Crescent City Tableaux: An Original Composition for Wind Ensemble

A Dissertation

Submitted to the Graduate School

In Partial Fulfillment of the Requirements

For the Degree

Doctor of Arts

By

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ACKNOWLEDGEMENTS

This dissertation is the culmination of a lifetime of music. I began by listening to my mother play in the local concert band and my sister play on our home piano. I am thankful to have grown up in a home with music.

I wish to thank my committee co-chairs, Drs. Keith Kothman and Eleanor Trawick. They have become friends and colleagues, and I am very appreciative of their help, advice, and support. I would also like to thank Dr. Murray Steib, without whose keen eye and great patience this would have been a much less enjoyable endeavor. Drs. Thomas Caneva and James M. Nyce also provided valuable input.

I have been profoundly influenced by a number of teachers through the years: George Widiger, James Keranen, Larry Smith, David Gillingham, Nina Nash-Robertson, Clifford Madsen, and Rodney Eichenberger. Thank you.

Most important, to my children, Christina and Matthew, and especially to my wife, Cindy: Thank you for your constant love, support, encouragement, and patience. I am forever amazed by you.
Introduction

In April 2007 I attended the New Orleans Jazz and Heritage Festival for the first time. It was nineteen months after Hurricane Katrina. Many neighborhoods stood in the same state of destruction as immediately following the storm. I stayed in a hotel near Harrah’s Casino, and the streets were eerily empty after six or seven in the evening. But Jazz Fest—that was another story. While the vast majority of the audience were from out of town—and very appreciative of the city’s struggles—most of the vendors, craftspeople, workers, and musicians lived in New Orleans, or had long and deep ties to the community. The city was just beginning to regain its footing, and music was in the forefront of the revival. While I watched Dr. John, Henry Butler, and Terence Blanchard, the sense of pride, community, frustration, and hope among these musicians was palpable. Blanchard’s mother lost her home in the storm—his boyhood home—and her return to the site was documented in the Spike Lee film *When the Levees Broke*.\(^1\) Blanchard composed the music for the documentary, and performed several pieces from the score at the 2007 Jazz Fest. It

is at this point that I first began contemplating a musical work based on New Orleans.

As a jazz musician, I have long been fascinated with the culture of New Orleans. The city is widely recognized as the birthplace of jazz.² Speaking in particular about Congo Square, north of the French Quarter, Jerah Johnson states that “no other single spot has been more often mentioned in scholarly speculations about the origins of jazz or about the relationship of pre-jazz New Orleans music to jazz itself.”³ The development of jazz was also closely tied to the brass bands that were common in New Orleans at the turn of the twentieth century. Ted Giola comments, “The birth of this music [jazz] would have been unthinkable without the extraordinary local passions for brass bands, and enthusiasm that lay at the core of that city’s relationship to the musical arts.”⁴ Michael White concludes, “The New Orleans brass band, more than any formation in jazz or other musical styles, has been the longest running and most direct link to the true spirit and cultural heritage of the Crescent City.”⁵ This tradition of brass bands is a primary reason for my selection of wind ensemble for the instrumentation of this composition.

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Crescent City Tableaux (CCT) addresses this New Orleans musical heritage in various ways. First, its style is strongly influenced by jazz and other New Orleans music. The outer movements of CCT use jazz-inspired rhythms, harmonies, and textures, and the trumpet cadenza between movements II and III calls for a Harmon mute—a recognizable jazz timbre. Second, CCT makes much use of musical quotation. Seven songs with strong New Orleans connections are quoted throughout the work’s three movements. Third, the title of each movement refers to an important cultural idea or location in New Orleans: Jackson Square, Hurricane Katrina (through the quotation of a line of a poem about the storm), and Second Line, referring to brass-band parades and the spectators who follow them.

Crescent City Tableaux is scored for wind ensemble. The wind ensemble by its nature has flexible instrumentation; for this reason, there is no standard wind ensemble scoring. For my composition I sought the sound of a large chamber ensemble that would feature the more precise articulation and rhythm of solo parts. To this end, CCT is scored for four flutes (flute 4 doubling on piccolo), two oboes, E-flat clarinet, six B-flat clarinets, bass clarinet, two bassoons, two alto saxophones, one tenor and one baritone saxophone, four B-flat trumpets, four French horns, three trombones, two euphoniums, two tubas, timpani, harp, piano, double bass, and five percussionists, for an ensemble of forty-three players. While I intend one player per part, doublings are possible at the conductor’s discretion for the sake of balance, as long as the precision of the ensemble figures is not compromised.
Chapter 1 of this dissertation is a review of wind band/ensemble literature, with a focus on works that evoke a sense of place. Chapter 2 takes a closer look at two of these works: Donald Grantham’s *J’ai été au bal*, and the third movement of Michael Daugherty’s *Lost Vegas*. Chapter 3 identifies and discusses the various musical sources quoted in *Crescent City Tableaux*. Chapters 4 through 6 present a description and analysis of the three movements of *CCT*. The final chapter presents my conclusions and suggests several ways that a conductor/teacher might use the piece as a teaching tool.

