

AN OVERVIEW OF SELECT COMPOSITIONAL TECHNIQUES IN DAVID
MASLANKA'S SYMPHONIES NOS. 4 AND 9

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BROOKE MADISON COLE

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AN OVERVIEW OF SELECT COMPOSITIONAL TECHNIQUES IN DAVID

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Brooke Cole, Candidate for the Master of Music Degree

University of Missouri-Kansas City, 2022

ABSTRACT

American composer David Maslanka (1943-2017) was a well-known wind band composer, who composed nine full-length symphonies, seven for wind band. Though well-known to many performers and conductors, little theoretical scholarship has been written about the composer. This thesis analyzes two of his works, Symphonies Nos. 4 and 9, with a particular focus on the composer's use of musical quotation, form, harmonic ideas, orchestration, and motivic development.

One of the most important compositional techniques used by Maslanka in his wind band symphonies is the use of musical quotation. The use of this technique stems from the composer's anxiety surrounding the compositional process and led to a compositional ritual, including daily singing and playing of Bach chorales. While this process eased his anxiety, it also made its way into his compositions in the form of quotations. Maslanka also used several common-practice techniques such as sonata-rondo form and motivic construction in his themes. By contrast, he also veers away from some common-practice period techniques by using more modern harmonic ideas.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the UMKC Conservatory, have examined a thesis titled “An Overview of Select Compositional Techniques in David Maslanka’s Symphonies Nos. 4 and 9,” presented by Brooke M. Cole, candidate for the Master of Music in Music Theory degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Owen Belcher, Ph.D., Committee Chair
Conservatory

David Thurmaier, Ph.D.
Conservatory

Joseph Parisi, Ph.D.
Conservatory

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CHAPTER 1

INTRODUCTION AND LITERATURE REVIEW

David Maslanka (1943-2017) was an American composer most known for his wind band music. Maslanka published his first composition, Symphony No. 1, in 1970, and continued to compose until his death in 2017. He wrote most of his compositions for wind band, which, in the 1970s, was receiving wider notoriety among the larger wind band community. By the middle of the 1970s, original band literature finally surpassed transcriptions in performance popularity amongst band groups.¹ He wrote nine symphonies, seven of which for wind band. This thesis analyzes some of Maslanka's compositions that have little written about them. Specifically, his fourth and ninth symphonies, looking at (1) his use of musical quotation, (2) the form employed in the pieces, and (3) some musical motives utilized in each.

When looking at the content contained in the *Journal of Band Research* (JBR) index, an official publication of The American Bandmasters Association which began in 1964 and offers access to issues through 2020, many themes are often repeated, including the genre of marches, education-based research, and relatively few composers: Wagner, Hindemith, and Husa.² While these topics are obviously worthy of merit, they, along with the entirety of the JBR index, only cover a very narrow span of band music. Other noteworthy music theory

¹ Stephen L. Rhodes, "A History of the Wind Band," Accessed July 27, 2022, https://windbandhistory.neocities.org/rhodeswindband_12_20thcenturyrepertoire.html.

² The Journal of Band Research, Accessed March 22, 2021, <https://www.journalofbandresearch.org/>.

journals containing a wide variety of topics and articles include *Music Theory Online*, *Music Theory Spectrum*, and the *Journal of Music Theory*, though none have content on David Maslanka, a composer many band students encounter during their time as a band member.

I have been fortunate to be a member of a wind band for a good portion of my academic career. While playing in the wind ensemble and symphonic wind groups at my undergraduate university, Arkansas State University, I had the opportunity to play a wide variety of music. Two of the pieces I played were composed by David Maslanka, *Testament* (2001) and *Give Us This Day: Short Symphony for Wind Ensemble* (2005.) I enjoyed playing these works, and as a horn player, specifically enjoyed the horn writing. This led to my best friend telling me about Maslanka's Symphony No.4, which begins with an unaccompanied horn solo.

When thinking about potential thesis topics, I wanted to choose an area where most of my valuable experience exists: wind band. This helped me focus my attention on Symphonies Nos. 4 and 9. I specifically selected his Symphony No. 9, because it was the last symphony he wrote by himself, as Symphony No. 10 was posthumously completed by his son, Matthew Maslanka. My premise for selecting these two works was that they were written at different times during Maslanka's compositional life. By studying two symphonies written a good time apart from each other, I was hopeful they would provide some useful comparisons and contrasts.

The techniques and ideas mentioned above have scholarship written about the topic, but none of the literature, was specific to Maslanka or his pieces. When looking for literature about musical quotation, Chapter 2 of this thesis, J. Peter Burkholder's *The Uses of Existing Music: Musical Borrowing As A Field* was very insightful. Burkholder identified and

described different types of musical borrowing and how it can be used. Though Burkholder wrote specifically about the music of Ives, the ideas presented can be applied to Maslanka's pieces as well. Some of the fourteen identified types of borrowing include stylistic allusion, arranging, and collage. By using Burkholder's ideas, I hope to show how Maslanka's quotations fall into the categories of collage and stylistic allusion.³

Though Ives and Maslanka are two very different composers, Burkholder's article can allow parallels to be drawn between both composer's techniques. Both composers wrote most of their music in the 20th century, Ives pushing the boundaries of tradition and tonality, while Maslanka fit very well into more traditional molds.

One of the most important reasons Maslanka uses musical borrowing in his compositions, is because of his anxiety surrounding the compositional process.⁴ He found that the use of musical quotation within his pieces helped his compositional process and eased his anxiety, so he formed a daily ritual where he used Bach chorales as a basis for his creative process. Before composing, Maslanka would play and sing through a Bach chorale, comparing this to a musician warming up on their instrument, this was his compositional warm up.⁵ Harold Bloom's *The Anxiety of Influence: A Theory of Poetry* offered insight into the idea of anxiety around one's area of expertise. Though discussing poetry, many ideas can be applied to music and composition as well, such as what the anxiety of influence is, and why one may have it. The book offers that the lack of originality in an artist can serve as one

³ J. Peter Burkholder, "Ives's Use of Existing Music," In *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, (New Haven: Yale Univ. Press, 2010), 1–12.

⁴ Maslanka, Program Notes to Symphony No. 6.

⁵ David Maslanka, "David Maslanka and J.S. Bach: An Introduction," April 20, 2018, YouTube video, 5:09, <https://youtu.be/9mhRftqMqkY>.

potential cause of anxiety. Though this idea is central to much of Maslanka's work, it is this strategy in his compositional process that eased Maslanka's nerves. Bloom uses William Shakespeare as an example, calling him "the greatest poet in our language," and discusses how poets that came after him, essentially had to live up to his greatness. The same can be said about J.S. Bach, widely considered to be one of the greatest composers to have ever lived. Instead of being afraid of being in his shadow, Maslanka purposefully used quotations from Bach's music in his own.⁶

Another important idea in Maslanka's works, is the form of the work, discussed in Chapter 3. Maslanka is a 20th and 21st century composer, but his pieces contain many of the characteristics of the common practice period music. One of the standout characteristics, is the use of sonata form. The book *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata*, written by James Hepokoski and Warren Darcy, is used as reference to identify the form and all of its idiosyncrasies.⁷ The authors, Hepokoski and Darcy, write that a piece should only be considered as a sonata-rondo if "its first rotation is structured as the exposition of a sonata, and a later rotation either recapitulates this... or recomposes the pattern" in a way that is still "considered to be recapitulatory space."⁸

⁶ Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973).

⁷ James Hepokoski and Warren Darcy, *Elements of Sonata Theory Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (Oxford: Oxford University Press, 2011).

⁸ Ibid.

Maslanka wrote his Symphonies Nos. 4 and 9 (movement I) in sonata form. This is mostly heard from the different themes presented and how they recapitulate within the pieces. The usual tonal structure presented in sonata form is much different in these pieces though. Maslanka has an “affinity” for the key of C major and uses it often throughout his pieces.⁹ This affinity for C major affects the tonal structure of the pieces, causing it to differ from the typical tonal structure found in sonata form. Even without the typical tonal structure, the exposition starting in tonic and ending in dominant, the development being in the dominant and other keys, and the recapitulation being in tonic, both pieces form can be identified as sonata form.

Chapter 4 focuses on motive and orchestration. One example of notable orchestration that is especially evident, is his use of chamber-like writing within his pieces, helping combat what he calls the “band noise,” or the combination of many dissimilar instruments playing together.¹⁰

Joseph Wagner’s *Orchestration: A Practical Handbook* discusses orchestration choices composers make and why. The most interesting part of this book, however, concerns composers who rely on the piano when composing, and those who do not. Maslanka has described in detail his compositional process, all of which relies on heavy piano usage. Wagner argues that music written using only piano, has weak or ineffective orchestration.¹¹

⁹ Kate L. Sutton, "David Maslanka and the Natural World: Three Studies of Music for Wind Ensemble," *Open Access Theses and Dissertations*, 2014, <https://oatd.org/oatd/search?q=kate+sutton+maslanka&form=basic>.

¹⁰ David Maslanka, Interview by Tiffany Woods, September 5, 2020, <https://davidmaslanka.com/interview-with-tiffany-woods-2003/>.

¹¹ Joseph Wagner, *Orchestration: A Practical Handbook* (Newbury Park, CA: Peter L. Alexander Pub., 1989).

This does not seem to be the case for Maslanka, who uses a wide variety of orchestration techniques, that contribute to the overall impact of the work. The idea of composing in terms of piano presented in Wagner's book, is the main factor in choosing this book for reference.

Maslanka also uses many different musical motives in his pieces and presents them in interesting ways. Some of the motives used are melodic motives, harmonic motives, and short repeated motives. These motives act as important listening markers for the audience, while also helping designate form and can help make global ideas more apparent. Rudolph Reti explains that motivic analysis is often ignored, though understanding it can help make music more transparent.¹²

¹² Rudolph Reti, *The Thematic Process in Music* (Greenwood Press, 1978).

CHAPTER 2

MASLANKA'S USE OF MUSICAL QUOTATION

One of Maslanka's most important compositional techniques, is his use of musical borrowing. This borrowing is widely used in his compositions and is often from a Bach chorale, which Maslanka plays and sings daily before composing. This chapter explores the existing literature to examine how quotation is used, why a composer might employ quotation, and some examples of quotation in Maslanka's music.

The literature written on the topic of musical quotation analyzes and identifies different types of quotation, including direct quotation, collage, and parody, all of which are discussed in this chapter. These three types of quotation are found within Maslanka's Symphonies Nos. 4 and 9. Often, the borrowed material is very clearly presented, while other times it is difficult to hear in context. Maslanka uses quotations in several ways, including as transitional material within the piece, and sometimes as main melodic content. Using another composer's work is a very meaningful act. Maslanka uses several quotations throughout his pieces, most of which come from Bach chorales and hymns. This stems from the composer's anxiety about the compositional process and how he remedied it, by playing through and singing each part of a Bach chorale in a daily routine and warm-up.

Identifying and Analyzing Musical Borrowing

Through his study of Ives, Burkholder considers musical borrowing (quotation) to be a field of its own, that crosses through time periods and tradition, and that has been studied

by musicologists for over a century.¹ Maslanka uses three methods of quotation identified by Burkholder in his fourth and ninth symphonies. The three types of quotations utilized in Symphonies Nos. 4 and 9, are direct, parody, and collage.

