in a manner that produces what can be described as a kaleidoscopic form, which continually unfolds to the end. The first musical idea is an arpeggiated A-major chord (usually over an E in the bass), which serves as a kind of refrain throughout the piece. The second idea utilizes a pitch cell containing the notes B, C#, D, F#, and A, and receives the most thorough

development in terms of rhythm and grouping structure. The third idea is a four-measure group, which arpeggiates four chords in a descending-fifths pattern.

The first idea remains essentially unchanged throughout the piece, gives it the function of a refrain. The second idea appears first in m. 4 and serves as a formal demarcation of what can be referred to as patterns of development. With each new pattern, this idea is presented in a slightly different form, where it is reinterpreted rhythmically (via a change of meter, the regrouping of notes via articulation and rebarring, or changing measure lengths) and combined or recombined with previous versions of itself to produce a constantly unfolding spectrum of possibilities. The example below shows the initial form of this idea, which is simply a 4/4 pattern of sixteenth notes with a syncopated pedal, and an example of the development of this idea as described above. Since the isolated patterns tend to repeat for a number of bars, each pattern is notated once and accompanied by a measure range over which it repeats.

Example 2.1

Glass, *Dance no. 4*: mm. 4–6 (“second idea”) and its development

The musical notation for Example 2.1 is presented in three systems. Each system consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The key signature is one sharp (F#). The first system shows the initial form of the 'second idea', which is a 4/4 pattern of sixteenth notes with a syncopated pedal. The second system shows the development of this idea, and the third system shows further development.

As can be seen in mm. 110-121, Glass's primary means of development involves a regrouping of layers within the pattern. In mm. 113-116 for example, Glass takes the even sixteenth-note pattern in the manuals from mm. 110-112 and regroups them into patterns of three. This creates two interpretive levels; the first level (in the manuals) constitutes a cardinality of 3 (3-level) and the second level (in the pedal) constitutes a cardinality of 4 (4-level). Similarly, mm. 118-121 consist of a 3-level (RH manual and pedal) and a 4-level (LH manual). The combination of these two interpretive levels creates a grouping dissonance that brings a much needed sense of metric tension and progress to this work that is dominated by long stretches of rhythmic and harmonic stasis.

The third idea more or less signals the end of each pattern and appears in its original form through much of the piece. Eventually, this idea receives some development, including a change of meter and an extension of four bars, which brings the circle of fifths pattern to rest on an A-major chord (i.e., the refrain idea). This material is used exclusively, along with the refrain material, in forming the coda.

Example 2.2
Glass, *Dance no. 4*: mm. 14–17 (“third idea”)

In the span of the entire work, there is hardly any material that could be described as thematic or melodic in the traditional sense. This is music that operates on a truly visceral plane, relying on pulse to drive the listening experience in the absence of musical phrases. Due to this lack of phrase boundaries, the notion of analyzing hypermeter seems to be an exercise in futility, since this practice is designed for works that cumulatively build phrases into larger sections. However, every measure of this piece, regardless of the meter, can be divided evenly into two equal parts reflecting the bilateral nature of the dance. This seems obvious enough looking at the first measures of the piece, where the meter is 4/4 and consists of even divisions of the beat, but the bilaterality becomes even more striking when one considers that even the music in the odd meters, such as 3/4 and 5/4, is also written in such a way that it evenly divides these measures into two equal parts.

Example. 2.3
Glass, *Dance no.4*: mm. 26 (3/4) and 150 (5/4)

The technique of regrouping a common subdivision, in this case the sixteenth-note, to suggest a different meter and ultimately a different tempo is often associated with the term *metric modulation* or *temporal modulation*, as Elliot Carter, with whom the term is often associated, preferred to call it.

Dance no. 4 is a somewhat modern approach to the concept of dance in its regrouping of subdivisions to suggest tempo changes; however, this dance still operates at the fundamental level of symmetrical design, which seems to inform composers writing for the movements of the human body.

Tanz-Toccata by Anton Heiller

Anton Heiller (1923–1979), a Viennese organist, harpsichordist, composer, and conductor, was organist at the Stephansdom (St. Stephen's Cathedral) in Vienna. He studied under Bruno Seidhofer (piano, organ, harpsichord) and Friedrich Reidinger

(music theory and composition) at the Vienna Music Academy, where he taught from 1945 until his death. He was a renowned recitalist and toured worldwide. He is known for his recordings on the Fisk organ in the Memorial Church at Harvard, where he mainly recorded Bach, Hindemith, and his own works. He composed organ works that are technically demanding and full of rhythmic invention and improvisatory elements, and even venture occasionally into serial techniques.

As the title of the piece suggests, *Tanz Toccata* (1970) contains elements of both dance and toccata. This work is rhythmically and metrically complex, containing mixed meters, compound beat divisions, and tempo changes. Despite these complexities, the majority of this work exhibits metric regularity and a tendency toward bilateral structures at higher levels of analysis. In example 2.4, Heiller subdivides the beat into groups of five sixteenth-notes. The subtactus in this example is irregular in its alternation of three sixteenth-notes and two sixteenth-notes. This pattern is defined by the emphasis' in the LH manual and pedal voice as well as by the pattern in the RH manual, which consists of three repeated notes followed by two moving notes. Despite this irregular subtactus, the tactus itself is evenly spaced at the quarter-note level. After the tactus level, the higher levels are similarly evenly spaced contributing overall to a sense of metric regularity.

Example 2.4
Heiller, *Tanz Toccata*: mm. 85–92

In example 2.5, there is the complication of mixed meters that creates irregularity at the tactus and measure levels of analysis. With the tactus as the eighth-note, there is an irregularity at the end of the 5/16 measures where the last beat is a sixteenth-note rather than an eighth-note. Furthermore, the hypermetric beat, which would ideally occur every three eighth-notes, is shortened in the 5/16 measures by a sixteenth-note creating an irregular metric beat. Despite this irregularity, there is a regular occurrence of pattern, five eighth-notes plus one sixteenth-note, which can ultimately be interpreted as a hypermetrical beat according to *GTTM*'s MPR 1 (Parallelism).²⁵ According to this

²⁵ Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), 75.

preference rule, there is hypermetrical regularity every two measures at a lower level and every four measures at a higher level. Although considering five-and-a-half eighth-notes as one hypermetrical beat is contrary to *GTTM*'s MWFR (Metrical Well-Formedness rule) 3: (“At each metrical level, strong beats are spaced either two or three beats apart.”²⁶), the presence of a regularly recurring rhythmic pattern that establishes a predictable sense of beat on a higher rhythmic level justifies this modification of the rule. In essence, this passage could be felt as a 6/8 meter with a short last beat, much akin to the classic “gigue” rhythm.

Example 2.5

Heiller, *Tanz Toccata*: mm. 63–70

The image displays a musical score for Heiller's *Tanz Toccata*, measures 63–70. The score is presented in two systems, each with a piano part and a corresponding rhythmic diagram below it.

System 1 (Measures 63–66):

- Measure 63:** Treble clef, 3/8 time. Notes: G4, A4, B4. Bass clef: G3, A3, B3. Dynamics: *poco f*, *sempre un poco staccato*.
- Measure 64:** Treble clef, 5/16 time. Notes: G4, A4, B4, C5. Bass clef: G3, A3, B3, C4.
- Measure 65:** Treble clef, 3/8 time. Notes: G4, A4, B4. Bass clef: G3, A3, B3.
- Measure 66:** Treble clef, 5/16 time. Notes: G4, A4, B4, C5. Bass clef: G3, A3, B3, C4.

System 2 (Measures 67–70):

- Measure 67:** Treble clef, 3/8 time. Notes: G4, A4, B4. Bass clef: G3, A3, B3.
- Measure 68:** Treble clef, 5/16 time. Notes: G4, A4, B4, C5. Bass clef: G3, A3, B3, C4.
- Measure 69:** Treble clef, 3/8 time. Notes: G4, A4, B4. Bass clef: G3, A3, B3.
- Measure 70:** Treble clef, 5/16 time. Notes: G4, A4, B4, C5. Bass clef: G3, A3, B3, C4.

The rhythmic diagrams below the piano parts use vertical lines to indicate the timing of notes and rests. Some notes are marked with a dot (•) or a circled dot (◦) to indicate specific rhythmic features.

²⁶ Ibid., 69.

Toccata Alla Rumba by Peter Planyvsky

Peter Planyavsky was born in Vienna in 1947 and was a student of Anton Heiller at the Akademie in Vienna. He served as a music director at St. Stephen's Cathedral from 1969 to 2004. As an educator, he served as Professor for Organ and Improvisation at the University for Music and Drama in Vienna beginning in 1980. He is known for his improvisations, and he is an internationally active recitalist and lecturer. He has recorded the complete organ works of Mendelssohn. His compositions are mainly focused on the sacred genres, and he has written works for choir, organ, and orchestra as well.

Planyavsky *Toccata alla Rumba* (1971), despite being a secular work, contains a hymn tune (*Nun danket all und bringet Ehr*, by Jonathan Cruger) in its middle section. This work emulates the rumba, a popular Afro-Cuban dance, and combines it with a toccata-like approach, which distances it somewhat from the original feel of the rumba, a more moderate-tempo dance. It is kind of peculiar and even a bit humorous to find a hymn tune, which adheres strictly to the beats, plopped down in the middle of this syncopated Afro-Cuban dance most often associated with celebrations or parties. The piece is in three sections (ABA) with a coda. The A section contains two contrasting parts. The first part (mm. 1-12) consists of massive chords with a pedal bass that answers the rhythm of these chords. The second part (mm. 13-48) presents the basic rumba rhythm via scalar passages in eighth-notes grouped 3+3+2 underscored by the pedal, which reinforces this grouping. The B section begins with the rumba rhythm and proceeds to develop this material. Near the end of this section, the massive chords return, albeit in a different form. The final A section is a carbon copy of the first, with the exception that it does not repeat. The piece concludes with a short coda, wherein the

rumba rhythm is subjected to a descending passage of arpeggiated diminished chords ending on the massive chords that began the work.

Rhythmically speaking, this piece exhibits regularity of metric beat at the measure level and hypermetric beat at the two-measure level. One could even say there is regularity at the tactus level in the first two measures (mm.13-14) that begin the second part of the A section where quarter notes on the first and fourth beats of the measure constitute a primary metrical consonance (2+2+2+2) within the 8/8 time signature. Since part 2 of the A section begins in this way, the ensuing rumba rhythm (3+3+2) beginning in m. 15 is perceived as the kind of syncopation known as “grouping dissonance” and lends a sense of energy and momentum with respect to the previous metrical consonance.