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6 This terminology was devised by Battisti to encompass the many terms for this instrumental combination: wind ensemble, wind band, symphony band, symphonic band, symphonic winds, etc. See Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002), xv.
Chapter 1: Review of Literature

The lineage of the wind band in the United States can be traced from the establishment of the United States Marine Band in 1798. When John Philip Sousa took over the leadership of the ensemble in 1880, he ushered in the “‘Golden Age’ of the American professional band” (1880–1925). Following this era, the number of professional bands steadily diminished; the most notable professional ensemble was that of Edwin Franko Goldman. A significant feature of Goldman’s tenure as a band conductor was the commissioning of numerous new works by prominent orchestral composers. Between 1949 and 1956, Goldman commissioned works by Virgil Thomson, Walter Piston, Robert Russell Bennett, and Vincent Persichetti, among others. This practice of commissions has continued in the wind band field to the present day.

Beginning in 1941 with the founding of the College Band Directors National Association by William D. Revelli, universities became the new centers for

2 Ibid., 9.
3 Ibid., 188.
innovation and excellence in band music.\(^4\) In 1952, Frederick Fennell founded the Eastman Wind Ensemble at the Eastman School of Music.\(^5\) Fennell’s concept of a smaller wind band, but one with more flexible orchestration as called for by individual composers and compositions, has been extremely influential in the field.

*Crescent City Tableaux (CCT)* attempts to evoke a sense of place. Through the use of musical and extra-musical associations, CCT transports the listener to various locations and events in New Orleans. As programmatic titles or themes are not unusual in band works, this is not a unique approach—but I was surprised to discover that works that look to evoke a sense of place are not nearly as common as I thought.

To investigate the literature, I referred to a standard work in the field: *Teaching Music Through Performance in Band*.\(^6\) While there are individual books and journal articles that address the topic of band literature and give lists of compositions, *Teaching Music Through Performance in Band* is the most comprehensive and consistent resource available. The series provides Teacher Resource Guides to the standard band literature, classifying pieces into one of six difficulty levels (Grades 1–6).\(^7\) As *Crescent City Tableaux* is likely a Grade 5/6 piece, I

\(^4\) Battisti, *The Winds of Change*, 47.
\(^7\) There is no single controlling authority regarding difficulty ratings in band music. Individual publishers and state organizations have their own methods for determining the rating. In general, however, Grades 5 and 6 represent the most
limited my survey to pieces of those difficulties, which gave me 309 titles (150 Grade 5 and 159 Grade 6 works). Of those pieces, only eighteen have as their subject a specific location (as opposed to general locations such as *An Outdoor Overture* by Aaron Copland, or general events such as *Medieval Variations for Wind Ensemble* by Bruce Yurko), representing 5.8 percent of the total Grade 5/6 repertory. Table 1 lists these eighteen works. One of these works, Donald Grantham’s *J’ai été au bal*, deals with a subject similar to mine; however, Grantham’s piece also addresses music from outside the city, namely Cajun music of Louisiana.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>DATE</th>
<th>GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Aegean Festival Overture</em></td>
<td>Andreas Makris</td>
<td>1967/70</td>
<td>5</td>
</tr>
<tr>
<td><em>Arctic Dreams</em></td>
<td>Michael Colgrass</td>
<td>1991</td>
<td>6</td>
</tr>
<tr>
<td><em>Fiesta Del Pacifico</em></td>
<td>Roger Nixon</td>
<td>1966</td>
<td>6</td>
</tr>
<tr>
<td><em>Fleisher Pass</em></td>
<td>Greg Bolin</td>
<td>2006</td>
<td>6</td>
</tr>
<tr>
<td><em>George Washington Bridge</em></td>
<td>William Schuman</td>
<td>1950</td>
<td>5</td>
</tr>
<tr>
<td><em>J’ai été au bal</em></td>
<td>Donald Grantham</td>
<td>1999</td>
<td>6</td>
</tr>
<tr>
<td><em>Jug Blues and Fat Pickin’</em></td>
<td>Don Freund</td>
<td>1986</td>
<td>6</td>
</tr>
<tr>
<td><em>La Fiesta Mexicana</em></td>
<td>Alfred Reed</td>
<td>1949</td>
<td>5</td>
</tr>
<tr>
<td><em>Lost Gulch Lookout</em></td>
<td>Kristen Kuster</td>
<td>2008</td>
<td>5</td>
</tr>
<tr>
<td><em>Music for Prague 1968</em></td>
<td>Karel Husa</td>
<td>1968</td>
<td>6</td>
</tr>
<tr>
<td><em>Niagara Falls</em></td>
<td>Michael Daugherty</td>
<td>1997</td>
<td>6</td>
</tr>
<tr>
<td><em>Paris Sketches</em></td>
<td>Martin Ellerby</td>
<td>1994</td>
<td>5</td>
</tr>
<tr>
<td><em>Russian Christmas Music</em></td>
<td>Alfred Reed</td>
<td>1944</td>
<td>5</td>
</tr>
<tr>
<td><em>Skating on the Sheyenne</em></td>
<td>Ross Lee Finney</td>
<td>1977</td>
<td>6</td>
</tr>
<tr>
<td><em>Sunrise at Angel’s Gate</em></td>
<td>Philip Sparke</td>
<td>2001</td>
<td>5</td>
</tr>
<tr>
<td><em>Tunbridge Fair</em></td>
<td>Walter Piston</td>
<td>1950</td>
<td>6</td>
</tr>
<tr>
<td><em>Vesuvius</em></td>
<td>Frank Tichelli</td>
<td>1999</td>
<td>5</td>
</tr>
<tr>
<td><em>Yosemite Autumn</em></td>
<td>Mark Camphouse</td>
<td>1997</td>
<td>5</td>
</tr>
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</table>