The prime consideration in analysis of musical borrowing, is how it is used. Burkholder states that “getting the taxonomy right has been crucial for understanding the evolution. I could not have understood how his [Ives] borrowing techniques developed until I could distinguish between different procedures.”² Equally as important as the “taxonomy” in Maslanka’s music, is how the quotations are utilized. The composer uses the borrowed materials as musical turning points, musical collages, connective material, as well as entire movements’ melodic materials.

One type of musical quotation the composer often uses is direct quotes, meaning the quotes happen as originally written, apart from the orchestration.³ Using a direct quote from another composer’s work holds meaning. These direct quotes are “a conceptual surrender made public, a concession by the author that another has at another time, in another place, composed something that the author considers to be superior to their own.”⁴ By borrowing

¹ J. Peter Burkholder, “Ives's Use of Existing Music,” In *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, 1–12. Yale Univ. Press, 2010.

² Ibid.

³ V. A. Howard, "On Musical Quotation," *Monist* 58, no. 2 (1974): 309-12. doi:10.5840/monist197458222.

⁴ Sam L. Richards, "From Quotation, through Collage, to Parody: Postmodernisms Relationship with Its Past," *Perspectives of New Music* 53, no. 1 (2015): 77-97. doi:10.1353/pnm.2015.0005.

other composers' material, Maslanka is conveying how highly he regards these works and their composers.

Another way in which Maslanka uses musical borrowing is through collage. According to Richards, a collage contains a dense variety of material, that is "so tightly packed" together that the separate quotations merge into one another to make a whole piece or section of a piece. He later discussed the collage as not being a medium, but also an idea itself; the quotation is then the "primary object" or the desired outcome.⁵

One consideration when listening to a work that uses musical borrowing, is whether the quotation is aurally discernable. While quotations in text have quotation marks to indicate the quote, in music, it is up to the listener to aurally identify a musical quotation. Furthermore, whether a quotation is aurally discernable can be subjective and dependent upon the listener's musical experience. Jeanette Bicknell argues that "for a musical quotation to be aesthetically effective as quotation, it is crucial that the composer's intended audience recognize it."⁶

Anxiety from Composing and its Remedy

Maslanka has claimed that he began every day by playing through one or two chorales, from his copy of Bach's 371 Four-Part Chorales. He would play through the chorale on piano, then sing each voice part. He likened this to warming up on one's

⁵ Richards, "From Quotation, through Collage, to Parody," 81.

⁶ Jeanette Bicknell, "The Problem of Reference in Musical Quotation: A Phenomenological Approach," *The Journal of Aesthetics and Art Criticism* 59, no. 2 (2001): 185-91. <http://www.jstor.org/stable/432223>.

instrument; this was his composition warm-up. ⁷ Maslanka's use of direct quotes, combined with his daily playing and singing of the chorales, is especially interesting because it conveys the importance and respect the composer had for these tunes.

In 1990, the composer moved from New York City to Missoula, Montana, working as a freelance composer, and making a connection to the natural world. In the program notes for his Symphony No. 6, the composer describes these chorales as ancient melodies that have influenced much of Western music, including his own. He writes:

The melodies themselves are much older than Bach, having sources that literally go back thousands of years. Like all folk melodies they are the products of generations of singers working with the same melody ideas, and finally arriving at simple tunes that embody a huge life force. These are now melodies of the earth. For a number of years now I have brought them into my music where they have acted as a springboard for my imagination, and an open path for the bigger voice that wants to speak through me. I often feel that the chorale melodies select themselves to be in a particular piece, and in retrospect I can see that they will add to the music a subtext of meaning all their own.⁸

Maslanka has spoken about how composing made him nervous. He first discovered his nervousness shortly after his move to Montana. He calmed his nerves by playing through some of Bach's chorales. This progressed into his ritual "compositional warm-up," which he would do until he felt better. When he got through all 371 chorales, he would begin again at the beginning. Over time, he started composing in the style of these chorales and using quotations in his music. The program notes from his Symphony No. 6 describe why Bach chorales were important to him and his compositional process, in a masterclass at Middle Tennessee State University in 2016, the composer tells why he uses the hymns in his piece:

⁷ David Maslanka, "David Maslanka and J.S. Bach: An Introduction," April 20, 2018, YouTube video, 5:09, <https://youtu.be/9mhRftqMqkY>.

⁸ Maslanka, Program Notes to Symphony No. 6.

. . . but composing makes me nervous. . . I began to play and sing the chorales. . . and I would do this until I felt better. And then, over the course of time, I began composing chorales in this old style, just for the heck of it. So, this practice has radically changed how I compose music. I'm not composing music in the old style. I'm composing music now for me here, but it is informed by a very deep understanding of the old language. So, the old language now has a chance to move forward through me in this new way.⁹

In Harold Bloom's *The Anxiety of Influence: A Theory of Poetry*, the author discusses the idea of borrowing as it pertains to poetry. These ideas can transfer to musical borrowing, as well as other disciplines. Maslanka's use of Bach quotations tell of the personal and spiritual relationship the composer had with these "melodies of the earth."

Bloom also spends some time with the idea of "solipsism," which is defined by Merriam-Webster as "a theory. . . that the self is the only existent thing." Bloom then describes poets as having "just emerged" from solipsism, their presence saying, "what I see and hear come not but from myself." This idea of all of one's work being original and not influenced directly contradicts how Maslanka views his own compositions. He acknowledges the influence, and credits it as helping ease his "anxiety of influence."

Bloom credits Shakespeare as the "greatest poet in our language," and describes him as belonging "to the giant age before the flood, before the anxiety of influence. . ." He states that "no poet since Adam and Satan speaks a language free of the one wrought by his precursors."¹⁰ When talking about his *Mass*, Maslanka said, "it took twenty years to start. . . because I knew I wasn't ready. Brahms may have felt something similar in feeling unready to

⁹ "Masterclass: Middle Tennessee State University (Oct. 2016)," David Maslanka, Accessed March 4, 2021, <https://davidmaslanka.com/masterclass-middle-tennessee-state-university-oct-2016/>.

¹⁰ Bloom, *The Anxiety of Influence: A Theory of Poetry*.

write a symphony because of the huge work of Beethoven behind him. He was intimidated, but his particular genius finally came forward.”¹¹

Bloom considered Shakespeare to be the greatest poet, much like Bach can be said to be one of the greatest and most influential composers. The juxtaposition of Shakespeare and Bach, as well as Brahms and Beethoven help draw some recognition to why Maslanka may have felt nervous about composing. Composing, especially symphonies, can be a daunting task when in the shadow of some of the great symphonists of the past.

After beginning his ritual “compositional warm-up,” Maslanka began including these chorales in his pieces, beginning with Symphony No. 4 (1993). Straus wrote that Stravinsky felt musical tradition provided inspiration, while also giving narrow constraints. This same sense of musical tradition gave Schoenberg a “painful sense of compulsion.”¹² The viewpoints of both composers offer insight into possible reasons for Maslanka’s anxiety. “Twentieth-century composers use traditional materials, but transform them,” similarly to Maslanka’s Symphony No. 4.¹³ This piece quotes three tunes, two of which are Bach chorales: “Wer nur den lieben Gott lässt walten (Only Trust in God to Guide You),” and “Christus der uns selig macht (Christ Who Makes Us Holy).” The third tune is “Old Hundredth.”

¹¹ David Maslanka, Interview by Tiffany Woods, September 5, 2020, <https://davidmaslanka.com/interview-with-tiffany-woods-2003/>.

¹² Joseph N. Straus, “The ‘Anxiety of Influence’ in Twentieth-Century Music,” *Journal of Musicology* 9, no. 4 (1991): 430–47, <https://doi.org/10.2307/763870>.

¹³ Ibid.

Quotations in Symphony No. 4

Figure 2.1 lists the hymn tunes used in Symphony No. 4 and where they occur within the piece. The first hymn, “Wer nur den lieben Gott lässt walten” is the first and the shortest quotation used. This hymn lasts for two measures and is used as transitional material to introduce the next tune, “Old Hundredth.”

“Old Hundredth” is probably the most famous hymn and most important theme in the piece because it recurs, is a longer statement of quotation, and because of the more substantial scoring. The tune is first introduced by a flute solo, in measure 373 with an augmented rhythm, and a light accompaniment. This foreshadows the bold statement of the hymn by the brass, which is almost immediately echoed by the woodwinds, starting at m. 406. This hymn being introduced first by the flute can even be overlooked because of the conspicuousness of the next statement. Maslanka’s integration of the hymn first by a soloist, then by a fuller ensemble is a repeated compositional method from the composer that will be discussed more in Chapter 3.

Maslanka himself said that this hymn was the main theme of the piece, and by having it recapitulate at the end of the piece, it reminded him of Richard Strauss.¹⁴ This hymn is very distinct within the piece, making it easy to aurally identify, and cementing it as an important figure. This borrowed material is so effective and noticeable, in part, because it is a direct quotation. Figure 2.2 shows “Old Hundredth” in Symphony No. 4.

The final hymn incorporated in the piece is “Christus der uns selig macht.” This hymn appears at m. 711 and is written for woodwinds and harp and happens while the

¹⁴ David Maslanka, Interview by Damon Talley, April 2017.

clarinets play according to the following performance instructions: “mouthpiece and barrel only, insert finger in barrel to vary pitch. Effective range: B flat 4 to F 5.”¹⁵ Maslanka describes the sounds from the clarinets to be those of a crying baby, representing voices of children who were never born or died as infants, acting as messengers from “the other side.” The composer considered this section to be the turning point in the symphony, both thematically and spiritually. ¹⁶ This quotation, shown in Figure 2.3, is substantial and can potentially be considered its own section, but it also helps the piece transition into the recapitulation.

Quotations in Symphony No. 9

In Maslanka’s Symphony No. 9, written in 2011, he continues to use these hymns and Bach chorales, and includes the reading of two poems, “Secrets” by W. S. Merwin, and the composer’s own “Whale Story.” This work is in five movements: I. Preface: “Secrets” by W. S. Merwin, II. “Shall We Gather at the River,” III. “Now All Lies Under Thee,” IV. Fantasia on “I Thank You God,” and V. Fantasia on “O Sacred Head Now Wounded.” Figure 2.4 shows the borrowed material throughout the piece.

How Maslanka uses hymns in his Symphony No. 9 is very different than how he uses them in his Symphony No. 4. The Fourth Symphony uses the hymn tunes as quotations, the turning point of the work, or as connective material. The Ninth Symphony is different in that

¹⁵ David Maslanka, *Symphony No. 4 for Symphonic Wind Ensemble*, (New York, NY: C. Fischer, 1997).

¹⁶ David Maslanka, “David Maslanka and J.S. Bach: An Introduction,” April 20, 2018, YouTube video, 5:09, <https://youtu.be/9mhRftqMqkY>.

it uses much more hymn tune material by use of collage, use throughout entire movements, as well as quotations.