At this point, however, the tactus is irregular, consisting of two dotted quarter-notes and one quarter-note (3+3+2). Despite this irregularity, the 3+3+2 grouping remains consistent over several bars and hence establishes a sense of regularity at the measure level, creating a regular metric beat every eight eighth-notes. Likewise, the regular hypermetric beat occurs at the next higher levels because of the repetition of the rhythm, thus producing pairs of hypermetric beats.

Example 2.6
 Planyavsky, *Toccata alla Rumba*: mm. 13–20

The musical score for Example 2.6, Planyavsky's *Toccata alla Rumba*, measures 13–20, is presented in two systems. The first system (measures 13–16) shows a treble clef with a whole rest and a bass clef with a melodic line of eighth notes. The bass line includes fingering numbers (2, 2, 2, 2, 2, 2, 2, 2, 3, 3, 2, 3, 3, 2) and a *legato* marking. The second system (measures 17–20) shows a treble clef with a melodic line and a bass clef with a bass line. The bass line includes a *sempre non legato* marking. Vertical dots connect the two systems at measures 13, 14, 15, and 16.

The incorporation of a hymn tune (*Nun danket all und bringet Ehr*) in the middle of this work (mm.85-96) and the retrograde of this tune in the A section (mm. 33-47) is an interesting example of the cross-pollination of genres, one secular and one sacred, characteristic of a stylistic eclecticism associated with more recent times. Planyavsky takes an interesting approach to incorporating this music by superimposing the massive chords from the beginning of the A section on top of the hymn tune to negotiate a smooth transition when the dance music of the A section returns at m. 96.

Example 2.7
 Planyavsky, *Toccata alla Rumba*: mm. 85–96

The musical score for Example 2.7, Planyavsky's *Toccata alla Rumba*, measures 85–96, is presented in two systems. The first system (measures 85–90) and the second system (measures 91–96) both feature a treble clef staff with a *non legato* marking and a bass clef staff. The music is in 2/2 time and consists of complex chordal textures and a rumba-like feel.

“Basse de trompette” from *Organ Book III* by William Albright

William Hugh Albright (1944–1998), was born in Gary, Indiana. He received a bachelor’s, master’s, and doctorate degrees in organ performance and composition from the University of Michigan. In addition, he studied with Olivier Messiaen at the Conservatoire de Paris. He studied organ with Marilyn Mason, and his composition teachers included Ross Lee Finney and Leslie Bassett at the University of Michigan.

Albright taught at the University of Michigan for 27 years and was an active performer. He was one of the most prolific and respected composers in the twentieth-century, and his work encompasses instrumental, chamber, and orchestral music. His music embraces a wide variety of influences from modern classical to jazz and ragtime styles.

Albright had a particular interest in dance forms and incorporated them in several chamber and solo pieces, including pieces for the organ. Of particular note are the *Gothic Suite* for organ, strings, and percussion (1973) and *Dream and Dance* for organ and percussion (1974). The solo works embracing dance idioms include three pieces from *Organ Book III* (1977–1978): “Basse de trompette,” “Jig for the Feet (Totentanz),” and “Finale—The Offering.” In addition, Albright composed *Flights of Fancy: Ballet for Organ*, a suite of eight dance movements (1982).

“Basse de trompette,” the third movement of *Organbook III* in volume II, is distinctive in its combination of elements from French classic tradition, 19th-century program music, and modern compositional techniques that include rhythmic, aleatory, and pastiche-like stylistic referencing. From the French classic tradition, Albright finds an affinity for combining dance movements into a suite and for the instruments on which these suites were played. In the forward to this publication, he contributes a program note:

ORGANBOOK III shares with its namesakes ORGANBOOK I and II, and the French “Livre d’Orgue,” a procedure of combining short movements in a suite, with each movement exploiting a different aspect of organ sound. ORGANBOOK III was conceived as an answer to the problem of finding contemporary organ music easily adaptable to a wide variety of instruments, especially smaller ones.²⁷

Albright borrowed stylistic elements relating to texture, registration, and rhythm. With regard to texture and registration, this piece resembles the “Basse de trompette” in *Livre d’orgue*, where the left hand plays a solo voice consisting of Trumpet 8’ and the possible addition of Flute 8’, and is accompanied by the right hand and pedal assigned to Flute 8’. With regard to rhythm, Albright invokes the French tradition of *notes inégales*,

²⁷ William Albright, *Organ Book III: 12 Etudes for Small Organ* (New York.: C. F. Peters, 1980), program notes.

where even notes are more or less “swung” in a pattern of long and short notes that resemble dotted rhythms. Emulating this style, Albright indicates the long and short values with an eighth-note/sixteenth-note triplet rhythm, which appears sporadically throughout the piece.

Example 2.8

Albright, “Basse de trompette”(notes *inégaies*, page two, second system)



Albright states in the aforementioned program note that this work is influenced by 19th-century program music. In fact, the *notes inégales* come to represent for the composer the gyrations of a clumsy bear:

The “Basse de Trompette,” though cut from the same cloth as French classical works of that name, is spiritually more like the dance of some clumsy and pitiful animal—a bear made to perform for the amusement of spectators.²⁸

The story of the clumsy bear’s dance is depicted by the bass and melody throughout the movement. Albright indicates performance notes for each important moment in the narrative as the bear begins with playful attempts at the dance, gaining confidence as he goes on, but ultimately stumbling and losing control.

Although there are some clear references to traditions from the French classic dance suite in this work, the result is more of a pastiche, where the dance elements serve only as a point of reference that is subservient to a programmatic idea. Certainly, it would be difficult to characterize this as a dance work, given the rhythmic aleatory in all but the middle portion of this work, where the *notes inégales* begin to define a repeated rhythmic

²⁸ Ibid., program notes.

pattern. The references, however, are tangible and help create an association between an older style that alludes to performance traditions on the smaller organs for which these pieces were intended²⁹ and a more modern approach to musical narrative, where free associations between different levels of rhythmic activity combine to create an impression of the dance being born from chaos and ultimately dissolving back into it.

²⁹ Ibid., program notes.

Overview of Part II

Part II is a more detailed metric analysis of three selected dances:

1. “The Primitives” from *Five Dances for Organ* by Calvin Hampton.
2. “Jig for the Feet (Totentanz)” from *Organbook III*, volume II by William Albright.
3. “Finale—The Offering” from *Organbook III*, volume II by William Albright.

Each of these pieces is unique in its rhythmic content and approach to rhythmic and metric organization; however, the elements that contribute to the common perceptions regarding dance music as cited in the introduction are present in every example.

The first piece, “The Primitives,” involves a fixed left-hand ostinato and constantly shifting meters. Despite the meter changes, there is hypermetric regularity throughout a good portion of this piece. Symmetry operates in the formal plane, dividing the entire piece into two roughly equal parts, which are mirror images of one another.³⁰

The second piece, “Jig for the feet,” is simply written. The texture consists primarily of a single voice, the meter never changes, and the rhythm is typical of the gigue with its perpetual eighths and long-short patterns in 6/8. In addition, the tactus is fixed, and there is metric regularity throughout, up to the measure level. Above the measure level, however, it is hard to perceive regular hypermetric beats because of the fluctuating time intervals in the background levels. By contrast, the third piece, “Finale—The Offering,” in rhythm and meter is the most complex of the three examples. Complex superimpositions, abrupt meter changes, and uneven metric and grouping structures make it challenging to perceive metric regularity in this work; however, in spite of these

³⁰ Elaine Evans Walters, “Everyone Dance: An Analysis of Calvin Hampton’s Five Dances for Organ” (D. M. thesis, Rice University), 48–50.

complexities, regular metric beats do exist, taking into account certain accommodations for slight variations in time spans that are negligible in light of the rapid tempos.

Chapter 3

“The Primitives” from *Five Dances for Organ* by Calvin Hampton

“The Primitives,” the first movement of Calvin Hampton’s *Five Dances for Organ*, is an example of a dance consisting of constantly shifting meters. The rhythmic design of this work can be attributed first and foremost to the influence of primitivism, a cultural trend that began around the turn of the twentieth century. One of the most highly regarded compositions of the twentieth century influenced by primitivism is *The Rite of Spring*, by Igor Stravinsky. That work is noted for its displaced accents, shifting meters, extensive use of ostinato figures, and irregular metric and grouping structures. Hampton’s work shares many of these characteristics with Stravinsky’s iconic work.

Given this limited terminology, it would seem as if it would be difficult to describe Hampton’s work in such a way that would relate to the “strong pulses and rhythmic patterns . . . organized into repeated metric groupings”³¹ that characterize dance music as defined by *New Grove*. Although one could not necessarily discern a hypermetric pulse in the most traditional sense in this work, there is certainly an overriding sense of metrical regularity because of the reiteration of set metrical patterns. Where there is no sense of metric regularity, there is a sense of regularity relating to the grouping structure and the symmetrical designs that govern this piece throughout. These claims are supported not only by the reiteration of rhythmic patterns, but also by a pitch organization that supports these patterns.

There are two ways to understand the formal scheme of “The Primitives.” The most obvious interpretation of this movement is a simple ternary form, where the first A

³¹*New Grove Dictionary of Music and Musicians*, s.v. “Dance.”

is mm. 1–50, B is mm. 51–166, and the final A is mm. 167–210. The second interpretation is an A A' binary form, where A' presents the materials of A in reverse order.³² For the purposes of the metrical and grouping analysis, however, the ternary model will be used as a matter of convenience in referencing the distinct musical materials that appear in the A and B sections. Following this analysis, a more thorough investigation of the mirror-image binary model will take place.

“The Primitives,” viewed as a ternary form, is divided primarily on the basis of pitch content. Despite the fact that a pervasive ostinato runs throughout the movement, the pitch content of this ostinato shifts at times and becomes critical in defining the boundaries of each section. One primary difference in terms of pitch content is that the ostinato in the A sections remain at the same pitch level throughout, whereas the ostinato in the B section moves by half-steps and minor thirds. In addition, the A sections are written in the octatonic mode, whereas the B section utilizes the full spectrum of the chromatic scale.

The A section

The A section, as mentioned previously, consists of an ostinato that remains at the same pitch level throughout the section. This ostinato consists of two alternating dyads, each a perfect fourth (G/C and C#/F#) that are a tritone apart (example 3.1). Rhythmically, the ostinato is a constant stream of eighth-note dyads, and hence, the primary tactus is at the quarter-note level. The tactus establishes a consistent pulse throughout the A section, since all the meters in this section are 3/4 or 2/4.

³² Elaine Evans Walters, “Everyone Dance: An Analysis of Calvin Hampton’s Five Dances for Organ” (D. M. thesis, Rice University), 39–55.