The latest volume of *Teaching Music Through Performance in Band* was published in 2010, and the most recent composition on this list is Kristen Kuster’s difficult works, ranging from excellent high-school groups to professional bands, which is the level for which I was writing.
Lost Gulch Lookout from 2008. Since that time, several composers have written works for band that seek to evoke a sense of place. Michael Daugherty's Lost Vegas (2011) is discussed below. Daugherty's clarinet concerto Brooklyn Bridge (2005) is a musical depiction of four New York City locations, as viewed from the Brooklyn Bridge. While John Mackey's Harvest: Concerto for Trombone and Orchestra-without-strings (2009) does not deal specifically with place, it is a programmatic work that uses musical devices to evoke Dionysian ceremony, sacrifice, and rebirth. Likewise, Mackey's Aurora Awakes (2009) is “a piece about the heralding of the coming of light.”

Since there are numerous approaches to evoking a sense of place through music, I have chosen two compositions to examine more closely. Grantham’s J’ai été au bal and the third movement of Daugherty’s Lost Vegas are discussed in chapter 2.

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Chapter 2: Two Approaches

In *Crescent City Tableaux*, I seek to portray the city of New Orleans through music. There were a number of compositional techniques and approaches available to me to achieve this goal. Discussed below are two approaches and pieces that use them: Donald Grantham’s *J’ai été au bal*, which uses musical quotation, and Michael Daugherty’s *Lost Vegas*, which uses imitation of an existing model.

*J’ai été au bal*

Donald Grantham composed *J’ai été au bal* (I went to the dance) in 1999. He notes that he wanted to capture the spirit of Louisiana music, “in particular Cajun dance music and the brass band tradition of New Orleans.”¹ Grantham approaches this task through quotation, in this case of Cajun folk songs, as well as through the use of musical devices that evoke the music of the region.

*J’ai été au bal* is divided into three sections: The first uses the folk song “Allons Danser, Colinda” (“Let’s Go Dancing, Colinda”); the second uses only newly-composed music, but music that is patterned on jazz and brass band music; and the

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“Colinda” is a well-known Cajun tune, and has been recorded many times. It is customary in performance of folk songs to modify the melody in performance, according to the background and taste of the performer. Therefore, it is difficult, if not impossible, to present a standard or authoritative version of the song. Example 2.1 presents the first phrase of “Colinda,” as performed by Lee Benoit on his compact disc *Ma Petit Femme* (2005, Old Man Records).

Example 2.1. Beginning of “Allons Danser, Colinda,” as performed by Lee Benoit on *Ma Petit Femme*, transposed to the key of C

Grantham changes the meter from duple to triple, keeping the actual rhythm of the melody quite close to the original, but transforming it into a lilting three (example 2.2). The entire first section of the piece presents the tune twice, with changes in instrumentation and a slight increase in tempo.

Example 2.2. “Allons Danser, Colinda” tune as first introduced in *j’ai été au bal*
The second section of the piece, representing the brass band tradition, begins in a light swing rhythm, with two suspended cymbals providing the initial pulse. The piano and double bass first introduce the standard second-line rhythm of two dotted-quarter-notes followed by a quarter note. A twelve-bar tuba solo leads into a twelve-bar tuba and euphonium duet. While the passage is solidly in A-flat major, the use of chromaticism blurs the underlying harmonic progression. However, during the duet the harmonic progression is clearly a modified 12-bar blues progression.