The idea of musical collage, as described by Richards, is most apparent in the second movement of the ninth symphony, “Shall We Gather at the River.” The movement mainly consists of the hymn tune “Shall We Gather at the River,” in a large, expanded section of the movement. This section uses the main melody from the tune, passes it through the ensemble to be heard from several different instruments, and has a variety of accompaniment throughout its use.

The composer integrates this hymn mostly through use of key. Though fond of C major, Maslanka uses both C major and D major in this movement. The first melody introduced is in D major, happening over accompaniment in C major, and the melody of this hymn is also in D. This makes the transition from one theme to the next smoother and connects the two themes of the movement.

The piece changes at m. 158, when a new melody is introduced, leading to the hymn “Ich dankt dir Gott” at m. 209, and the movement ends shortly after. Though “Ich dankt dir Gott” is only recognizable for about 30 measures, this hymn is the clear climax of the movement since most of the movement is more reserved in dynamics and orchestration. “Ich dankt dir Gott” is the loudest and heavily orchestrated section in the movement.

Maslanka employs the two hymns in this movement by quoting them, as he does with, “Ich dankt dir Gott,” and by expanding the material into a collage, as with “Shall We Gather at the River.” The hymns used in this movement, and throughout the rest of the symphony, are important because of the duration of the hymn quotations, as well as their climactic use. Figure 2.5 shows where “Ich dankt dir Gott” happens in the piece.

The third movement uses the hymn “Nun liegt alles unter dir.” While this hymn is clearly important to this movement, it too is only used for a small section of the movement. It begins in m. 83 in the clarinet family and harp, serving as a link between two sections of music, as opposed to the climax-like other hymns. It also appears early in the movement, similar to “Old Hundredth” and “Shall We Gather at the River.” Maslanka chooses to put the memorable hymns close to the beginning of the piece, though none of these hymns are part of the primary theme. Chapter 3 discusses this in more detail.

The fourth movement, entitled “Fantasia on “I Thank You God,”” utilizes the title hymn, originally “Ich dankt dir Gott,” throughout the movement. As the term *fantasia* suggests, ideas from the hymn can be heard throughout this movement. The piano introduces the hymn at the very beginning; however, this hymn is not a direct quote. The hymn is used as different “variations,” and, in contrast to how other hymns have been used, the melody has been altered in places.¹⁷ All of the hymns used in Symphony No. 4, and all previous hymns in Symphony No. 9 have been presented in their original keys in the 371 Bach Chorales. The melody line of the original Bach chorale is in C major and begins with a C-major triad in root position going to a C major triad in first inversion, with a B-flat in the bass (acting as a passing tone). The beginning of movement four uses octave Es going to octave C-sharps and continues to play in octaves for about the first two measures. After this, the hymn is continued with harmony added. The opening being in octaves is harsh on the listener, signaling the beginning of the new movement, especially after the quiet ending of the previous movement.

¹⁷ Burkholder, "Ives's Use of Existing Music."

Movement five, “Fantasia on “O Sacred Head Now Wounded”” employs several hymns throughout the piece, as well as a poem written by the composer. This movement is the longest in the symphony, lasting about forty minutes, however, the first hymn is not heard until m. 475, or about sixteen minutes into the piece. The composer uses several different chamber settings and stylistic ideas in the movement before scoring the full band in “Shall We Gather at the River.” This full band setting of the hymn then fades into a smaller chamber group playing the hymn.

Maslanka then quotes one of his previous pieces, *Tone Studies* for Alto Saxophone and Piano (2009), IV: “Watch the Night with Me (Part 2).” The quote used in Symphony No. 9 is a direct quote.¹⁸ When the solo part enters, the composer chooses to have the solo line played on soprano clarinet in Symphony No. 9, instead of the saxophone from the original. This is the only difference between the quotation used in Symphony No. 9 and the original in *Tone Studies*. This quote starts at m. 551 and ends at m. 663 and quotes the entirety of “Watch the Night with Me.” Maslanka also includes some other instruments in this section, harp, flute, trumpet, and percussion, but his choice to have the solo line played by the clarinet, instead of the saxophone, stands out. The typical performance practice of a clarinet’s lack of vibrato makes this extended solo sound more piercing and powerful than it would have on saxophone. The ranges and timbre of soprano saxophone and clarinet are similar enough that this lack of vibrato changes the effect of the solo and this portion of the movement, making it more somber, contrasting greatly with the very excited opening. It also

¹⁸ Howard, "On Musical Quotation," 309-312.

stands out because of the already extended use of the saxophone throughout the symphony, especially movement III., which is scored only for soprano saxophone and piano.

“Watch the Night with Me” is followed by the Bach chorale, “Soul, How Have You Become So Unhappy,” starting at measure 664. This chorale is also scored in a chamber setting, flute, saxophone, trumpet, harp, and piano, and begins as a direct quote from the Bach chorale, and in the original key of E minor. The direct quote only lasts through measure 672, but the rest of the section uses “modeling”¹⁹ to keep the essence of the chorale but expand upon it. Burkholder describes modeling as incorporating part of a work into another piece, and “using it as a model.”²⁰ Part of the chorale’s melody is still used within the saxophone solo, and E minor key is preserved, giving the perception that the chorale tune is quoted for longer than it is in the movement. Maslanka also brings back the very beginning of the chorale, using his previous scoring, strengthening the sound of the chorale quotation.

The composer’s original poem, “Whale Story (O Sacred Head Now Wounded)” is then read aloud without accompaniment. Maslanka himself described “Whale Story” as “the arrival point of the journey” in movement IV. The poem was a result of a Buddhist meditation retreat the composer attended in 2009. This poem is used both in Symphony No. 9 but was also used in *Tone Studies*. In both pieces, “the story is connected with Bach’s “O Sacred Head Now Wounded.” Maslanka explained, “I made the association between the death of Christ on the cross with the willingness of the great whales [in his story] to sacrifice

¹⁹ Burkholder, “Ives’s Use of Existing Music.”

²⁰ Ibid.

themselves for our life.” He admits that his story is a fantasy, but he believes that “there’s a lot of power in it.”²¹ The poem reads as follows:

Why should God have incarnated only in human form? (A brief story about whales). In the sixty million years or so the great whales have had, both on land and in the oceans, there have been numerous, and in fact, innumerable great beings among them. In fact, it turns out that all the great whales are either highly developed bodhisattvas or Buddhas. And in fact, it turns out that the Earth’s oceans are a Buddha Pure Land, and when you pass from this existence it is to be hoped for rebirth as a god or a great whale. In fact, it turns out that the Pure Land oceans of the Earth are a training ground for Buddhas across all space and time. We are loved by the great whales, and they, serenely riding the waves of birth and death, will die for us so that we may come to our enlightenment. The end.

After the poem is read, the melody line of “O haupt voll Blut und Wunden” is heard as a direct quote in the harp part, with the clarinet family playing an accompaniment. The section ends, as well as ending the piece, with another statement of the melody from the chorale. This time played by the clarinet and accompanied by the piano. The composer includes large pauses between each phrase and the instruction to “hold until the E disappears,” making the end of the piece very quiet and somber.

Maslanka was a very spiritual person connected to nature. After mastering self-hypnosis and active imagining, he developed his own process of meditation. Maslanka “meditates on an idea or person. . . until an image or energy appears. Once he develops a feeling for these images and energies, he is able to receive a series or “dream images” with “strong spiritual-emotional feelings,” which help him understand what kind of music he

²¹ Sutton, "David Maslanka and the Natural World."

needs to write.”²² The ending of Symphony No. 9 is very indicative of the composer’s spirituality, as are the program notes from the piece.

Symphony No. 9 is a large collection of instrumental songs. There are many influences and underlying elements, but most of them cannot be explained in words. Rather than try, I will simply list some of the things at work:

Time: memory, passing of time, “We flew through the years hearing them rush under us”—W.S. Merwin

Water: cleansing and life-giving power, *Shall We Gather at the River*, *Whale Story*

Nature: our ground, river, ocean, chickadees

Grace: compassion, forgiveness, rest²³

The idea of time is the subject of the poem “Secrets” in the first movement. The word “time” is the first word spoken and discussed throughout the poem. Water is portrayed through Maslanka’s use of the hymn “Shall We Gather at the River.” This hymn, and therefore the idea of water is heard in the first and last music movements. Nature is “heard” from the water ideas, as well as in the “chickadee” calls at the end of the second movement (first movement of music.) Grace is personified through the hymn “Ich dankt dir Gott.” The composer is thanking God for the compassion he has for his creations.

The quotations in these pieces are significant for many reasons. One reason is because of Maslanka’s stated personal connection with the hymns through his culture. He has spoken about being raised attending an evangelical church, though later in life he was not a practicing Christian. Though no longer a practicing Christian, the Christian hymns appear because he considers them “a part of his cultural heritage.”²⁴ “Old Hundredth” is one of the

²² Sutton, "David Maslanka and the Natural World."

²³ Maslanka, Program Notes to Symphony No. 9, 2011.

²⁴ Sutton, "David Maslanka and the Natural World."

most recognizable melodies in Christian musical traditions. The inclusion of this hymn in Symphony No. 4 is an undeniable nod to the Christian faith.

The tune “Christus der uns selig macht” combines the beginning of the composer’s musical journey with his matured musical self. This hymn is used in combination with the extended technique for clarinet that Maslanka talks about doing when first discovering the instrument. Not only did the composer write this hymn for a clarinet chamber group, but he included this very specific extended technique. This part of the music acts as an homage to his younger self, while including what his more mature self considers to be important, using the “melodies of the Earth,” connecting two big parts of his life.

CHAPTER 3

FORM AND HARMONY

In *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, James Hepokoski and Warren Darcy present a historically informed view of different sonata procedures. They demonstrate that, historically speaking, the components of sonata form are more varied than the well-known three-part sonata. Hepokoski and Darcy explore key and cadence relationships, highlight the importance of transitional material, and present the “textbook” three-part sonata as just one of many options available to the composer.¹ These ideas resonate with parts of Maslanka’s Symphony No. 4.

Symphony No. 4 is a type 3 sonata according to the *Elements of Sonata Theory*. Figure 3.1 shows a form chart for Symphony No. 4. This one-movement symphony has been described as a piece in “several sections” and when discussing the end of the piece, Maslanka calls it a “recapitulation.” The primary theme is presented at the beginning of the piece with a horn solo. Maslanka describes the primary theme as “an original melody. . . evoking feelings of a person being alone outside on a perfect spring day.”² This primary theme sounds again at m. 334 and recapitulates the first large section of music. Measures 1-359 are a self-contained rounded binary form but also serve as P-theme of the sonata as a whole. Hepokoski and Darcy describe this smaller level rounded binary option as a “rare. . . complex structure,”

¹ James Hepokoski and Warren Darcy, *Elements of Sonata Theory Norms, Types, and Deformations in the Late-Eighteenth Century Sonata* (Oxford: Oxford University Press, 2011).

² David Maslanka, Interview by Damon Talley, April 2017.

but say that when it appears, it usually does so in the primary theme of the piece.³ In the rounded binary, the contrasting middle uses similar pitch content and motivic ideas as the opening section, but makes use of the parallel minor, C minor. The contrasting middle also includes different meters, and a louder, faster style.