Example 3.1
Hampton, “The Primitives”: mm. 3–6

The first complication to discerning a regular metric beat occurs at the measure level after the quarter-note because the notated meters alternate between 2/4 and 3/4. This complication continues at the two-measure level as well. However, when proceeding to the four-measure level, there is an exact recurrence of metric pattern (3+3+2+2), which suggests that a hypermetric beat could be discerned at this level. This hyper metric beat is somewhat peculiar in that it has the effect of speeding up as one approaches the 2/4 measures and subsequently slowing down as it approaches the next hyper metric beat, which begins with 3/4 measures. This framework ultimately sets the stage for a series of accelerations toward structural goals that is characteristic of the way in which Hampton builds tension in this piece.

Example 3.2
Hampton, "The Primitives": mm. 15–18 and 19–22

The musical score for Example 3.2 is presented in two systems. The first system covers measures 15 through 18, and the second system covers measures 19 through 22. The music is written in 3/4 time. Each system consists of three staves: a treble staff at the top, a grand staff (treble and bass) in the middle, and a separate bass staff at the bottom. The treble staff contains a melodic line with various intervals and accidentals. The grand staff provides a complex accompaniment with chords and moving lines. The bottom bass staff features a rhythmic and pitch pattern that repeats every two measures. Brackets under the bottom bass staff of each system indicate a four-measure group and a two-measure group.

This reading is further supported by a grouping analysis that confirms boundaries at the four-measure level. The pedal voice plays a key role in discerning these boundaries and consists of a repeating rhythmic pattern and pitch pattern that endures to the end of A. The rhythmic pattern consists of an alternation of quarter notes in one measure with syncopated notes in the following measure (see example 3.3), defining a two-measure group. Each two-measure unit of these four measures is particularly prominent because of a pitch pattern outlining a tritone.

Example 3.3

Hampton, "The Primitives": mm. 11–14 (pedal voice)



The next larger level of this grouping analysis can be applied to four-measure units. A distinct pattern emerges whereby the starting pitch of each new two-measure group is a half-step above that of the previous measure. For example, the tritone outlined in mm. 11–12 (D#–A) is followed by another tritone in mm.13–14 (A#–E), where the ‘A#’ is a half-step above the ‘A’ in the previous measure. Taken as a whole, these four pitches outline a tetrachord that is transposed up a minor third and restated in the following four measures. This process continues through m. 34, defining grouping boundaries every four measures. Furthermore, the four-measure grouping boundaries are reinforced by the musical material that appears in the RH manual starting in m. 15, particularly the inner voice, which repeats the same rhythmic pattern every four measures (example 3.2). This reading of mm. 3–34 is supported primarily by GPR 6, which prefers a parallel reading of groups.³³ Given this parallelism at the four-measure level, it becomes apparent that a regular hypermetric beat can be discerned as well, since MPR 1 prefers attack points coinciding with a parallel reading of groups.³⁴ However, according to Lerdahl and Jackendoff, metrical levels cannot be skipped,³⁵ and before interpreting regular hypermetric beats every ten quarters, one must also be able to discern hypermetric beats at the lower levels (one and two measures). At the measure

³³Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), 51.

³⁴Ibid., 75.

³⁵ Ibid., 69.

level, hypermetric beats would be spaced every three beats in the first two measures and every two beats in the second two measures. At the two-measure level, the first hypermetric beat would contain six beats, and the second would contain four. According to *GTTM*'s MWFR 4, "Beats must be evenly spaced throughout,"³⁶ so, technically speaking, hypermetric beats would be ruled out in these lower levels. To resolve this conflict, there needs to be an accommodation for patterned repetition that does not necessarily involve equal increments of time—in essence, irregular regularity. The concept of irregular regularity has been addressed in "Metric Irregularity in *Les Noces*: the Problem of Periodicity," by Gretchen Horlacher. According to Horlacher, motivic parallelism can cause a reinterpretation of the metric beat, overriding the surface irregularity imposed by the metric structure.³⁷ In the example of the "Primitives," the relentless reiteration of the pattern (3+3+2+2) over a period of 33 measures instills in the listener a sense of anticipation for this particular sequence of metric accents. In addition, the motivic parallelism in the pedal realized by the reiteration of the tritone as well as the clear four-bar phrasing of the soprano line and the syncopated alto line reinforces this pattern. Because of this insistence, one can justify a certain sense of regularity amidst the succession of unequally spaced hypermetric beats, which lend a sense of the primitive in their asymmetrical proportions.

³⁶ *Ibid.*, 69.

³⁷ Gretchen Horlacher, "Metric Irregularity in *Les Noces*: The Problem of Periodicity," *Journal of Music Theory* 39, no. 2 (1995): 299.

Beginning in m. 35, the previous pattern disintegrates. The meter remains a constant $2/4$ from here to the end of the A section (in m. 50). In essence, these measures give the impression of a metric acceleration and serve as a transition leading to the B section.

The B section

The B section, mm. 51 to 166, is quite different from the A section in that, at first glance, there is nothing that suggests a regular hypermeter or even a patterned metric structure. Whereas the A section contains a regular alternation of $3/4$ and $2/4$ bars, the B section has no discernible pattern in its use of these two meters and, in addition, contains four measures of $5/8$ (mm. 88–89 and 125–126) and seven measures of $3/8$ occur (mm. 88–91 and 126–129). To add to this, there are five distinct breaks in the continuous motion of the ostinato occurring in the LH manual (at measures 70, 79, 117, 134, and 160).

Given this surface detail, it would seem as if the notion of regularity of metric and grouping structure in this section becomes irrelevant. In many ways, this section derives most of its impetus from the elements of primitivism as suggested in the introduction to this analysis. There is, however a patterned design that reveals a certain “bilateralness” in the grouping structure through antecedent and consequent pairings. With some license given for dramatic pacing, these pairings reveal a design that approaches symmetry.

Beginning with a global perspective, one can identify six subsections within the overall B section. For the purpose of reference, these subsections will be identified as B1 through B6. The boundaries of these subsections are defined as follows:

Table 3.1

B1 (mm. 51–73)	the introduction of sixteenth-note tetrachords
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B2 (mm. 74–93)	the entrance of a melodic fragment from the A section
B3 (mm. 94–107)	the return of the sixteenth note tetrachords with the addition of a descending, cluster figure. This section also introduces a brief fugato that is the only one of its kind in the entire work
B4 (mm. 121–140)	same material as B3 without the fugato
B5 (mm. 141–166)	same material as B2
B6 (mm. 141–166)	same material as B1

Following a discussion of grouping structures at the local level that emulate symmetry, these subsections will be put into context to show a broad symmetrical design that affects the entire form of the piece.

As in the A section, the B section continues the driving eighth-note ostinato and hence, the quarter-note tactus remains, with only a couple of exceptions where the 5/8 and 3/8 bars occur (mm. 88–91 and 126–129). After the quarter-note level, things begin to break down again as in the A section, because there are frequent meter changes, but yet there is some evidence of a regular grouping scheme.

Taking a closer look at the first three subsections of B (B1–B3), we see a fairly consistent pattern of three-measure groups. Furthermore, each of these subsections is divided into antecedent and consequent pairs, creating a binary structure within each subsection. As mentioned, whereas the A section is regular on the surface level of metric structure (3+3+2+2), the B section is not, contributing to a more developed sense of the “primitive.” This irregularity of metrical pattern does not interfere with the regular grouping structure, and in fact adds an element of dramatic pacing that serves to frame important structural arrivals in the B section. A detailed analysis of B1–B3 follows in order to illuminate these points

B1

In this first subsection of B, as in the other subsections, an antecedent and consequent grouping is defined by a short melodic motif in the pedal, which moves in an upward direction for the antecedent (m. 51) and in a downward direction for the consequent (m. 60).

Example 3.4
Hampton, “The Primitives”: mm. 51–73

The musical score for Example 3.4 is presented in four systems, each with a grand staff (treble and bass clefs).
 - **System 1 (measures 51-56):** Labeled "ANTECEDENT". The bass line features a short melodic motif that ascends from G2 to C3. The treble line consists of chords and melodic fragments.
 - **System 2 (measures 57-62):** Labeled "CONSEQUENT". The bass line features a short melodic motif that descends from C3 to G2. The treble line continues with chords and melodic fragments.
 - **System 3 (measures 63-68):** Continues the "CONSEQUENT" section. The bass line motif continues its downward movement. The treble line features more complex chordal textures.
 - **System 4 (measures 69-73):** The first two measures (69-70) are labeled "Extension" and feature a descending bass line motif. The last three measures (71-73) are labeled "Tag" and feature a final descending bass line motif. The treble line concludes with chords.

The antecedent group contains three groups of three measures each. The first two groups of three measures (mm. 51–53 and 54–56) can be identified by the parallel structure that exists between them. The third group (mm. 57–59) is identified by the fact that the same measure repeats three times. It becomes apparent, however, that there is a metrical shift to 2/4 beginning in m. 56 that continues all the way to the consequent group in m. 60. This shift to 2/4 emulates the acceleration effect of the 2/4 bars at the end of the A section. These bars are underscored by a repeating pedal note that occurs on the downbeats, bringing this metric shift into sharp relief.

The consequent group contains three groups of three measures followed by a two-measure extension and a three-measure tag. The way these measures group into threes is identical to the way that they group in the antecedent phrase, with the 2/4 measures beginning in exactly the same place respectively. The two-measure extension takes place in mm. 69–70, followed by a three-measure tag (mm. 71–73), which is essentially a repeat of the previous three measures (mm. 68–70). The two-measure extension is a disruption in the grouping structure that serves as a kind of “false arrival” before the tag ultimately leads into the next section. These extra measures of 2/4 (the extension and the tag) serve another purpose of prolonging the accelerated effect of the 2/4 meters, set up initially in the framework of the accelerating hypermetric beats (3+3+2+2) at the outset of the piece in leading to a structurally important goal: the beginning of the next subsection.

B2

The second subsection of B expands on the model of the first subsection by intensifying the acceleration to the structural goals.

Example. 3.5
Hampton, “The Primitives”: mm. 74–85

74 ANTECEDENT

80 CONSEQUENT (first three measures)

The antecedent group in B2, like that of B1, consists of three groups of three measures. The first three-measure grouping, mm. 74–76, reintroduces a four-note fragment of the melodic theme from the A section in diminution (mm. 9–12).

Example 3.6
Hampton, “The Primitives”: mm. 9–12 (A section) and 74–76 (B section)

9

74

Note how this fragment is associated with the entrance of a tritone pedal theme in both cases. The following six measures (mm. 77–82) continue with just the ostinato, and again can be interpreted as two groups of three measures because of the sudden break that

divides them in m. 79. Also the parallel writing (GPR 6) reinforces this interpretation. Here, the 2/4 measures begin in m. 77 after the first three-measure group, up until the beginning of the consequent group in m. 83.

The consequent group, like the antecedent, begins with another four-note melodic fragment, which appears near the end of the A section.