This contrasting middle, in sonata terminology, acts as a transition between the introduction of the primary theme and the recapitulation of the primary theme. After the rounded binary section, the symphony transitions to the secondary theme which begins at measure 406 and which is preceded by a medial caesura.

While there is a medial caesura during the transitional section, it is not the most common 18th century option: a half cadence in the new key. The medial caesura begins at m. 390 with an imperfect authentic cadence in the tonic, C major. This is the rarest option for medial caesuras, according to Hepokoski and Darcy, and can be considered part of a weak transitional section with “an unusually static tonic.”⁴ This imperfect authentic cadence is the climax of the transitional material, with the solo flute line descending, the horn section ascending, and the double bass playing a pedal C. Figure 3.3 shows a reduction of this cadence (all parts are written in concert pitch). The two contrary-motion lines happen simultaneously and lead to the tonic chord that begins the medial caesura.

What Hepokoski and Darcy refer to as the “medial caesura proper” occurs in m. 405. Although many 18th century pieces include a literal break or pause in the music at this moment, Maslanka specifies “no break” in the score, as if he might be aware of tradition. The music happening during the medial caesura is sustained F major triad, so no movement is

³ Sutton, "David Maslanka and the Natural World."

⁴ Hepokoski and Darcy, *Elements of Sonata Theory*, 70.

heard. Furthermore, although a tonic IAC is the rarest option for the medial caesura, the choice preserves the unusually static tonic of C major which reflects the composer's affinity for the key.

The secondary theme uses borrowed material from "Old Hundredth." Maslanka describes this theme as "the most important" in the piece.⁵ This action reverses the typical rhetorical weight of sonatas, as the primary theme is usually the most memorable. The secondary theme officially begins at m. 406, though the melody, "Old Hundredth," is foreshadowed. In the score, the composer writes "Old 100" at m. 373, signaling his earlier use of the hymn. Figure 3.4 shows this marking in the score. This foreshadowing happens through a flute solo in augmentation, with light accompaniment. Though this use of the secondary theme melody in the transition might retroactively obscure the formal structure, the clear medial caesura clarifies the status of the two-part exposition. At m. 406, the melody is now densely orchestrated at a *forte* dynamic, underlining its importance while also announcing the arrival of the secondary theme.

Though secondary themes of major mode pieces are usually in the dominant key the composer kept the key of C major throughout his secondary theme, and most of the piece. This is likely from the composer's self-proclaimed "affinity" for the key.⁶ The lack of key change does not affect the tone of the secondary theme; in that it contrasts from the primary theme due to different motivic material and orchestration. Thus, Maslanka preserves all other aspects of the sonata procedure, including the thematic rotations.

⁵ David Maslanka, Interview by Damon Talley, April 2017.

⁶ Sutton, "David Maslanka and the Natural World."

The secondary theme approaches an end at m. 418 with the essential expositional closure leading to the closing section. Figure 3.5 shows the organ part during this passage along with the cadence. The section starts with the first strong perfect authentic cadence within the new material of the secondary theme and signals the end of the exposition is near. The perfect authentic cadence that begins this section also concludes the “Old Hundredth” music.

The development section comprises a large percentage of the piece and employs different tonal areas, stylistic changes, fragments from the primary and secondary theme, new material, and extended techniques. Hepokoski and Darcy talk about the misleading term “development” and how it implies “an omnipresent working-out of expositional material.”⁷ The authors describe that although this is common, many development sections, or “developmental spaces,” present new material and sometimes completely contrasting material.

The developmental space in Symphony No. 4 combines these two ideas, using both expositional ideas, as well as entirely new material. This development can be divided into three sections, separated by their style and key centers. The first section, labeled “Development A,” starts at m. 427 and makes use of some expositional material from the primary theme. The primary theme comes back in mm. 431-434, in the horn parts, transposed up a perfect fourth. Figure 3.6 shows this horn part. Most of this section is in C major and G major and has an extended tenor and baritone saxophone solos with accompaniment.

Development B is the most contrasting section of the developmental space, and consists of C major, minor, blues scales, and a funk style. The funk section begins in C blues,

⁷ Hepokoski and Darcy, *Elements of Sonata Theory*.

which offers a stark contrast from previous material, in terms of the tonal center and the style. This section then modulates to C major, then C minor.

The development C section presents the final hymn tune of the piece, “Christus, der uns selig macht” presented in E major. Though this is the shortest part of the development, lasting only about twelve measures, the slow tempo, aleatoric measures, and extended clarinet techniques, mark this section as particularly significant. Acting as if a spiraling out, this development is directly followed by the recapitulation, which brings back the structural coherence. Figure 2.3 shows part of this portion of the development.

The recapitulation for Symphony No. 4 contains material from all parts of the exposition. The primary theme contains a small section in C minor, as in the exposition, before returning to C major, imitating the rounded binary structure heard earlier. The recapitulation’s secondary theme, the “Old Hundredth” is reorchestrated. In the exposition, the full band played the hymn tune, however, in the recapitulation, the low voices in the ensemble, including bass and contrabass clarinet, bassoon, contrabassoon, tenor and baritone saxophones, horns, trombones, tuba, double bass, left hand piano, and organ, play the hymn tune while the higher voices, piccolo, flutes, oboes, E-flat clarinet, soprano clarinets, alto saxophone, and trumpets, play some high sixteenth-note patterns. The part in the high voices builds intensity all the way to the closing section.

While this symphony might not fit the “standard” eighteenth-century sonata definition, the piece does project some rarer sonata processes explored by Hepokoski and Darcy.

Harmonic Ideas in Symphony No. 4

Maslanka uses many different harmonic ideas within his pieces, but one overarching theme is his use of the key C major. Symphony No. 4 uses C-major for most of the piece, and Symphony No. 9 often uses the key as well. In an interview with Kate Sutton, Maslanka talked about his finding C-major to be a good fit for “large and powerful statements of the awareness of a divine energy.” He continued to speak about a “solar glow” that happens when music “belongs” in the key of C.⁸ These comments resonate with some of his other spiritual ideas with music, specifically with his affinity for nature.

Maslanka’s use of C-major extends to his other works as well, most notably his Symphony No. 3 (1991). Symphony No. 3 starts with a full band unison C-major scale, ascending and descending, landing on a C-major triad. Maslanka compared this use of the scale-- scales being a typical band warm-up-- to his routine composition warm-up. He describes it as preparing the performers and the audience by having them focus on the key of C.⁹

Richard Cohn’s 1996 article “Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions” discusses parsimonious voice-leading of triads within pitch-class space. Cohn presents four “hexatonic systems” (hexatonic referencing set-class 6-20, the prime form being [0, 1, 4, 5, 8, 9], which is an all-combinatorial set, using all pitch classes with three transpositions. These four hexatonic systems are arrayed to reflect the cardinal directions: Northern, Eastern, Western, and Southern. The entire system can be traversed by moving between hexatonic cycles, a

⁸ Sutton, "David Maslanka and the Natural World."

⁹ Ibid.

procedure Cohn refers to as the “hyper-hexatonic system.”¹⁰ Figure 3.7 is Cohn’s “hyper-hexatonic system” graph.

Starting at mm. 95-103 of Symphony No. 4, Maslanka cycles through the hyper-hexatonic system, starting on C and moving counterclockwise, using a total of 8 triads. The passage functions as a transition between the first presentation of the primary theme and the main melodic content of the development section (of the rounded binary primary theme.) This is shown in Figure 3.8, using the flute, oboe, and double bass parts.

This harmonic cycle takes place within the exposition. The cycling occurs directly after the primary theme and is transitional material to the development section contained within the exposition. Maslanka likely chose to put the cycle here to lead into the key change that happens in the development, at m. 107. Though key changes in the development are usually to the dominant, this one modulates to the parallel minor.

In mm. 155-157, Maslanka does another cycle, this time through the “Southern” hexatonic system. This makes a complete cycle starting with D-major, moving clockwise, and ending with F-sharp minor. The major keys are played on beat one of each measure as a triad, while the parallel minor keys make up the rest of the measure, playing the first three pitches of the scale. Figure 3.9 shows how this is done in the piano part at m. 155. This is almost a full band statement, only excluding tenor and baritone saxophones, trombones, and timpani. Though this cycle is much shorter than the previous one, it has a more cohesive sound because of the length, and because it stays in the same “hemisphere” through its cycle.

¹⁰ Richard Cohn, "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15, no. 1 (March 1996): doi:10.2307/854168.

The pattern recurs in mm. 217-222, sounding twice in a row, and performed by the piccolo, flute, oboe, clarinet, bassoon, and trumpet parts.

This pattern repeats once at m. 287, this time in the alto and tenor saxophones, trumpet, euphonium, organ, and mallet percussion. The cycle uses the “Eastern” hemisphere, with the keys of A-minor, F-minor, and C-sharp minor (although written as D-flat minor), again with downbeat parallel major triads in the organ. Though the saxophone, euphonium, and organ parts play the same pattern as before, straight eighth notes through the measure, the trumpet and mallet percussion parts play a more rhythmically interesting part including straight sixteenth notes through the measure. This different rhythmic pattern, as well as the first trumpet part’s high tessitura, adds angst.

At this section, the primary theme is about to return (at m. 334) so the composer is using this harmonic cycling around the Eastern hemisphere to aid in the approaching key change. When looking at all the harmonic cycles used in this section of the music, not only does Maslanka make several full cycles around the hyper-hexatonic system, but the other instances of the cycling also combine to make an almost complete cycle, excluding only the Western hemisphere. In all these instances, the music cycles around the system in a counterclockwise motion.

In the development section, mm. 580-594, Maslanka continues a harmonic cycle, this time using the members of the C-minor scale. He develops a rhythmic motive and repeats it throughout this section. At about one key per measure, the music works its way through all members of the C-minor scale except for F. The downbeat of each measure is a triad in the key, so m. 580 is a C-minor triad, m. 582 is a D-major triad, and so on through m. 594.

Form of Symphony No. 9

Symphony No. 9 is a five-movement work, and includes a full wind band, piano, harp, and spoken word within the 75-minute piece. The first movement is a spoken poem, the second movement, *Shall We Gather at the River*, is the first to have music. This movement is in sonata-rondo form. This is interesting because, according to Hepokoski and Darcy, the sonata-rondo form is rare.¹¹

The rondo that encompasses the primary theme occurs within the first 80 measures of the piece. This is because there is less development that happens within the rondo, but also because of the rather simplistic nature of the primary theme's main melody. The melody is a repeated pattern of two notes, in a short-long pattern, with a higher note moving to a note below it. This short melody, that is repeated, contributes to a short primary theme. This is shown in Figure 3. 10.

The way tonality is used within the exposition is also quite different between the two symphonies. The ninth symphony, instead of moving to the parallel minor in the development of the rondo, uses both the dominant, G-major, and the dominant of G, D-major. The ninth symphony also spends a significant amount of time in D-major, though D is not the tonic key. This piece also spends time cycling through many other keys.

According to Hepokoski and Darcy, this movement would be considered a "Type 4" sonata, but only if its first rotation (through the exposition) fits the already established "exposition form" or "P TR ' S/C." (Figure 3.2 is a form chart for Symphony No. 9,

¹¹ Hepokoski and Darcy, *Elements of Sonata Theory*.

movement II).¹² The piece also has this exposition pattern repeated in some capacity later as a recapitulation.

This piece does fit in the established sonata mold given by Hepokoski and Darcy, with some exceptions. The biggest exception is the overall tonal structure of the piece. The piece starts in C-major and uses G-major, too. This, as a tonic/dominant relationship, makes sense, but farther into the piece, Maslanka makes significant use of D major, particularly at structurally important points. This makes clear that D major is also an important key throughout this movement.

The beginning of the piece starts in C major, with a C pedal tone and the diatonic primary. The primary theme is passed around the ensemble, including piccolo, flute, and muted trumpet. The melody is cast in a short-long pattern, A stepping down to G. Figure 3.10 shows this primary theme. This, along with composer's affinity for the key, make C major an obvious key at the beginning of the movement. There are little interjections of G major in this part of the music, usually in two or four measure groupings. These interjections function as the dominant of C major, not modulation.

The restatement of the primary theme at m. 74, and the transition measures, through m. 86, act as modulation to the key of D major. Included in these measures, is the medial caesura, which is an arpeggiated D-major triad. D major functions as a secondary dominant in the tonic key of C major. Later, D major will assume the status of an independent key at the onset of the secondary theme in m. 87.

The medial caesura happens in m. 81, and is a half cadence in the key of the dominant, G. Hepokoski and Darcy explain that half cadences in the key of the dominant are

¹² Hepokoski and Darcy, *Elements of Sonata Theory*.

more likely to happen in larger works and works that were written later in the eighteenth century. This is also a signal of a more “harmonically complex” work.¹³ Although Symphony No. 9 does not completely fit the typical sonata structure, the features that are present in the work, such as the primary and secondary themes, the medial caesura, and recapitulation, support the work being in sonata form, here sonata-rondo. Understanding the form of a piece helps in the understanding of the key relations and harmonies utilized.

The secondary theme is also a quotation of *Shall We Gather at the River*. His choice to put one of his quotations in a non-tonic key suggests that this other key, here D major, is also an important key. These factors and the overarching five-line linear progression, using the first five pitches of D major, cement the importance of the key.

This idea of a more “harmonically complex” work is continued throughout the piece, especially in the structurally important parts of the piece. The secondary theme, starting in m. 87, happens in the dominant of the dominant: D major. Though not unheard of, secondary themes typically occur in the dominant key for major mode works, sometimes venturing to the III or VI in later eighteenth-century works.

Harmonic Ideas in Symphony No. 9

In Symphony No. 9, Maslanka cycles through keys using mainly the mallet percussion parts, but also with clarinet and saxophone. Again, at the pace of one key for every two measures, Maslanka starts in m. 43 with F-sharp major and ends in m. 57 with G minor. Though part of this cycle could be described using the circle of fifths, the very first move it makes, from F-sharp major to D-flat major, makes more sense using Cohn’s hyper-

¹³ Hepokoski and Darcy, *Elements of Sonata Theory*.

hexatonic system. If using the circle of fifths, the composer would have written the D-flat major section in C-sharp major. This arguably would have been easier for the mallet percussion to read, keeping the sharp key just being easier to look at on the page, as well as it being a written fifth up.

The choice to write it in D-flat, however makes sense from a full ensemble perspective. Considering the part also happens in the clarinet and saxophone parts, the transposition the instruments use would have made the C-sharp key signature D-sharp and A-sharp major respectively.

While the mallet percussion parts are playing mostly arpeggios throughout the different keys, another idea is going on simultaneously. The low clarinets, low saxophones, bassoons, and double bass have an augmented statement of this harmonically interesting line. Figure 3.11 shows this using a marimba and bassoon line.

This cycling around the circle of fifths happens again starting at m. 194. The execution is very similar to the previous iteration of it, but this time it serves the purpose of leading to the climactic playing of the hymn, “Ich dankt dir Gott”. This cycle starts with D-flat major and ends before the hymn in m. 206 in G major. The hymn starts with a pickup note on beat four of m. 208 and is in G major. The piece then ventures into A minor as it transitions out of the hymn. It goes back to G major before a perfect authentic cadence in C major at m. 234.

The third movement of Symphony No. 9 begins with a solo piano part and light percussion accompaniment, shown in Figure 3.12. The piano solo moves around the circle of fifths, starting on G major, with two measures per key, and ends with C major. C major starts at m. 24 and is where the solo ends and other instruments enter. Though this only spans the

first 24 measures, the slow tempo allows this to take up the first two minutes of the movement. The two minutes dedicated to working across the entire circle of fifths, uninterrupted due to the solo with very light accompaniment, really allow the listener to hear the importance of this atmospheric harmonic cycling.

CHAPTER 4

ORCHESTRATION AND MOTIVIC ANALYSES

This chapter explores important orchestration and scoring ideas used by Maslanka in his fourth and ninth symphonies, as well as some of the significant musical motives used. By making use of research from Joseph Wagner's *Orchestration: A Practical Handbook*, as well as some comparisons with well-known pieces, such as Sergei Prokofiev's *Peter and the Wolf*, one can see the importance of orchestration and scoring within a piece. Wagner offers insight into the more technical side of orchestration, while *Peter and the Wolf* offers a well-known example of creative orchestration.

When discussing musical motives, Rudolph Reti's *The Thematic Process in Music* and Brent Auerbach's *Musical Motives: A Theory and Method for Analyzing Shape in Music* help to define a musical motive and its importance. These sources give examples of how motives are often used, such as by repetition and using small ideas to form a larger idea,¹ and the importance of studying them, making music more transparent.²

Scoring and instrumentation is an important part of all compositions. Composers need to know instrument range, technical capabilities, overall strengths and weakness of certain instruments, as well as have the ability to write idiomatically for each instrument. In Joseph Wagner's *Orchestration: A Practical Handbook*, like many orchestration texts, the author describes all these specific abilities of each instrument of the orchestra, as well as discussing the act of orchestrating pieces.

¹ Brent Auerbach, *Musical Motives: A Theory and Method for Analyzing Shape in Music* (New York, NY: Oxford University Press, 2021).

² Wagner, *Orchestration: A Practical Handbook*.

More unusually, Wagner explores the possibility of a composer (or orchestrator) not having performance experience on all, or any, orchestral instruments. He presents this possibility as a point of anxiety for some composers, but notes that neither Hector Berlioz nor Richard Strauss were “proficient as an instrumental performer.”³ The author also discusses the idea of composers that have a “preoccupation with music frequently conceived in terms of the piano.”⁴ For Wagner, music written in this way often has weak or ineffective instrumentation. Wagner’s arguments support the way Maslanka writes clarinet parts in his pieces, but the argument for using piano during the composition process does not describe or support the composer’s writing and orchestration of his Symphony Nos. 4 and 9.

Orchestration is also an important part of the composition because of some specific instrument associations. For example, in Sergei Prokofiev’s *Peter and the Wolf*, the listener is introduced to new character with a specific musical motive by a specific instrument, or group of instruments, each time. This character-to-sound association is called a *leitmotif* and demonstrates how instrumentation can help listeners forge musical connections.

Orchestration in Symphony No. 4

In Maslanka’s Symphony No. 4, while presenting the hymn “Christus der uns selig macht,” the composer uses an extended technique for the clarinet section. The clarinet section uses their mouthpiece and barrel only and places their fingers inside the barrel to change the pitch played. As a clarinet player, Maslanka spoke about how, as a child he

³ Wagner, *Orchestration: A Practical Handbook*.

⁴ Ibid.

“fooled around with” his instrument, discovering this sound that he calls the sound of “crying babies.”⁵ This personal experience on his instrument directly affected his composition.

Maslanka described in depth his composition process, involving his playing Bach chorales on piano while singing along. While Wagner argues that composing while heavily using the piano can have ill effects on instrumentation, Maslanka composed almost exclusively at the piano. Maslanka has discussed orchestration in interviews and notes his years of experience, but also his experience trying different approaches through trial and error, and “hearing how it works.”⁶

When discussing orchestration, Maslanka also describes the “overtone buzz” or “band noise.” He defines this as the noise that happens when a large collection of dissimilar instruments play together, and the difficulty these instruments face when tuning. Maslanka mentions his use of writing chamber combinations within his pieces as a remedy to the “band noise.”⁷

One example of chamber writing within his Symphony No. 4 is the introduction of the hymn tune “Old Hundredth,” starting at m. 406. He introduces this idea with a flute solo with accompaniment by bass and contrabass clarinet, bassoon, tuba, double bass, harp, piano, organ, and percussion. Another example is when he uses the tune “Christus, uns der selig macht,” starting at m. 711.

This pattern of a chamber group introducing an idea before passing it onto a larger group of instruments all occur at structurally important moments within the piece. In

⁵ David Maslanka, Interview by Damon Talley, April 2017.

⁶ David Maslanka, Interview by Tiffany Woods, September 5, 2020.

⁷ Ibid.

Symphony No. 4, “Old Hundredth” is introduced by a small ensemble of instruments, and is the most important theme of the piece, according to Maslanka, and is the secondary theme according to the formal analysis presented in the previous chapter. Towards the end of this piece, the composer again uses a chamber group to play “Christus, uns der selig macht,” which directly leads into the recapitulation of the primary theme. Thus, the chamber orchestration articulates two defining moments of sonata form: the onset of S and the onset of the recapitulation.

Orchestration in Symphony No. 9

Maslanka’s chamber-to-tutti orchestration strategy also occurs in Symphony No. 9. One example is the introduction to “Shall We Gather at the River,” beginning at measure 97. This hymn is first introduced by solo piano, then progresses to a small group with a solo in the soprano saxophone, with clarinets, alto saxophone, double bass, harp, piano, and percussion accompanying. This is followed by a large part of the full ensemble playing the hymn at a fortissimo dynamic. Later, Maslanka repurposes the hymn to form the movement’s secondary theme which is also introduced by a chamber ensemble—imitating the strategy familiar from Symphony No. 4.

Maslanka frequently employs solo instrument textures in his music. One instrument he often chooses is the saxophone. In his Symphony No. 9, he uses the soprano and alto saxophones to take over the secondary theme in the first movement, and he even dedicated an entire movement for a saxophone solo, in movement III in his ninth symphony.

Another instrument often used, and again often used as a solo instrument, is the horn. Maslanka uses the solo horn to begin his fourth symphony. This solo stands out not only

because it is at the very beginning of the piece, but also because it is without accompaniment. This horn solo happens again, this time with the full horn section, during the recapitulation, starting at measure 736, and with an almost full band accompaniment on a C-major triad. The horn is also used as a solo instrument, with accompaniment, in the ninth symphony starting at measure 76.

Maslanka also used the piano as a solo instrument in Symphony No. 9, which has large sections that feature a piano solo. The composer also uses the piano heavily as an accompaniment instrument in this movement, often with few soloists playing over it. Figure 4.1 shows the piano's solo, with percussion accompaniment, in Symphony No. 9 movement 2, starting at measure 87, the beginning of the secondary theme.