Example 3.7

Hampton, "The Primitives": mm. 29–32 and 83–85



This time, the melodic fragment is expanded upon in the following eight measures and accompanied by the insistent tritone pedal theme, which operates much in the same way it does in the A section by forming measure groupings around each complete tritone, but differs in that the groupings and ultimately the measure lengths become gradually smaller, producing a rhythmic/metric acceleration into the next subsection (example 3.8). It can be noted that in both the antecedent and consequent groups of B2, the effect of the seeming accelerations have been intensified, relative to those found in B1, whereby there is an increase in the number of 2/4 measures leading to the consequent phrase and a structural diminution leading to the next subsection, B3.

Example 3.8
Hampton, “The Primitives”: mm. 84–93



B3

The third subsection of B picks up on this idea of structural diminution to create yet another intensification of forward momentum.

Example 3.9
Hampton, “The Primitives”: mm. 94–99

The beginning of this subsection is marked by a textural change using sixteenth-notes in the RH manual and coming to rest on an A# in the pedal voice. The ostinato is transposed up a half-step. The first group of three measures (mm. 94–96) establishes the ascent to the four-note cluster in the RH manual in m. 96. A new group of three measures begins in m. 97, where the four-note clusters begin to descend and the pedal voice enters again, with an ascending melodic figure somewhat derivative of the short melodic motif in the pedal introduced at the beginning of B1 (m. 51). These six measures comprise the entire antecedent group, which is significantly shorter than those in B1 or B2. This relatively shorter group or time span suggests accelerated movement toward the goal. This is underscored by yet another structural diminution, whereby the progression from 3/4 (mm. 94–95) to 2/4 (m. 96) is further intensified by the accents over the descending four-note

clusters suggesting 3/8 (m.97–98) and ultimately 2/8 (m.99) before arriving at the consequent group. The effect of this acceleration is further intensified by a grouping dissonance, involving a 3-level in the right hand and a 2-level in the left hand in mm. 97–98.

The next eight measures (m. 100–107) are a little fugato utilizing yet another melodic fragment from the A section.

Example 3.10

Hampton, “The Primitives”: m. 16 to downbeat of m. 19



This fragment, or subject, is exactly three measures long and appears four times within this section (example 3.10). Each entry of the subject overlaps with the previous entry, creating a stretto, a contrapuntal device that has from its earliest uses “been reserved for a climactic moment near the end.”³⁸ Although this is not near the end of the piece, it is the culmination of the accelerations that have led to this point—the structural midpoint around which the entire piece is constructed.

³⁸*The New Harvard dictionary of Music*, s.v. “Stretto.”

Example 3.11
Hampton, “The Primitives”: mm. 100–107

The musical score for Example 3.11 consists of two systems of music. The first system, starting at measure 100, shows a piano accompaniment with a treble and bass clef. The music is in G major and 3/4 time. The second system, starting at measure 104, continues the piano accompaniment. The music is characterized by a series of chords and melodic lines that are mirrored in the subsequent section starting at measure 104. The notation includes various note values, rests, and dynamic markings like 'p'.

The remaining music from m. 108 through the end is, for all practical purposes, a mirror image of the music that came before it. This notion of an overarching symmetry in “The Primitives” was addressed in a thesis by Elaine Walters entitled *An Analysis of Calvin Hampton’s Five Dances for Organ*. The diagram and the music below show how this mirror image is created citing relevant musical examples in the B section.³⁹

³⁹ Elaine Evans Walters, “Everyone Dance: An Analysis of Calvin Hampton’s Five Dances for Organ” (D. M. thesis, Rice University), 48–50.

Figure 3.1: Diagram and Music from B section, showing symmetrical design

The diagram at the top shows a symmetrical structure with sections A, B1, B2, B3, B4, B5, B6, and A. Below are musical excerpts for B3, B4, B2, B5, B1, and B6.

B3

B4

B2

B5

B1

B6

A few minor alternations occur in the latter half of this mirror image, including:

1. the omission of the fugato from B3 in B4 (replaced by a figure from B2)
2. the reordering of material from B2 in B5
3. the extension of B1 by three measures in B6

4. the omission of the opening two measures of ostinato, as well as the final four measures in the return of A

“The Primitives,” at first, does not reveal itself as a typical dance work at the surface levels, because of the frequent meter changes suggesting metric irregularity; however, a periodic metrical structure in the first and last sections (A) of it emerges when taking into account the concept of irregular regularity. In the middle section (B), it is the attention to details of balance that lend a sense of periodicity and relationship to the dance. From such surface elements as the binary aspects of the ostinato in the A section to the antecedent-consequent structure of the subsections in B and ultimately the mirror image created by the entire form, this work shows an intense focus on bilateralness, which definitely appeals to the notion of a well-balanced anatomy.

Chapter 4

Jig for the Feet (*Totentanz*)

“Jig for the Feet (*Totentanz*)” is the fourth movement of *Organbook III*. The subtitle, “*Totentanz*” can be translated as “dance of death.” As it suggests, there is a narrative aspect of this work that goes beyond the vehicle in which it is being portrayed—in this case, the jig. This narrative can be inferred as a literal dance on the pedal board, which, throughout the piece, becomes increasingly frenetic, as suggested by the relentless leaping gestures characteristic of the jig itself, but even more importantly the sense of gradual *accelerando*, created by a subtle metric reorganization that carries this piece from the beginning to its end.

The jig itself is described by Margaret Dean-Smith in *The New Grove Dictionary of Music and Musicians* as:

A word of problematic origin which, when used in connection with dance, may derive from Old French *giguer* (“leap” or “to gambol”). Used variously for types of music and dance, it contains the idea of a vigorous up and down movement, of which the dance is expressive.⁴⁰

“Jig for the Feet can readily be defined as a jig in the traditional sense by this definition. Not only is the work a lively dance, suggesting a “vigorous up and down movement,” but it is characterized by wide leaps in compound duple meter (6/8). The opening motive of the piece is a clear example:

⁴⁰ *The New Grove Dictionary of Music and Musicians*, s.v. “jig.”

Example 4.1
Albright, “Jig for the feet”: mm. 1–2



Also, this movement is paired with the previous movement, “Basse de trompette,” recalling a practice found in French classic harpsichord suites of the early 16th century, giving it additional historical context.⁴¹

Given that this piece is literally a dance on the pedal board, the texture is predominantly monophonic. There are, however, sections that add an additional layer, but these notes serve more or less to punctuate the main line in the pedal. For instance, the addition of the manual part in the middle of the piece (mm. 53–74) consists of sustained dotted half-notes that duplicate the first note of each measure in the pedal. This addition provides emphasis to the notes at the beginning of each measure and effectively realizes the melody that is implied in the line. Similarly, occurrences of harmonic intervals on the first subdivision of each beat (mm. 16–19) effectively serve to accentuate the main pulses in these measures. In the final measures of the piece (mm. 143–157), the use of harmonic dyads in each foot to create chords provides a bravura finish to this virtuosic and essentially monophonic dance.

Despite the simplicity of the texture, this is a technically demanding work. Examples include the large intervals, glissandos, and chords that span the entire range of the pedal keyboard. Additional challenges are found with the large leaps that move in

⁴¹ John Gillespie, *Five Centuries of Keyboard Music* (Belmont: Wadsworth Publishing Company, 1965; reprint, Mineola: Dover Publications, 1972), 40.

opposite directions and the increased tempo in the last section with the dotted half note at M. M. 96 *piu presto: tempo di tarantella demente*.

“Jig for the Feet” resembles a traditional gigue in its regularity of pulse, and therefore its metric structure is periodic. The steady eighth-note pulse and consistent emphasis of the dotted quarter-note beats continue unhindered throughout, and hence there is a regular metric beat at the measure level.

Example 4.2

Albright, “Jig for the feet”: mm. 10–12

At the higher levels of analysis (above the measure level), it is not possible to detect hypermetric beats. According to MWFR 4, beats must be evenly spaced throughout, and in this case, they are not.⁴² In example 4.3, mm.10–15 would suggest two hypermetric beats at mm.10 and13 because of the parallel writing (MPR1).⁴³ In measures 16–21, however, one could not continue this three-measure hypermetric pattern. Beginning in m. 16, a descending chromatic scale is formed by the upper notes of the dyads that occur on the beats (E-flat, D, C-sharp, etc.). This pitch pattern continues to the downbeat of m. 20, where the dyads stop and the pitch contours change. To continue the three-measure hypermetrical pattern, a hypermetrical beat would have to be placed on the downbeat of m. 19 in the middle of this pitch pattern. Although this is not in direct violation of any rules set forth by *GTTM*, musical intuition would suggest that emphasis

⁴² Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), 69.

⁴³ *Ibid.*, 75.

would not be placed in the midst of an ongoing pattern, and hence the hypermetrical beats can no longer be evenly spaced.

Although there seems to be an absence of hypermetric organization, a patterned grouping structure offers insight into the musical intent of this opening section, which is an acceleration of the dance as a means of creating shape and drama. The form of the piece as a whole consists of three sections with a coda, as seen in the diagram below:

Figure 4.1

A: (mm. 1–52) B: (mm. 53–74) A: (mm. 75–117) Coda: (mm. 118–157)

This opening A section can be divided into four subsections: a, b, b', and a'. The first of these, "a" (mm. 1–9), can be subdivided into three segments, the progression of which begins to show this tendency toward acceleration. Each segment begins with a two-bar hypermeasure, which suggests the bilaterality so characteristic of dance music. This seeming regularity, however, is foiled by the silent measures that follow each of these segments, giving each a slightly different duration. The first segment ends with a full, fermata measure. The second segment ends similarly, but with an indication of "shorter" over the fermata measure. The third segment ends with a $\frac{3}{8}$ measure, and hence the process of shortened periods of rest between the segments results in a contraction of the hypermetric groups and ultimately a sense of accelerated approach to the b section, marked "dance it!"

The next three subsections (b, b', and a') consist primarily of three-measure groups. There are isolated examples where duple hypermeter is suggested in the pairing

of these groups, but at the same time, the forward momentum established in the “a” section is taken up again in the form of a hemiola at the hypermeasure level. Krebs’s terminology can be applied to this analysis to demonstrate the occurrence of this hemiola, or what would be termed a hypermetrical dissonance. Whereas Krebs suggests that the fixed time signatures in music before the twentieth century infer a primary metrical consonance consisting of a pulse level plus an interpretive level, similarly one could take this approach at the hypermetrical level where such consistency occurs.⁴⁴ In this case, the measure level represents the pulse and the grouping of measures into hypermeter represents the interpretive level. Taking this approach, the three-measure hypermeter that begins this excerpt sets up a pattern of metrical consonance against which the two-measure hypermeter sounds dissonant. In other words, the first group of six measures divided into two groups of three measures (3+3) is heard as the primary consonance against which the next six measures (2+2+2) is heard as a grouping dissonance.