Maslanka spoke about his use of piano in Symphony No. 9, saying "it might be his personal signature in the piece." He continues by saying, though not a pianist by training, he has "had a life-long love affair with the instrument." He also describes his ninth symphony as having a strong quality of intimacy, the piano being the voice that is the intimate, while soloing, or supporting the intimacy, being the accompaniment for one or a few solo instruments.⁸

Musical Motives in Symphony No. 4

Maslanka also uses several motives throughout his pieces. The motives that the composer employs throughout the pieces act as listening markers to the audience. The audience is made familiar with a certain idea, sometimes a specific melody or instrumentation, and this idea is continually brought back throughout the piece. Auerbach

⁸ Sutton, "David Maslanka and the Natural World."

introduces the idea of a musical motive using Arnold Schoenberg's definition of "the smallest part of a piece or section of a piece... is recognizable as present throughout." Auerbach describes this as a piece of music that is short enough to fit in the audience's memory, distinct enough to be considered "a whole," and something that has enough character to hold the listener's attention.⁹

Another prevalent technique in the use of musical motives is repetition. Many musical motives are repeated tens, or even hundreds of times throughout a piece. Auerbach uses the example of the opening idea, and musical motive, of Beethoven's Symphony No. 5. The four-note motive is not only consistently repeated throughout the first movement of the work, but it can be heard throughout the entire symphony. This constant use of a motive throughout a piece helps with the overall flow of the piece by connecting different parts of the work.¹⁰

Reti discusses the ideas of thematic and motivic ideas in music. He describes about how, at the time of writing, thematic and motivic structures were an "almost completely neglected" element of music. Understanding these thematic and motivic ideas helps the music become more "transparent."¹¹

The musical motives that Maslanka uses helps the audience make "long distance" connections throughout his pieces, helps establish large-scale coherence, and accentuates important melodies and themes. Maslanka uses several types of motifs throughout his pieces.

⁹ Auerbach, *Musical Motives: A Theory and Method for Analyzing Shape in Music*.

¹⁰ Ibid.

¹¹ Reti, *The Thematic Process in Music*.

He often uses melodic motifs, short melodies that repeat, instrumental motives, as well as harmonic motives.

An example of a melodic motive can be found in the beginning of his Symphony No. 4. This work begins with a horn solo, in which the horn plays the motive in C major, shown in Figure 4.2. This idea repeats in the piece and forms part of the primary theme. This repeating group of notes solidifies the key of C to listeners. When the texture changes at measure 30, this motive combines with the harmonic motive, shown in Figure 4.3. This motive repeats with the repetition of the primary theme, but it is also altered in the exposition. This motive is altered to in this section to include the lowered third because of the use of the parallel minor key, C minor, shown in Figure 4.4. Even with this altered pitch, the motive is memorable enough to still be aurally identified by listeners.

Another melodic motive that Maslanka uses in both Symphony Nos. 4 and 9, is a step-down resolution. This occurs as a half step and a whole step, or a combination of both. In the fourth symphony, this step-down resolution occurs with a neighbor tone embellishment. Figure 4.5 gives one occurrence of this motive. This occurs at the end of phrases and sometimes acts as a cadence point. This motive functions as an embellishment to add rhythmic diversity in phrases made up mostly of long held notes. Though the function is relatively simple, this motive is first introduced at mm. 37-38, occurring again a few times within the first hundred measures, then do not recur until m. 743, where it occurs several times within about thirty measures. The first recurrence, at m. 743, tugs at the distant memory of this motive, but by the second recurrence, at m. 749, it is firmly heard as an important idea from the piece, that is repeated several times.

Both motives make long distance connections and work to establish form in the same way: by being in the exposition, and thus the recapitulation. This naturally has the motives occurring toward the beginning and the end of the piece, connecting the two. This also allows for them to repeat and be more memorable to the listener. Though the motives alone do not make the form of the piece, they do occur at structurally important parts of the form and help make the overall form more cohesive. These two melodic motives occurred the most often, were repeated several times each, and are the most aurally discernable and memorable.

Maslanka also uses rhythmic motives in his works. Two rhythmic motives happen in the section of music the composer labels as “Old Hundredth” and both act mostly to give some rhythmic movement. These rhythmic motives are significant because they happen in the most important section of the piece, the climax, as well as during the most important quotation used. While the flute introduces the hymn tune, the E-flat clarinet and alto saxophone sporadically take turns playing a pattern with sixteenth notes and eighth notes, shown in Figure 4.6. Also played throughout, is a thirty-second note rhythm, shown in Figure 4.7, in the trumpet parts. This rhythm has slight changes throughout, but it always happens in the high part of the trumpet’s register.

This “Old Hundredth” section of music consists of longer value notes, made longer by a slow tempo. These rhythmic diversities give overall variety, but they also help to give the music more forward motion by providing more interesting and quicker moving rhythms. This is very similar in how the next rhythmic motive functions.

This rhythmic motive starts at m. 427, the beginning of the development section, shown in Figure 4.8. This part of the development uses music from the primary theme, again being longer note values. The rhythmic motive is a triplet, in a quarter eighth pattern, that is

played constantly through the entire section labeled “Development A” in Figure 3.1, the form chart for Symphony No. 4. While this pattern does help to add intrigue to this section, it also acts as a motor, keeping the entire section steady propelling it forward.

Though this does act as a background motive often, it is still very important. Not only is it played through the entire section, but it is played in every instrument part at some time, and even has some sections where it is very heavily scored, acting almost as a counter melody.

Musical Motives in Symphony No. 9

Throughout the second movement of the ninth symphony, a similar step-down movement is used as a short, two note motif. This motive is also used in a bigger picture idea, combining several of these two-note motives into one larger five-note idea. In Symphony No. 9, these two-note motives, both a half step and a whole step, comes together to make the entire second movement an amalgamation of a descending D-major scale, starting on scale degree five. This could also be described as a 5-line linear progression using Schenkerian terminology.¹²

This 5-line idea begins at the beginning of the piece in the piccolo and flute part, playing the pitches A-G, over a pedal tone C. At m. 35, the trumpet part has G-F-sharp. Starting at m. 56, the piccolo, flute, oboe, and E-flat clarinet play G-F-sharp-E twice, before landing on re at m. 61, and ending on do with the medial caesura at m. 81. This 5-line idea

¹² Allen C. Cadwallader, Gagné David, and Frank Samarotto, *Analysis of Tonal Music: A Schenkerian Approach*, 4th ed (New York: Oxford University Press, 2020).

helps solidify the idea of D major being an important key for the piece, but this is a lower-level progression.

Using the same first two pitches, then looking farther into the piece, more of the descending scale degrees that make up this linear progression are found, and they sound at structurally important parts of this piece. Scale degree three is heard at the beginning of the secondary theme, two at the essential exposition closer, then extended into the recapitulation, and one being the last note heard in the piece.

The bass line movement also supports the idea of a 5-line linear progression. The piece starts with a pedal tone C. Though this note does not diatonically fit into D major, it fits into C major, also a very important key throughout this piece. The bass line moves to the tonic, D, at m. 87, the beginning of the secondary theme. It then moves to the dominant, A, at m. 119 and m. 153, the EEC and recapitulation, and ends on tonic. Figure 4.9 shows the beginning of the pieces and the piccolo and flute part, introducing this idea, and Figure 4.10 is a Schenkerian style reduction showing the 5-line linear progression.

According to Cadwallader, these descending linear progressions “unfold” the intervals on top of the underlying chord.¹³ The underlying chords that happen from the beginning until m. 64, are in the key of C. After this, modulation begins to happen using the dominant of C, G, and then modulating into the dominant of G, D major, the official modulation occurring with the medial caesura. This 5-line linear progression in the key of D, while “unfolding” on top of chords in the key of C further supports the idea of this movement having competing tonal centers in C and D major.

¹³ Cadwallader, Gagné, and Samarotto, *Analysis of Tonal Music: A Schenkerian Approach*.

The step-down motive with a neighbor tone embellishment also appears in the third movement of the ninth symphony. It is first heard in the chorale quotation, at m. 85, at the end of a phrase. The light texture and slower tempo make the tension of the neighbor tone more noticeable. The tension is even more noticeable the second time the motive sounds, at m. 103. It recurs in more instrument voices, all brass and the oboe, in a more densely scored area, but the reason it sticks out most is because of register shift in the horns. For this section, and the few measures before the horns are all in unison and playing in a middle part of the range, playing from a C3-D4, but at m. 103 the register switches suddenly to a B4 (all pitches in concert pitch). The jump of a major sixth combined with the change to the higher register accentuates this section and emphasizes its importance for the piece.

The movement ends with the step-down motive. In this iteration of the motive, it happens without embellishment, first in a horn solo, then echoed directly by the piano. This starts in the horn part at m. 192, with slight accompaniment from some woodwinds, piano, and the marimba. This transitions to only piano for the last five measures of the movement, ultimately ending in octave Es. The sparse orchestration along with the removal of the neighbor tone give the movement an ending as simplistic as the beginning.

In the third movement of the ninth symphony, the horn solo motive from the fourth symphony makes an appearance, transformed via rhythmic augmentation combined with a light accompaniment. Figure 4. 11 shows this moment, starting at m. 25. The idea repeats twice more in the movement. Though these two symphonies were written eighteen years apart, so this use of the horn solo motive could be a coincident, the composer's "affinity" for the key of C major a contributing factor. The composer could have also quoted his previous work, which he has done before. When the composer was writing his Symphony No. 4, he

said that after trying a few different options the beginning, unaccompanied horn solo is “what wanted to happen.”¹⁴ It is likely the same spiritual approach happened when writing his Symphony No. 9.

¹⁴ Sutton, "David Maslanka and the Natural World."

CHAPTER 5

CONCLUSION

David Maslanka's Symphonies 4 and 9 present the analyst with multiple intriguing avenues of inquiry. One of the unique and characteristic aspects of the Maslanka's compositions, is his use of borrowed material. Consisting primarily of Bach chorales and hymn tunes, his use of well-known existing music helped ease his compositional anxiety. These quotations are used in several ways throughout Maslanka's oeuvre, and can act as transitional material, thematic material, and even as the climax of the piece.

This technique stems from Maslanka's anxiety surrounding the compositional process, and led to a compositional ritual, including daily singing and playing of Bach chorales. While this process eased his anxiety, it also made its way into his compositions in the form of musical quotations. The rituals, which included the singing and playing of Bach chorales, are arguably the most important process in Maslanka's compositions, and differentiate Maslanka from other composers, since the resultant of the quotations permeate his entire musical output.

Though his pieces are modern works, they still follow some familiar practices from the common practice period, like the use of sonata form, traditional orchestration techniques, and motivic development. One way Maslanka's fourth and ninth symphonies follow the common practice, is through their use of sonata form. Both works follow sonata-rondo form commonly used in the eighteenth century. Though the composer does not follow the mold completely, the sonata-rondo form is clearly in use in both pieces. Difference between the

18th century sonata rondo mainly arise in the arena of tonal structure. Similarities to 18th century precedents are seen in the domains of thematic content and thematic rotation.

The unusual tonal structure, too, though rare, is not completely novel. Hepokoski and Darcy describe approaches like Maslanka's as "harmonically complex."¹ This harmonic complexity can be seen in other areas of the pieces, including in areas where the composer cycles through keys. Some cycling goes through the circle of fifths, while others cycle through the "hyper-hexatonic system" of consonant triads explored by Richard Cohn.² The composer uses these cycles mostly as transitional moments in the music.

Maslanka's approach to orchestration is also significant. The composer has spoken about some of his orchestration decisions in the terms of "band noise," when too many dissimilar instruments play together. One way in which he avoids the "band noise" is through his use of chamber writing within his pieces. The composer also often includes intricate piano parts, including solos. The pieces discussed also show his choice to often use the horn and saxophone as solo instruments.

Maslanka's approach to motivic development is interesting in the two symphonies. Maslanka uses several shorter motives that get often repeated, sometimes made up only of two or three notes. This makes the motive easily memorable throughout the piece. The second movement of Symphony No. 9 is especially interesting in this regard because the musical material can be analyzed according to Schenkerian principles as a 5-line linear progression, albeit one that spans multiple keys. This shows the long-range nature of some of these simple motive ideas.

¹ Hepokoski and Darcy, *Elements of Sonata Theory*.

² Cohn, "Maximally Smooth Cycles."

Further Research Possibilities

One avenue for future study, would be to apply the approach outlined here to others of Maslanka's compositions. A more detailed exploration into the historical aspect of Maslanka's quotations could also provide insight into issues of musical meaning. I have offered one perspective on what the quotations mean to Maslanka, but additional perspectives are undoubtedly possible. One could also make connections between quotations, both within the same piece and between different pieces. For instance, did Maslanka repeat any quotations? Did he favor a specific orchestration for quotations?

Another possible avenue to explore, would be further applications of Schenkerian ideas. This could also prove interesting considering the composer's substantial use of C major, specifically the use of pedal tones. Maslanka describes his abundant utilization of C major, but he has also proven to write in other keys, too, such as the use of D major in Symphony No. 9. Does he really write in C major so often, or is it classified in C major because of the notable amount of C pedal tones within his pieces?

One of the potentially most interesting areas of further research, would be comparing Maslanka's earlier works to his later works. The composer explains how he began noticing his compositional anxiety after his move to Montana in 1990.³ This is when he began using quotation in his works. Maslanka started composing around 1974, this leaves a sixteen-year gap where, presumably, he did not have anxiety when composing. One might explore the differences in these different periods of the composer's life.

³ "Masterclass: Middle Tennessee State University (Oct. 2016)," David Maslanka, Accessed March 4, 2021, <https://davidmaslanka.com/masterclass-middle-tennessee-state-university-oct-2016/>.

Maslanka and I share a passion for wind band music. This shared passion ignited my research for this thesis. I hope, with this research, more music theorists find this love of wind band music and continue to research this beautiful but little studied genre.

ILLUSTRATIONS

Figure 2.1: Quotations used in Symphony No. 4

Measure	Borrowed Material	Function	Orchestration
400	“Wer nur den lieben Gott lässt walten”	transitional	Alto, tenor, and baritone saxophone, bass trombone, double bass, harp, piano
406	“Old Hundredth”	Climatic, melodic, and harmonic	Full ensemble
711	“Christus der uns selig macht”	Melodic and transitional	Piccolo, flute, clarinet, harp

Figure 2.3: Christus Quotation in Symphony No. 4

Christus, der uns selig mache

♩ = ca 52

712. 713. 714. 715.

Picc. *pp*

Fl. 1.2 *pp*

ALT. FL. *pp*

1

Cl. 2

3

Hp. *pp sempre non troppo.*

"the babies"

a bit louder

cl. 1, 2, 3: mouth-piece and barrel only. Superfinger. no breath to vary pitch. Effective range: 4

mf

mf

mf

716. 717. 718. 719.

(a bit louder)

Figure 2.4: Quotations used in Symphony No. 9

Movement	Measure	Borrowed Material	Function	Orchestration
I.		"Secrets"		Spoken
II.	97	"Shall We Gather at the River"	Main melodic material	Soprano and alto saxophone, double bass, harp, piano, vibraphone, crotales, tam-tam

	209	“Ich dankt dir Gott”	Climactic	Full ensemble, excluding piano
III.	83	“Nun liegt alles unter dir”		Clarinet, bass clarinet, double bass, harp
IV.	Throughout	“Ich dankt dir Gott”		
V.	475	“Shall We Gather at the River”		Full ensemble, excluding flute, clarinet, bassoon
	551	“Watch the Night With Me”		Clarinet, double bass, harp, piano, vibraphone
	664	“Wie bist du seele”		Flute, alto saxophone,

				trumpet, harp, piano,
	725. 832	“O haupt voll Blut und Wunden”		

Figure 3.1: Form chart for Maslanka Symphony No. 4

Measure	Label	Information
1-87	Primary Theme	Starts with horn solo; C major
88-333	Transition	Development of P-zone; C minor
334-359	Primary Theme	Recapitulation of Primary Theme starting with horn solo; C major
360-405	Transition	
405	Medial Caesura	F major triad over a pedal C
406-417	Secondary Theme	“Old Hundredth” in C major
418	Essential Exposition Closure	PAC in C major
418-426	Closing space	
427-731	Development	Uses C major and minor, E major and minor, and G major
427-502	Development A	Long and connected
503-711	Development B	Funk style
712-731	Development C	“Christus, der uns selig macht”
732-789	Primary Theme Recap	
790-800	Transition Recap	
801-839	Secondary Theme Recap	
840-end	Closing Space Recap	

Figure 3.2: Form chart for Symphony No. 9

Movement	Measure	Label	Information
1	1-13	Primary Theme	C major
	13-73	Transition	“B” section of sonata-rondo form, G major
	74-78	Primary Theme	Recapitulation of Primary theme, D major
	78-80	Transition	
	81	Medial Caesura	Half cadence in the dominant key
	87-118	Secondary Theme	D major; C section in sonata-rondo form
	119	Essential Exposition Closure	PAC in D major
	120-151	Closing	
	152-157	Primary Theme	A
	158-239		B’
	240-end	Recapitulation of Primary theme	A

Figure 3.3: Reduction of medial caesura in Symphony No. 4

Flute
Horn in F
Contrabass

Measure 390

The image shows a musical score for three instruments: Flute, Horn in F, and Contrabass. The time signature is 3/4. The Flute part consists of five measures of music, each starting with a half note followed by a quarter note. The Horn in F part consists of five measures of music, each starting with a half note followed by a quarter note. The Contrabass part consists of five measures of music, each starting with a half note followed by a quarter note. A box labeled "Measure 390" is positioned below the Contrabass staff.

Figure 3.4: “Old Hundred” marking from score of Symphony No. 4

48

371- 372- 373- 374- 375- 376-

Fl. 1, 2, 3

1. solo "Old 100"
f sing out

The image shows a handwritten musical score for Flute 1, 2, and 3. The time signature is 3/4. The score covers measures 371 to 376. The first measure (371) is marked with a 3. The second measure (372) is marked with "1. solo". The third measure (373) is marked with "Old 100" and "f sing out". The fourth measure (374) is marked with "f sing out". The fifth measure (375) is marked with "f sing out". The sixth measure (376) is marked with "f sing out".

Figure 3.5 EEC from Symphony No. 4

V I PAC in C major

The image shows a handwritten musical score for three staves. The first staff contains a series of chords. The second staff contains a series of chords. The third staff contains a series of chords. The chords are labeled with Roman numerals: V, I, and PAC in C major. The PAC in C major label is enclosed in a box.

Figure 3.6: Primary Theme in Horn



Figure 3.7: Cohn's Hyper-hexatonic System

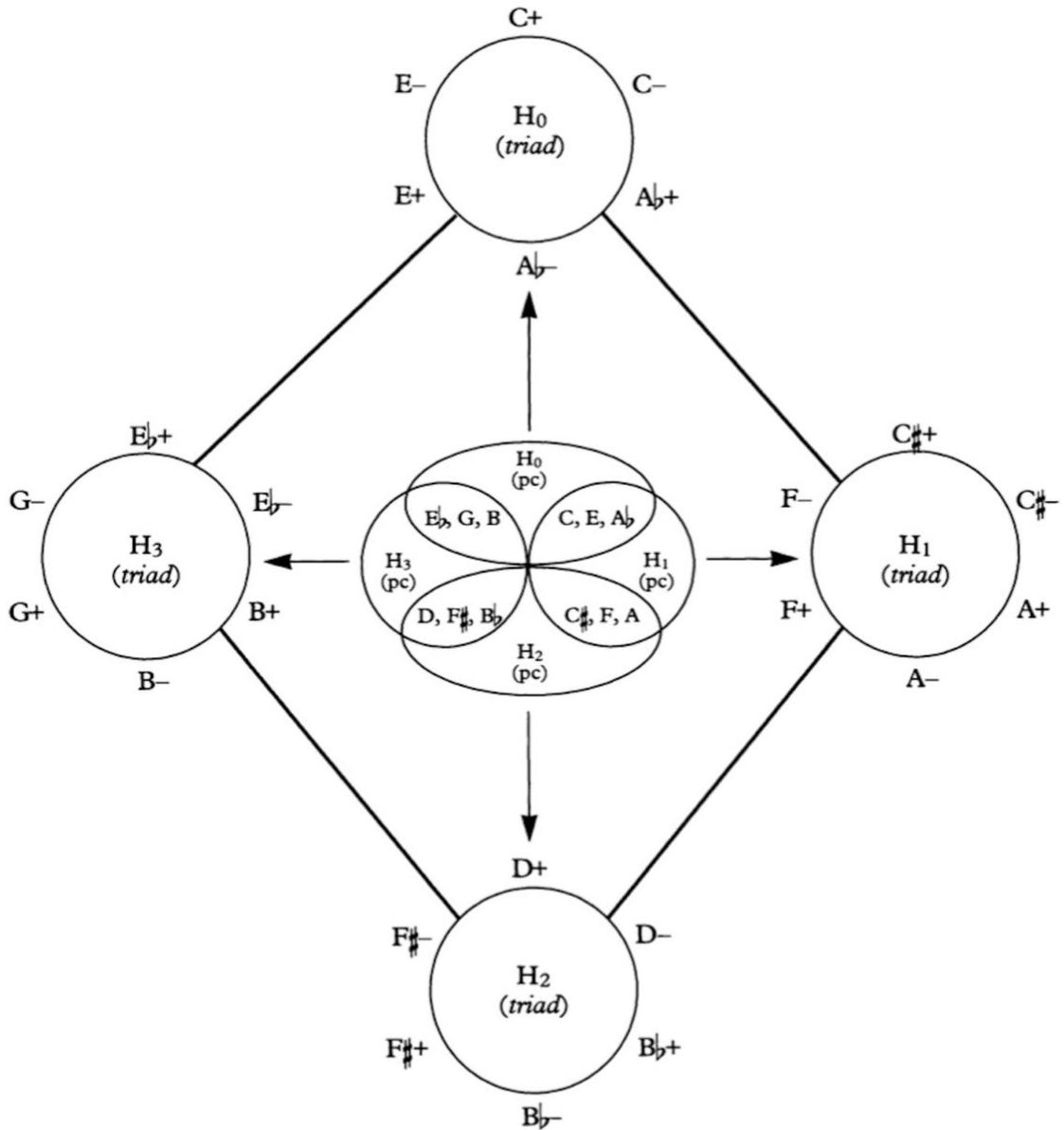


Figure 3.8: Cycling through Cohn's Hyper-hexatonic System in Symphony No. 4

14

95. 96. 97. 98. 99. 100.