As is common knowledge, hemiola has been used almost ubiquitously for the purpose of creating a sense of forward momentum in music, and there is no exception here.

⁴⁴ Harald M. Krebs, “Some Extensions of the Concepts of Metrical Consonance and Dissonance,” *Journal of Music Theory* 31, no. 1 (1987), 105.

Example 4.3
Albright, “Jig for the feet”: mm.10–24

b (mm. 10-27)
10 dance it!

16

22 small notes optional

The grouping boundaries at mm. 10 and 13 are justified by the parallel writing (GPR 6)⁴⁵ and suggest the beginning of a three-measure duple hypermetrical pattern. In mm. 16–21, the change in pitch pattern and contour on the downbeat of m. 20 suggests a grouping boundary at this point. This group continues to the downbeat of m. 22, which is followed by a rest, and again by another change in pattern. Given this two-measure group at the end of the six measures (mm. 16–21), one could infer that the previous four measures (mm. 16–19) would also be divided into two groups of two measures each, since GPR 5 states a preference for groups divided into two equal “subgroups.”⁴⁶ The b section concludes with another three-measure group (mm. 22–24) before proceeding to the b’ section.

⁴⁵ Ibid., 51.

⁴⁶ Ibid., 49.

The b' section (mm. 25–45) can be grouped identically to the b section through m. 39, at which point there is an extension of six additional measures. This six-measure extension is grouped 2+2+2, providing an additional hemiola effect and intensifying the approach of the final subsection a'.

Example 4.4

Albright, “Jig for the feet”: mm.24-46

b' (mm. 25-45)

The musical score consists of three systems of music in bass clef. The first system (mm. 25-32) is grouped into three measures of 3, 3, and 2. The second system (mm. 33-39) is grouped into three measures of 2, 2, and 3. The third system (mm. 40-45) is grouped into four measures of 2, 2, 2, and a final group of 2 measures marked 'gliss.' and 'a'.

The choice of two-measure groupings in mm. 40–45 can be justified in a similar manner as were those in mm. 16–21. The change from dyads on the beats to single notes beginning on the downbeat of m. 42 suggests a grouping boundary at m. 42. In addition, the change of pitch in the upper notes from C–Eb in mm. 40–41 to C–Db beginning in m. 42 reinforces this reading. Given this two-measure group, the next four measures (mm. 42–45) would also be divided into two equal subgroups of two measures each (GPR5).⁴⁷

⁴⁷ Ibid., 49.

Much in the way the contraction of hypermetric groupings in the “a” section resulted in an acceleration toward an anticipated goal (“dance it!”), the expansion of hypermetric groupings in the a’ section results in a retardation that effectively sets up the “misterioso” of the following B section.

Example 4.5

Albright, “Jig for the feet”: mm. 46–52

a' (mm. 46-52)

This section brings back the motivic idea and layout of the first section. This time, however, the segments are increasing in duration throughout the section, contributing to this sense of retardation where the first segment consists of two 6/8 measures followed by a 6/8 fermata measure of rest, and the second segment consists of three 6/8 measures followed by a 9/8 measure of rest marked “suspenseful.”

Whereas the grouping structure of the A section was designed to produce a sense of acceleration and retardation, the grouping structure at the phrase level of the B section is designed to produce a sense of expansion and contraction before arriving at its goal, the return of the final A section. At the surface, the characteristics of the jig are still present—a continuous stream of eighth-notes in compound duple and wide leaps. However, the appearance of a second voice in the manual dictates a sense of elongated phrases that give quite a different impression of the dance.

The pitch content is limited to a chromatic hexachord (C, C#/Db, D, Eb, E, F), and the notes of this hexachord (with the exception of a pedal C) are found only on the

downbeats of each measure. One of the interesting features here is the use of the second manual to reinforce and sustain the notes that fall on the downbeats. This line in the second manual produces the effect of realizing the harmonic relationship between the downbeat notes and the pedal C, and it affects how we perceive the phrase structure, in that the sustained notes are released periodically, signaling the end of a phrase group. GPR 2 states that grouping boundaries can be determined by relative durations, such as rests, as well as the ends of slurred groups of notes.⁴⁸ Analyzing the passage in this way, it becomes evident that there are four phrase groups in the B section, consisting of 10, 12, 14, and 8 dotted quarter beats, respectively.

Ex. 4.6

Albright, “Jig for the feet”: mm. 53–74

sinister, misterioso

mp

mf

10

12

14

8

⁴⁸ Ibid., 46.

This expansion from a 10-beat phrase to a 14-beat phrase, followed by a contraction to an 8-beat phrase produces somewhat the opposite effect of the A section, where an acceleration to the a' was followed by a retardation into the next large section, B. Nevertheless, it seems as if the composer is conscious of framing structurally important moments in the piece and giving shape to the individual section through the use of compositional techniques that play on our perceptions of time.

The second A section (A') is almost identical to the first A section, with a few omissions and alterations. For example, mm. 49-52 of the original A section are missing in the second A section.

The coda is more or less the summation of the piece, in that it presents the jig in a form where it actually sounds like the traditional dance. It is the most regular in terms of its hypermetric structure, as seen in the example 4.7 below.

Example 4.7
 Albright, “Jig for the feet”: mm. 118–157

118 *Piu presto: tempo di tarantella demente* (♩. = 96)

124

130

136 *gliss.* *sfz* *sfz* *sfz*

143

149 *tutta forza* *sfz*

As relates to meter, this piece continues in duple compound, making the tactus the eighth-note and the beat the dotted-quarter. In previous sections, there was no musical evidence to support a hypermetric structure. In this section, however, several factors contribute to a feeling of the larger hypermetric beats at the two-measure level. In mm.118–129, a

motivic idea is derived from the beginning of subsection b within the A section. Beginning in m. 118, this motive fills one measure, and it is repeated at the same pitch level for an additional measure. This two-measure unit is then transposed up a tritone and repeated for two more measures. This process continues through m. 129. Because of the parallelism (MPR 1) between each two-measure unit, a duple hypermetric structure is perceived. Despite the fact that mm.128–129 are not parallel, the new figure at m. 130 suggests a new hypermetric beat, and therefore the previous two measures can still be perceived as a pair. One could go further to say that the listener might even hear a second level of hypermetric beats at the four-measure level due to the motivic parallelism that occurs every four measures.

Beginning with m. 130, there is no longer a pairing of measures resulting in duple hypermeter; there is, however, an even hypermetric beat, which occurs every three measures through m. 138, yielding three hypermetric beats of three measures each. If one were to hear mm. 118-129 in four-bar hypermeter, these subsequent three-bar hypermetric beats give the impression of yet another acceleration as this piece approaches its conclusion.

Following this, the duple hypermeter resumes. In mm. 139–140, a glissando beginning with Db2 ascending to Bb3 and finally descending to a C2 occurs over the course of these two measures. The sforzandos on the downbeats of the measures suggest a regular metric beat at the measure level (MPR 4),⁴⁹ whereas the completed up-and-down contour of the glissando (MPR 1)⁵⁰ suggests the next higher level at two measures. Measure 141 begins with an ascending glissando, suggesting parallelism with mm. 139–

⁴⁹ Ibid., 76.

⁵⁰ Ibid., 75.

140, and even though it does not continue with the downward glissando in m. 142, we still assume these measures are paired because of the strong parallel association and the fact that a new idea begins at m. 143. Measure 143 begins with a rest. It would seem as if the lack of articulation on this downbeat suggests a shifting of the hypermetric accent, but the fact that the section leading to this point has been primarily downbeat oriented and that the music continues by emphasizing the beats suggests that a hypermetric beat would still occur here. Although this is in conflict with *GTTM*'s MPR 3, stating that strong beats should not occur on rests,⁵¹ a thorough analysis of mm. 143–150 reveals that placing the hypermetric beat on the second beat of m. 143 would cause a conflict, as realized in the example below.

Example 4.8

Albright, “Jig for the feet”: mm. 143–150

143

preferred [\downarrow level
 σ . level (•) • • • • • • • • • • • • • •
 *
 *
 *

unpreferred [\downarrow level
 σ . level * • * • * • * • * • * • * (•) • (•)
 *
 *
 *

Note that by placing the measure-level downbeat on the second beat of m. 143 (unpreferred), the hypermetric beats coincide with the weak beats—a direct contradiction of MPR 3, which favors coincidence of attack point and strong beat.⁵² By placing the hypermetric beat on the downbeat of m. 143 (preferred), the attack points and strong beats are aligned, making this a much stronger interpretation. Additionally, in the preferred interpretation, only one beat falls on a rest, whereas in the unpreferred

⁵¹ Ibid., 76.

⁵² Ibid., 76.

interpretation, two beats fall on rests (mm. 149 and 150). Also, by interpreting the rest as the strong beat of m. 143, where we expect to hear an emphasis, there is a surprise syncopation beginning with the second beat of the measure, which adds a propulsive force driving the piece to its conclusion.

In the final measures from m. 151 to 157 (example. 4.7) it seems appropriate to continue the duple hypermetric structure to the end, as this is in alignment with MWFR 4, which favors continuing strong beats evenly spaced throughout.⁵³ This approach yields only one violation, where a relatively long duration in m. 154 does not receive preference (MPR 5),⁵⁴ but the strong sense of duple hypermeter leading up to this point overrides the importance of this duration in determining placement of a hypermetrical beat.

In this work, Albright has taken the traditional model of the jig and presented it in such a way as to suggest a narrative that goes beyond the dance itself. By breaking the strict periodic structure of the dance with alternate groupings of three and two measures, he creates an additional layer of temporal activity, which speeds up and slows down with the approach of significant structural goals. This culminates in the coda, where a duple hypermetric pattern is finally established and the dance is unleashed at a frenzied presto, marked “tempo di tarantella demente.” The associations of *Tot* (death) are undeniable in the tarantella, which Albright is suggesting here, underscored by virtuosic glissandos and four-note chords, all played by the feet, which draw this piece to its end.

⁵³ Ibid., 69.

⁵⁴ Ibid., 80.

Chapter 5

Finale—The Offering

The second section of “Finale—The Offering,” titled “Danse Sauvage,” contains a high degree of rhythmic complexity, as seen in the irregular rhythms, changing time signatures, percussive dissonances, and polyrhythms. As suggested by the title, “Danse Sauvage” is a relentless force, characterized by a fluid periodic structure that fluctuates between duple and triple times. Although these fluctuations do break the sense of periodicity at times, “Danse Sauvage” is primarily a dance in triple time that continually works itself into a mode of acceleration threatening to veer out of control. What is particularly poignant in this movement, however, is the way in which the dance emerges out of the chaos in the opening section of “Finale—The Offering,” characterized by aleatoric rhythmic gestures, and succumbs to this chaos once again after the final acceleration in duple time, which brings the dance to the brink and pushes it over the edge.

“Finale—The Offering” begins in a manner that is not at all consistent with the notion of dance. Wild passagework and recitative-like gestures are woven together in a rhythmically aleatoric context, with occasional suggestions of something more metrically organized appearing in the midst of this chaos.

Example 5.1
Albright, “Finale—The Offering”: mm.2–4

The image shows two systems of musical notation for piano. The first system is marked *presto pos.* and has a tempo indication of $\text{♩} = 80$ (or faster). The second system is marked *Cin bris! extremely jagged and irregular* and *dramatic*. Both systems are in 2/4 time and feature complex, irregular rhythms with many beamed notes and rests.

However, it becomes evident in light of the beaming of compound divisions in m. 4 that Albright is beginning to suggest a regular pulse, despite the fact that the rhythms within these beats are “jagged and irregular,” as suggested in the performance indication. This opening section leads to the “Danse Sauvage” at m. 11, where the rhythm come to predominate over the free rhythmic aleatory.

“Danse Sauvage” consists of three principle musical ideas, referred to in this analysis as the A, B, and C sections. This movement consists of the alternation of these three ideas in a through-composed manner. The C section is introduced only once, at the end of “Danse Sauvage,” in what seems to be a wild rush to the conclusion of the work, only to be met by a return of the opening idea and the free rhythms associated with it.

The sectional layout is as follows:

Figure 5.1
 Formal summary of “Danse Sauvage”, mm. 11–69

A: mm. 11–19	B: mm. 20–24		
A: mm. 25–28	A: mm. 29–30	B: mm. 31–32	A: mm. 33–34
A: mm. 35–38	B: mm. 39–48		
A: mm. 49–57	C: mm. 58–69		

The A section is the most rhythmically complex of the three. It is here that the piece moves from its initial state of aperiodic rhythmic structure to a more periodic one resembling a dance. There are constant metrical changes, a number of compound beat divisions, and complex rhythmic superimpositions. In the light of these characteristics, *Grove’s* definition of *dance music* as music that “usually implies strong pulses and rhythmic patterns that are organized into repeated metric groupings”⁵⁵ seems not to apply; however, an implied metric structure is being suggested that is not necessarily evident on a first reading.

With some allowance for disruptions in the metric structure, this opening section presents two paradigms, with metric beats spaced three quarter-notes apart and those spaced two quarter-notes apart. Measures 11 to 19 consist primarily of metric beats spaced three quarter-notes apart. The first two measures (ex. 5.2) of this section comprise the first two metric beats at the measure level. One obstacle to this interpretation is the fact that these two measures contain different meters (15/16 and 3/4), and hence the metric beats at the measure level are not equally spaced; however, given that the beats in the second measure are each only one sixteenth-note shorter than the beats in the first measure, the difference in time span is subtle at quarter equals 104–112. It is, however, a salient characteristic of this piece to suggest a periodic structure in a constant state of

⁵⁵ *New Grove Dictionary of Music and Musicians*, s.v. “Dance.”

fluctuation, a state which is expressed even at the beat level in the 5/16 measures with their off-kilter long-short-long patterns.

Example 5.2

Albright, “Finale—The Offering”: mm. 11–12

Danse sauvage, syncopated and delirious (♩ = 104-112)

rapido!

The next three beats consist of m. 13 (the 7/16 measure) and the first notated beat of m. 14. Again, a sixteenth-note shy of a full three beats resulting in yet another momentary fluctuation of the pacing, but the fast tempo obscures this deficiency.

Example 5.3

Albright, “Finale-The Offering”: mm 13–14

sfz

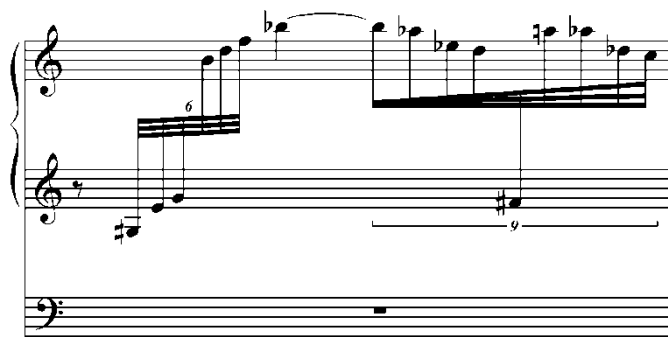
U

The preference for a metric beat on the second beat of measure 14 comes from the implied emphasis from the relatively long duration here (MPR 5)⁵⁶ as well as a texture

⁵⁶ Lerdahl, Fred, and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, Mass.: MIT Press, 1983), 80.

change, which overrides the barline in establishing a sense of metric beat. It will be noted that the compound rhythmic divisions, such as the one found on the first beat of m. 14, function like anacrusis to the metric beats, reinforcing this interpretation of metric emphasis. This anacrusis pattern is suggested from the beginning of the work, where a sextuplet thirty-second-note gesture leads to a relatively long duration (quarter-note tied to an eighth-note).

Example 5.4
Albright, “Finale—The Offering”: m. 1



From this point forward, as seen in example 5.5, the second beats of each measure receive emphasis, spacing the metric beats an even three beats apart. One disruption to this pattern occurs in m. 16, where the emphasis is placed on the downbeat of a $2/4$ measure. It would seem as if the pattern were lost here, but the next emphasis occurs on the second beat of m. 17 (reflecting the relatively long duration on a beat), and the metric beats are again spaced an even three beats apart. The last metric beat, beginning on the second beat of m. 18, is extended by two beats, creating an intensified anacrusis to the downbeat of m. 20, which begins a new section.

Example 5.5
Albright, “Finale—The Offering”: mm. 14–19

The musical score consists of two systems of staves. The first system (measures 14-16) shows a complex rhythmic texture with many sixteenth and thirty-second notes. The second system (measures 17-19) shows a more regular, two-quarter-note beat. The score includes various musical notations such as slurs, accents, and dynamic markings like *sfz*. A horizontal line labeled "EXTENSION" is at the bottom right.

The arrival of the B section occurs on the downbeat of m. 20, following the intensified anacrusis at the end of the A section. The B section, by contrast, is far more metrically regular than the A section, and is the point at which the dance most resembles the tonally conceived, periodic type associated with the more traditional conception of this genre.

Also by contrast, the metrical beats are predominantly spaced two quarter-notes apart, rather than three. The B section is characterized by foreground metric regularity in a steady meter, and yet there is still an abundance of rhythmic complexity, which continues to contribute to the “savagery” of this dance. In large part, the rhythmic complexity here reflects the superimposition of three rhythmically independent layers. Krebs’s approach in delineating the makeup of superimposed rhythmic layers by taking into account the cardinalities of each layer is a technique that will be employed here to clarify the

rhythmic structure. As seen in example 5.6, the pattern of cardinalities within each layer repeats throughout the section, and yet each layer is rhythmically independent of the others. The following example shows the superimposition of the three distinct layers in mm. 20–24. The lower level numbered brackets in this example indicate the number of sixteenth-notes in attack points for each layer. The higher level numbered brackets indicate a repetition of pattern within each of the individual layers:

Example 5.6
Albright, “Finale—The Offering”: mm. 20–25

The musical score for Example 5.6 is presented in three systems, each containing piano (right) and bass (left) staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is annotated with numerous brackets and numbers indicating rhythmic patterns and attack points.

- System 1 (mm. 20–24):**
 - Upper layer (Piano staff):** Features a complex rhythmic pattern with a 16-measure bracket above the staff. The pattern consists of four groups of 4 sixteenth notes, followed by another 16-measure bracket.
 - Middle layer (Bass staff):** Shows a pattern with a 16-measure bracket above the staff, divided into groups of 5, 7, 4, 5, 7, and 4 sixteenth notes.
 - Lower layer (Bass staff):** Shows a pattern with a 16-measure bracket above the staff, divided into groups of 3, 3, 3, 3, 4, 3, 3, 3, and 4 sixteenth notes.
 - Attack points:** A series of dots below the staves indicates the vertical alignment of notes across the layers.
- System 2 (mm. 24–25):**
 - Upper layer (Piano staff):** Features a 12-measure bracket above the staff, divided into groups of 4, 4, and 4 sixteenth notes.
 - Middle layer (Bass staff):** Shows a 12-measure bracket above the staff, divided into groups of 5, 7, and 7 sixteenth notes.
 - Lower layer (Bass staff):** Shows a 12-measure bracket above the staff, divided into groups of 3, 3, 3, and 3 sixteenth notes.
 - Attack points:** A series of dots below the staves indicates the vertical alignment of notes across the layers.
 - Annotation:** A bracket below the lower layer is labeled "1 beat deletion", indicating a change in the rhythmic structure at the end of the section.

At the lower level, the RH manual establishes the primary consonance with its consistency at the 4-level, which relates directly to the 2/4 meter. One issue with this interpretation is that the first of these 4-level brackets begins with a rest, which is not typical of Kreb's approach in defining the beginning of a cardinality. However, the recurrence of pattern every two measures places an emphasis at this point where the rest occurs lending, in hindsight, a sense that the pattern truly begins here with the rest. The other layers in this passage are not as consistent as that of the RH manual. The LH manual is somewhat irrational and cannot be adequately dealt with given Krebs method. The pedal layer, on the other hand, is fairly consistent at the 3-level (3, 3, 3, 3, 4) and when superimposed against the RH manual reveals a metrical grouping dissonance.

At the higher level, it becomes obvious that despite the complex superimposition of rhythmic layers, the coincidence of the patterned repetition of these layers results in a feeling of periodicity at the 16-level (or rather, every two measures). This analysis is further supported by the fact that mm. 20–21 and 22–23 are parallel in structure, and as suggested by MPR 1, “should preferably receive a parallel metric structure.”⁵⁷ This pattern breaks down after two repetitions where, at m. 24, there is a one-beat deletion that acts as a “melodic-rhythmic stutter”⁵⁸ in the approach to the return of the A material. This stutter along with the metrical dissonance between the layers produces a somewhat jarring effect reminding the listener that this is no ordinary dance, but a savage dance, which retains echoes of the primitivist associations in Stravinsky's *Rite of Spring*.

⁵⁷ Ibid., 75.

⁵⁸ Igor Stravinsky and Robert Craft, *Themes and Episodes* (Berkeley: University of California Press, 1983), 58.