Picc.
Fl. 1
Ob. 1
Tbn.
DB

C E-flat B-flat D-flat A-flat C-flat

101. 102. 103. 104.

Picc.
Fl. 1, 2
Ob. 1, 2
E♭cl.
DB

accel. . . .
cresc. grad.
cresc. grad.
cresc. grad.

G-flat A E

Figure 3.9: Piano Part Cycling of Southern Hemisphere



Figure 3.10: Primary Theme of Symphony No. 9



3.11: Arpeggios in Bassoon and Marimba

43

Marimba

Bassoon

2

Mrm.

Bsn.

3

Mrm.

Bsn.

4

Mrm.

Bsn.

Figure 3.12: Solo Piano with Percussion Accompaniment in Symphony No. 9

Handwritten musical score for Figure 3.12, showing Piano and Percussion parts. The score is written on a grand staff with six percussion staves. The Piano part (Pno) is in the upper system, and the Percussion part (P.) is in the lower system. The time signature is 2/4. The key signature has one sharp (F#). The score includes various dynamics and performance instructions.

Piano Part (Pno):

- Staff 1: Treble clef, notes with slurs and ties.
- Staff 2: Bass clef, notes with slurs and ties.
- Dynamic: *P* (Piano).
- Instruction: *Ped. ad lib for clarity*.

Percussion Part (P.):

- Staff 1: Vibraphone (Vibe) *intr. off*.
- Staff 2: Pedal (Ped).
- Staff 3: Small Egg Shaker.
- Staff 4: Claves.
- Staff 5: Cabasa.
- Staff 6: Claves.
- Dynamic: *mf* (mezzo-forte).
- Instruction: *strike into palm of hand* (repeated for Claves and Cabasa).

Figure 4.1: Piano Solo of Primary Theme in Symphony No. 9

Handwritten musical score for Figure 4.1, showing Piano Solo and Percussion accompaniment. The score is written on a grand staff with six percussion staves. The Piano part (Pno) is in the upper system, and the Percussion part (P.) is in the lower system. The time signature is 2/4. The key signature has one sharp (F#). The score includes various dynamics and performance instructions.

Piano Part (Pno):

- Staff 1: Treble clef, notes with slurs and ties.
- Staff 2: Bass clef, notes with slurs and ties.
- Dynamic: *mf* (mezzo-forte).
- Instruction: *Solo*.
- Instruction: *ped* (pedal).
- Instruction: *sw. p.* (switch piano).

Percussion Part (P.):

- Staff 1: Vibraphone (Vibe) *solo w. piano mrr. on*.
- Staff 2: Pedal (Ped).
- Staff 3: Crotchetes.
- Staff 4: (6. 7. Tom) *pp* (pianissimo).
- Staff 5, 6: (6. 7. Tom) *pp* (pianissimo).

Figure 4.2: Horn Solo motive

Handwritten musical score for Horn Solo motive. The score is written on two staves, labeled 1, 2 and 3, 4. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The first staff is labeled "Horn". The music begins with a dynamic marking of *mp* (mezzo-piano). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together. A handwritten "1. solo" is written above the first staff.

Figure 4.3: Previous motive with Harmony

Handwritten musical score for Previous motive with Harmony. The score is written on multiple staves for various instruments: BbCl. 1,2 (3), B.Cl., C15Cl., Bsn. 1,2, C1Bsn., A1SX 1,2, T.SX., B.SX., Hrn. 1,2 (3,4), Trpt. 1,2 (3), Tbn. 1,2 (3), B.Tbn., Eu. 1,2, Tbn. 1,2, and DB. The score is in 3/4 time and one flat key signature. A blue arrow points to the beginning of the score. The music includes various dynamics such as *mp*, *p*, *mf*, *mf (solo group)*, *pp cu*, and *mute*. There are also markings for "az" and "az anti:b".

Figure 4.4: Motive Altered to Parallel Minor

A handwritten musical score for five instruments: Bsn. 1, 2; C.Bsn.; Asx. 1, 2; T.Sx.; and B.Sx. The score is in 4/4 time. A blue arrow points to the first measure of the Bsn. 1, 2 part. The music features complex rhythmic patterns with many beamed sixteenth notes. Dynamics include *f*, *sim.*, and *cim.*. The key signature changes from one flat to two flats between the first and second measures.

Figure 4.5: Half-step Motive

Handwritten musical score for Picc. and Fl. 1, 2, 3. The score is in 4/4 time. Above the staves, measures are labeled 749, 750 (boxed), and 751. The Picc. part has a melodic line with slurs. The Fl. 1, 2, 3 part has a rhythmic accompaniment with slurs. The key signature is one flat.

Figure 4.6: Sixteenth-note Pattern Rhythmic Motive

Handwritten musical score for a single instrument. The score is in 4/4 time. The first measure is marked with a first ending bracket and a fermata. The second measure contains a rhythmic motive of sixteenth notes, marked with *mp* and *f*. The key signature is one flat.

Figure 4.7: Thirty-second note Pattern Rhythmic Motive



Figure 4.8: Triplet Pattern Rhythmic Motive

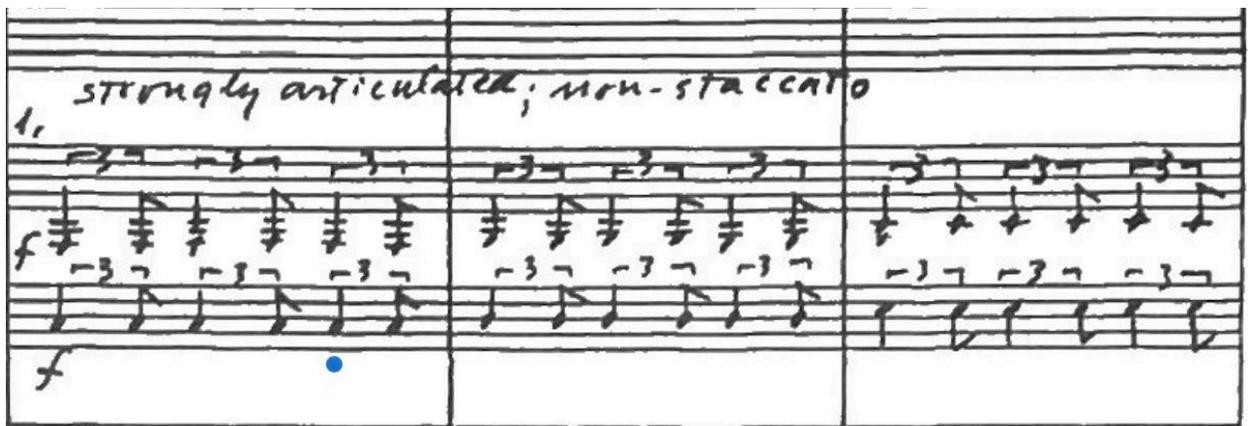


Figure 4.9: Beginning of 5-Line Linear Progression

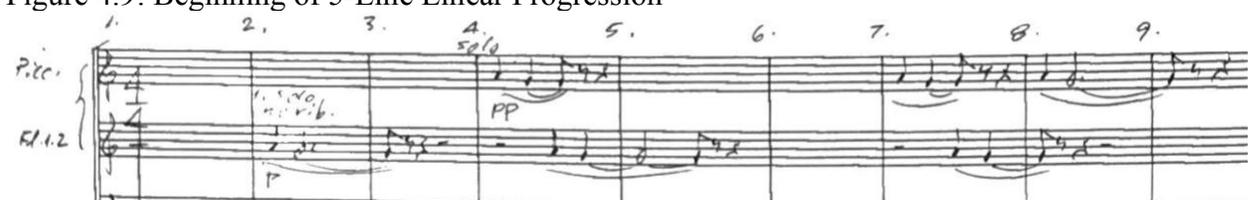


Figure 4.10: Linear reduction of Symphony No. 9, movement II

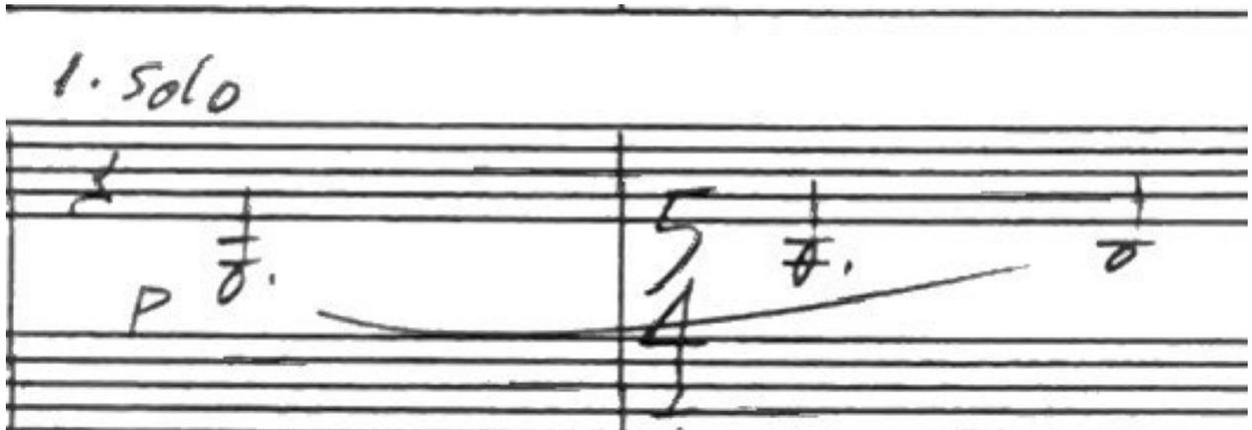
^ ^ ^ ^ ^

5 4 3 2 1

I I V I

Scale degree 5: mm 1
Scale degree 4: mm 35
Scale degree 3: mm 87
Scale degree 2: mm 153
Scale degree 1: mm 241

Figure 4.11: Augmented Horn Solo



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VITA

Brooke Cole earned her undergraduate degree from Arkansas State University in 2019. Her strong passion for education led her to pursue Bachelor of Music Education. While at Arkansas State, Brooke was involved in several large and small ensemble groups, took horn lessons (her major instrument) and music theory lessons. The theory lessons furthered her interest in the subject and ultimately impacted her decision to apply to and attend the University of Missouri-Kansas City (UMKC).

While at UMKC, Brooke has had the opportunity to play in a large ensemble as well as teach theory. For the 20-21 and 21-22 school years, she taught for the UMKC Academy Bridges, a high school outreach program. This solidified her love of education.

Brooke will begin the role of Band Director at Yellville-Summit High School in the Fall of 2022. She will be moving back to Arkansas with her cats, Bonnie and Clyde. She is excited to be a music educator in her home state.