From mm. 25–34, as seen in ex. 5.7, the A section appears twice, followed by the B section and a final fragment of the A section. Throughout these measures, there is a predominance of metric beats spaced three quarter-notes apart, with the exception of a one-beat extension in m. 28 and a one-beat deletion in m. 30. The one-beat deletion in m. 30 creates a 2/4 measure which provides a smooth transition into the ensuing B section, also in duple meter. The B section here is confined to a two-measure appearance (mm. 31–32), and again, the strong beat falls on the beginning of the section as implied in the previous analysis of mm. 20–24. This is followed by a one-beat fragment of A repeated twice, producing another duple bar. Again, the conflict between duple and triple is retained, but now the duple has infected the A section as a consequence of its association with B.

Example 5.7
Albright, “Finale—The Offering”: mm. 25–34

1 beat extension

1 beat deletion

• (2X)

The last pairing of A and B occurs between mm. 35 and 48, where the A is truncated and the B is extended. The A section here is identical to the first nine beats of the first A section, with the exception of a faster compound division on the last beat, which leads directly to the next B section in m. 39. The B section, as seen in example 5.8,

begins the same as all previous occurrences, but this time the recurrence of the two-measure pattern is extended by three eighth-notes. This extension causes a reinterpretation of the cardinality of the RH manual suggested by Kreb's method. The first eighth-note of this extension ties over the value of the second chord of the two-chord gesture, making it rhythmically identical to the first appearance of these two chords in m. 39. Again, if we are assuming the sixteenth-note to be the pulse, each of these two-chord gestures would imply a 6-level. When compared with the 6-level in the pedal manual, it becomes apparent that there is a displacement dissonance between these two layers. This is significant not only by the fact that it creates yet another rhythmic disturbance that underlies the turbulent nature of this savage dance, but that it suggests a triple grouping within the B section that has been, until now, primarily associated with duple organization. This is followed by two 2/4 bars presenting B, whereby the listener is fooled into thinking for a moment that the B section will settle back in two in the same manner as its first occurrence in mm. 20–24.

Example 5.8
Albright, “Finale—The Offering”: mm. 39–43

No sooner is this suggestion of two established than we are presented with another $3/8$ bar, this time presenting the first three chords of B (example 5.9). This $3/8$ figure is effectively set up by the three-eighth-note delay in mm. 40–41 and by the reinterpreted cardinality and resulting displacement dissonance in mm. 39–40 that is also found here. This figure in m. 44 is repeated three times, making a strong connection with the overall predominance of metrical beats spaced three quarter-notes apart in the “Danse Sauvage,” but now the three is twice as fast, suggesting an acceleration! Measure 47 takes this process one step further, by emphasizing every third sixteenth-note via the staccato

chords in the left hand. This ultimately leads to an extended version of the anacrusis that has appeared consistently throughout “Danse Sauvage,” resulting in a forceful drive to the final arrival of A. This interpretation is reinforced by the literal *accelerando* in m. 44 that coincides with the onset of this metrical acceleration.

Example 5.9

Albright, “Finale—The Offering”: mm. 44–49

The musical score for Example 5.9, mm. 44–49, is presented in two systems. The first system (mm. 44–47) is marked *accel* and features a piano accompaniment with complex chords and a melodic line. The second system (mm. 48–49) is marked *prestissimo pos.* and *a tempo*, featuring a rapid sixteenth-note run in the right hand and a bass line with a 7-measure rest and a 5-measure rest. The score ends with a 5/16 time signature.

The final section of the “Danse Sauvage,” before the return of the aleatoric material from the opening, consists of a final statement of A that leads to the new material in C. The A section is a near identical return of the first A section, with the deletion of one measure (m. 19).

Example 5.10
Albright, “Finale—The Offering”: mm. 17–20 and 56–58

mm. 17–20

mm. 17–20

extension (omitted in mm. 56–58)

mm. 56–58

mm. 56–58

3 2 2

This deletion essentially eliminates the extended anacrusis measure of the first section, leaving two beats at the end of the A section that lead directly into the duple meter of the C section. Again, through metric deletion and reorganization, Albright has suggested a way of moving almost imperceptibly between triple and duple organizations, utilizing the juxtaposition for dramatic effect in transitioning from one place in the form to another.

As a near-final statement, C is somewhat analogous to the coda in “Jig for the Feet,” in that it suggests the dance in more conventional terms as a kind of summation formula, which seems to play a role in Albright’s stylistic approach. The driving eighth-note pulse in duple meter played by both hands simultaneously is by far the most metrically regular statement in this piece thus far, and, like “Jig for the Feet,” it approaches its conclusion with a sense of acceleration and bravura. Although this section contains some irregularity, most notably the 5/16, the overriding sense is duple, and the

listeners comes to accommodate this irregularity as an anomaly as has been the case throughout much of this movement.

Example 5.11

Albright, “Finale—The Offering”: mm. 58–62

The musical score for Example 5.11 consists of three systems. The first system (measures 58-60) is in 3/4 time, with a tempo marking of *Allegro*. The second system (measures 61-62) is in 2/4 time, with a tempo marking of *Allegro*. The key signature is one flat (B-flat). The score includes a fermata over measure 62 and a double bar line at the end.

That Albright reserves this fast duple section for the penultimate statement of the work is no accident. By moving from triple to duple time, he builds in a sense of acceleration that not only provides the necessary intensification in approaching a climactic moment the form, but also fulfills the notion that this “savage dance” is spinning out of control, in spite of itself. As a natural consequence, this loss of control leads to the conclusion of the work, which echoes the rhythmically aleatoric gestures from the opening. This paradigm of the dance “realized” and then subsequently “destroyed” seems to bear resemblance to “Basse de trompette” from *Organ Book III* (introduced in the survey), and yet again manifests a stylistic predilection that reveals Albright’s fresh approach to the dance.

Chapter 6

Conclusion

The performance of modern dance works for the organ carries with it the responsibility to bring out the qualities that are characteristic of the dance. This notion leads to a general question as to what characterizes a dance. *New Grove's* definition is a general one, applicable to a number of approaches, and it has been continually referred to throughout so as to guide the analyses of the modern dance works for organ in such a way as to find the common denominator that ultimately connects these works as a genre.

On the surface, these works are characterized by jaggedly asymmetrical rhythms, meter changes, wildly irregular phrase groupings, and the like, all of which seem, at first, to conflict with the notion that these works imply “strong pulses and rhythmic patterns that are organized into repeated metric groupings.”⁵⁹ But certainly since the beginning of the twentieth century, all these elements have found their way into the dance to express this form using a modern vernacular that reflects current aesthetic preferences. At first, with the advent of *The Rite of Spring*, the idea that dance music could be expressed in a form that was angular and dissonant with unpredictable accents that influenced a choreography seen as bizarre, was certainly controversial. But by the time the pieces in this study had been written, these elements were commonplace, and they can now be seen as devices that characterize each particular dance or are emblematic of a composer's style.

At the heart of the dance remains a sense of periodicity, or rather, the musical quality that lets listeners anticipate how to move with the beats and accents. Through extensive metric analysis of these works, it was shown that in even the most rhythmically

⁵⁹ *New Grove Dictionary of Music and Musicians*, s.v. “Dance.”

and metrically complex examples, there is an organization of beats into metric levels that provide a sense of periodicity. In addition, these metric levels are often manipulated to produce dramatic effects in the form and to suggest narratives, showing a predilection among certain of these composers in combining ideas of program music with dance. By identifying with these metric organizations, the dance characteristics, as well as the characteristics that give each piece its unique take on the dance, are revealed, lending insight into the interpretation of these modern dances for organ.

Appendix

List of Modern “Dances” for Organ

Adler, Samuel (Germany/USA, b. 1928), a mainstream composer, first studied violin with Albert Levy. He was a pupil of Herbert Fromm, Paul Pisk, Walter Piston, and Aaron Copland. He served as director of music at the Temple Emanu-El in Dallas from 1953 to 1956. He taught at North Texas State University and the Eastman School in Rochester, New York.

- “The Oboe” (Snake charmer’s dance) from *The Organ Is King*. (2002), W. Leupold Edition.

Alain, Jehan Ariste (France, 1911–1940), a pupil of Marcel Dupré, was the assistant organist at St. Germain-en-Laye. He was killed during service in World War II.

- Trois Danses: Joies-Deuils-Luttés (1937–1938), Leduc.
- Deux danses a Agni Yavishta (1934), Leduc.

Albright, William (USA, 1944–1998), a pupil of Marilyn Mason and Olivier Messiaen, served as a professor on the composition faculty at the University of Michigan. He was the director of music for First Unitarian Church in Ann Arbor.

- “Basse de trompette” / “Jig for the Feet (*Totentanz*)” / “Finale—The Offering” from *Organbook III* (1977/1978), Peters.
- *Flights of Fancy: Ballet for Organ* (1992), C. F. Peters.

Archer, Malcolm (England, b. 1952), studied at the Royal Conservatory of Music with Ralph Downes and Herbert Sumsion and with Dame Guillian Wier and Nicolaa Kynaston at Jesus College in Cambridge. He has been organist at St. Paul’s Cathedral in London since 2004. His extensive compositional output consists predominantly of church music.

- “Dance Scherzo” from *Twenty-Five Characteristic Pieces* (1991), K. Mayhew.

Bales, Gerald Albert (Canada, 1919–2002), a pupil of Healey Willan, served at St. Mark’s Cathedral in Minneapolis. He taught organ, orchestration, and conducting at the University of Ottawa.

- “Lord of the Dance” from *Three Short Hymn Settings* (1992), Randall M. Egan.

Berthier, Jacques (France, 1923–1994), studied at the César Franck School in Paris with G. de Lioncourt and served as organist of the Jesuit church of Saint-Ignace in Paris from 1961 until his death. He is known for his contribution to music at Taizé.

- *Trois danses ecclésiastiques* (1999), K. Mayhew

Burge, John (Canada, b. 1961), a pupil of Derek Holman, John Beckwith, and Walter Buczynski, and teaches at Queens University.

- *Dance: for Solo Organ* (1993), Jaymar Music.

Clarke, Andrew (USA, b. 1941), studied at Yale University and at the New England Conservatory. He is the organist at Riverside Presbyterian Church in Jacksonville, Florida.

- *Pastoral Dance of Simple Gifts* (1993), Theodore Presser Co.
- *Pastoral Dance on Morning Has Broken* (1997), Theodore Presser Co.

Cook, John Ernest (England/Canada/USA, 1918–1984), was a pupil of Boris Ord and Sir David Willcocks at King's College, Cambridge. He served as organist at the Church of the Advent in Boston and taught at the Massachusetts Institute of Technology from 1965.

- *Scherzo, Dance, and Reflection* (1965), H. W. Gray.

Decker, Pamela (USA, b. 1955), earned her DMA degree at Stanford University. She is on the faculty at the University of Arizona and serves as organist at Grace St. Paul's Episcopal Church in Tucson, Arizona

- *Tango Toccata on a Theme by Melchior Vulpius for Organ* (2001), World library publication.
- *Nightsong and Ostinato Dances for Organ* (1992), Wayne Leupold editions, Inc.

Demarest, Clifford (USA, 1874–1946), studied with R. Huntington Woodman. He served as organist of the Church of the Messiah in New York.

- "Rustic Dance," from *Pastoral Suite* (1913), H. W. Gray.

Durufié, Maurice (France, 1902–1986), a pupil of Alexandre Guilmant, Eugène Gigout, Louis Vierne, and Charles Tournemire, was the organist of St. Étienne-du-Mont, Paris, for 56 years.

- "Sicilienne" from *Suite*, opus 5 (1933), Durand S. A. Editions Musicales.

Eben, Peter (Czech Republic, 1929–2007), one of the best-known contemporary Czech composers, studied at the Academy in Prague and taught in the music history department at Charles University. In 1990, he became professor of composition at the Academy of Performing Arts. He was a well-known improviser, and contributed significantly as a composer to the organ literature.

- *Four Biblical Dances* (1993), United Music Publishers.

Edmundson, Garth (U.S.A, 1900–1971), a pupil of Joseph Bonnet, was organist of the First Presbyterian Church in Newcastle, Pennsylvania.

- *Humoresque Fantastique: An Elfin Dance-Caprice* (1935), J. Fisher.

Elmore, Robert Hall (India/USA, 1913–1985), was born in India and studied with Pietro Yon in New York. He graduated from the University of Pennsylvania and studied organ and piano at the Royal Academy of Music in London. He was organist at the Tenth Presbyterian Church in Philadelphia.

- *Donkey Dance: A Characteristic Impression for Organ* (1939), H. W. Gray.

Garlick, Anthony (England/USA, b. 1927), a mainstream composer, studied at the Royal College of Music. He came to North America in 1950 and taught at Wayne State College, Nebraska.

- *Toccata and Dance: for Organ Solo* (1981), Seesaw Music.

Glass, Philip (USA, b. 1937), studied at the University of Chicago and at the Juilliard School in New York. His teachers include Vincent Persichetti, Dairus Milhaud, and Nadia Boulanger. He is a pioneer of minimalism.

- *Dance no. 2* (1978), Chester Music
- *Dance no. 4* (1979), Chester Music

Haines, Edmund (USA, 1914–1974), a pupil of Aaron Copland, Howard Hanson, and Roy Harris, taught at Sarah Lawrence College for more than twenty-five years.

- *Slow Dance: for Organ* (1947), New Music Edition Corp.

Hampton, Calvin (USA, 1938–1984) studied at the Oberlin College Conservatory and at Syracuse University with Arthur Poister. From 1963 he was organist of Calvary Episcopal Church in New York and was well known as a recitalist and as a composer of hymn tunes and church music.

- *Five Dances: for Organ* (1982), Wayne Leupold Editions.

Heiller, Anton (Austria, 1923–1979) studied at the Vienna Music Academy and taught there from 1945 until his death. He traveled worldwide and was well known as a recitalist and teacher. Most of his works are technically demanding.

- *Tanz Toccata* (1970), Doblinger Music.

Hodkinson, Sydney (Canada/USA, b. 1934), a mainstream composer, clarinetist, and conductor, studied and taught at the Eastman School of Music in Rochester, NY.

- “Dance” from *Papillons, Book 3: a Suite of Five Pieces for Organ Solo* (1984), American Composers Alliance.

Hopkins, James (USA, b. 1939), studied at Yale and Princeton Universities and was a pupil of Quincy Porter and Halsey Stevens. He has taught at Northwestern University and the University of Southern California. He was the organist of the First United Methodist Church in Pasadena, California.

- *Deux danses pour orgue* (1983), MorningStar.

Hovhanness, Alan (USA, 1911–2000), a mainstream composer of Armenian descent, composed 61 symphonies. He served as organist at St. James’s Armenian Church in Watertown, Massachusetts.

- “Dance” from *Sonata for Organ*, opus 352 (1981), manuscript.

Janson, Thomas (USA, b. 1947), studied at the University of Michigan and teaches at the University of Pittsburgh.

- “The Dance” from *Celestial Autumn* (1974), H. W. Gray publications.

Janzer, Dennis (USA, b. 1954), graduated from and taught at the University of Wisconsin–Milwaukee. He is the organist of Coral Gables Congregational Church in Florida.

- “Exultant Dance” from *Suite no.1 Celebrations and Reflections*, opus 9 (1995), W. Leopold Editions.

Kosakoff, Reuven Ivan (USA, 1898–1987), studied at Juilliard School in New York and was organist at the Genesis Hebrew Centre in Crestwood, New York.

- “Praise Him with Song and Dance” from Three Preludes for organ solo (date: not available) Transcontinental Music Publications.

Leitner, Ernst Ludwig (Austria, b. 1943), studied in Linz and at the Mozarteum in Salzburg. He was a pupil of Flor Peeters and J. N. David. He teaches at the Mozarteum.

- *Four Dances, Orgel-Pedal solo* (1980), Doblinger.

Lemare, Edwin Henry (England, 1865–1934), studied at the Royal Academy of Music. He was a prolific composer and wrote 126 original organ works. He was known for his skills as an improviser, as well as his playing of orchestral works and transcriptions. He served as organist at St. Margaret’s, Westminster.

- *Alpine Dance: for the Organ*, opus 147 (1925), Forster Music Publisher, Inc.

Litaize, Gaston (France, 1909–1991), studied with Marcel Dupré at the Paris Conservatoire; he was also a pupil of Charles Tournemire. He served as organist of St. Léon, Nancy; St. Cloud; St. François Xavier, Paris, 1946–1991, and taught at Institut des Jeunes Aveugles, 1959–1964.

- *Prélude et danse fuguée* (1964). Leduc.

Locklair, Dan (USA, b. 1949), studied with J. Goodman at the Union Theological Seminary, New York. He was the organist of the First Presbyterian Church in Binghamton, New York, from 1973 to 1982. He has taught at Hartwick College in Oneonta, New York, and at Wake Forest University in North Carolina.

- *Ayre for the Dance* (1984), G. Ricordi & Co.

Marchionni, Fabrizio (Italy, b. 1976), studied at the Conservatory in Cagliari, Italy, and now teaches there.

- *Sei danze popolari sarde* (1999), Armelin Musica.

Moline, Lily Wadhams (USA, b. 1878–1966), was an organist in Long Beach, California.

- “The War Dance Festival” from *The War Impressions of the Philippine Islands: Suite for Organ* (1920), Clayton F. Summy.

Pinkham, Daniel (USA, b. 1923), a pupil of Aaron Copland, Paul Hindemith, Arthur Honegger, and Nadia Boulanger, studied at Harvard University and Tanglewood.

- “Celebration for Song and Dance,” from *Celebrations: For Organ* (1998), T. Presser.

Planyavsky, Peter (Austria, b. 1947), has been an organist of St. Stephen's Cathedral in Vienna since 1969 and was professor at the Vienna Music Academy. He was a pupil of Anton Heiller and is known for his abilities as an improviser.

- *Toccata alla Rumba* (1971), Ludwig Doblinger.

Rawsthorne, Noel (England, b. 1929), a pupil of Fernando Germani, served as organist of Liverpool Anglican Cathedral from 1955 to 1980. He taught for forty years at St. Katherine's College in Liverpool.

- *Dance Suite* (1997), K. Mayhew.

Reiff, Stanley (USA, 1881–1954), was an organist based in Philadelphia.

- “Ye Olden Dance” from *Four Sketches for the Organ* (1914), Oliver Ditson.

Ridout, Alan (England, 1934–1996), was a pupil of Herbert Howell at the Royal College of Music. He taught there and at the Canterbury Choir School. Among his credits is a “complete” edition of J. S. Bach's organ works

- *Resurrection Dances* (1969), Chappell.
- *Dance Suite* (1975), Chappell.

Self, Adrian (England, b. 1952), has worked for Oxford University Press. He was an organist in Cheltenham.

- “Dance” from *Partita for Organ* (1992), Oecumuse.

Steel, Christopher (England, 1939–1991), a mainstream composer and a director of music at Bradfield College in Reading. His output includes sacred choral music for church use, symphonies, and large-scale choral music.

- “Dance” from *Six Pieces for Organ*, opus 33 (1974), Novello.
- “Nocturnal Siciliana” and “Dancing Toccata” from *Changing Mood* (1980), Basil Ramsey.

Stover, Harold (USA, b. 1946), studied at the Julliard School. He is presently Organist and Director of Music of Woodfords Congregational Church, UCC, in Portland, Maine.

- “Dance: Let the Floods Clap Their Hands,” from *Triptych on the Name of Bach* (1986), Table Eight Music Co.

Urner, Catherine Murphy (USA, 1891–1942), studied at the University of California at Berkeley and with Charles Koechlin in Paris. She was also a singer specializing in Native American tribal melodies.

- “Sun Dance” from *Two Traditional American Native Songs* (date unknown), Eugene Miller Foundation.

Watanabe, Kiyo (Japan/USA, b. 1966), studied at Baylor University and the Manhattan School. His teachers include McNeil Robinson, Joyce Jones, and John Weaver. He is organist at First United Methodist Church in Wichita Falls, Texas.

- Prelude on “Lord of the Dance” from *Three Hymn Preludes* (2002), Harold Flammer

Wood, Frederic H. (India/England, 1880–1963), was organist at St. Paul’s and St. John’s in Blackburn.

- “A Downs Morris: Shepherds’ Dance,” from *Scenes on the Downs: Suite for Organ*, opus 29 (1929), Stainer & Bell.

Woodman, R. Huntington (USA, 1861–1943), a pupil of Dudley Buck and César Franck, was organist of the First Presbyterian Church in Brooklyn.

- “Dance” from Suite in G minor (1939), G. Schirmer Inc.

Wyton, Alec (England/USA, 1921–2007), studied at the Royal Academy of Music and Oxford University. He served as organist and choirmaster of St. James’s Church on Madison Avenue until 1987. He taught at Union Theological Seminary in Manhattan and at Manhattan School of Music. He was president of the American Guild of Organists from 1964 to 1969.

- “Dance” from *Music for Lent* (1968), H. Flammer.

***L’orgue et la danse: six pieces pour grand-orgue** (1999), Editions du chant du monde.

- *La valse des anges* by Julien Bret.
- *Rumba sur les grands-jeux* by Pierre Cholley.
- *La habanera du general* by Francois-Houbart.
- *La bonne humeur de Monsieur Degeyter* by Youri Kasparov.
- *Florinada* by Andrés Laprida.
- *Tango-Rondo-barjo*, “La tribouline” by François Vercken.

*This is a collection of six dance works by different composers.

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