Following a six-measure bass solo, the brass enter with the theme, accompanied by rapid eighth-note triplets in the woodwinds. Instead of the previous twelve-bar sections, this passage is fourteen measures long because of the woodwind figurations. An eight-bar trio between the tuba, euphonium, and bass (later replaced by baritone sax) leads to an abrupt change of timbre, with the addition of Latin percussion (bongos, congas, maracas, guiro, and cowbell).

This timbre change leads to an imitative development section. After the subject is presented by the clarinets (example 2.3), it is answered a perfect fifth higher by the saxophones. Following this exposition, the subject is augmented in the woodwinds, accompanied by straight (not swing) eighth notes in the horns. This section is the most chromatic of the piece, with chromatic contrary-motion lines appearing in both the melody and accompaniment. The swing rhythm returns in a

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2 Traditional second-line drum rhythms have been well documented in numerous instructional books and DVDs. One of the most widely-used is Antoon Aukes, *Second Line: 100 Years of New Orleans Drumming* (Oskaloosa, IA: C.L. Barnhouse Company, 2003).
six-measure transition back to the main brass band theme, this time with several contrapuntal accompanying lines drawn from the previous sections.

Example 2.3. Fugal subject in *J’ai été au bal*, mm. 172–180

This final brass band theme is truncated to eight measures, however, and is continued as a transition to the final section of the piece, “Les Flammes D’Enfer.” The tune proper does not begin until m. 253. After a “heavy and deliberate” passage at m. 232, the tempo becomes “quick and lively” at m. 237. A twelve-bar blues progression under rapid clarinets leads directly into the tune proper.

The tune, in the key of C, is subtly introduced through quiet, muted, staccato trumpets. The texture of this presentation of the tune gradually thickens with the addition of flutes and clarinets. The tune is then stated clearly, and legato, in the woodwinds, this time in the key of F. The third statement of the tune features augmented rhythms ( durations are doubled), in the key of A-flat major, but harmonized with perfect fifths in the woodwinds and chromatic harmony in the brass.

A transition of twenty-four measures leads to the final section: a return of “Colinda,” first in the horns, then later joined by the rest of the brass, accompanied by rapid figurations in the woodwinds. A “very fast” coda concludes the piece with
portions of “Colinda” and the accompanying figures seen earlier in the other two sections of the piece.

Grantham achieves his goal of evoking the music and spirit of Louisiana both through the use of traditional music already associated with the region, as well as through the use of musical styles and techniques which also come to mind when one thinks of “Louisiana music.” However, it is not necessary to quote existing music in order to evoke a time or place, as the next analysis shows.

Lost Vegas, Third Movement

Michael Daugherty’s “Fever” is the final movement of his 2011 work Lost Vegas. According to Daugherty’s program notes, the movement “is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra’s ‘Rat Pack’ performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels.” In contrast to Grantham, Daugherty does not use existing material to evoke a time or place, but rather creates original music that is modeled on music associated with the era, in particular Peggy Lee’s version of the song “Fever.”

In Lee’s “Fever,” the vocal line is accompanied by upright bass, drums, and finger snaps on beats 2 and 4. The bass alternates between outlining the harmonic progression and providing an ostinato over which the chords change. Daugherty employs all of these techniques throughout the movement.

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After a brief introduction featuring rising chromatic quarter notes, a walking bass line is introduced in the bass and contrabassoon. In place of the snaps of the original, Daugherty uses claves and string snaps on the upright bass. The first theme is heard in the bassoons, and contains two motives that are developed throughout the movement (example 2.4). This theme in passed around to several instruments and treated imitatively, a technique that is often used in this movement, and in much of Daugherty’s writing.

![Example 2.4: Lost Vegas, movement 3, first theme and motives](image)

The second theme is first heard at rehearsal letter C. I will refer to it both as the second theme as well as the “fever” theme, as it is clearly modeled on the original “Fever” song, with similar rhythmic, melodic, and harmonic characteristics (see example 2.5). However, there are differences between the two themes; for example, Daugherty begins his theme on beat two with a sustained note, in contrast to “Fever,” which begins on beat one with a rhythmic figure. This sustained note becomes an independent melodic motive later in the movement. When the “Fever” theme is first played it is harmonized with a Bbm7 chord, and the melody begins on the fifth of the chord (F). Daugherty varies the harmonization throughout the movement.
Another characteristic of the pop version of “Fever” is multiple modulations, most often up by half steps. Daugherty also incorporates this technique into his piece, beginning at rehearsal letter D. However, Daugherty chooses to modulate up a whole step, to a C tonic. At this point, the first theme returns, again treated with imitation. The “fever” theme returns at rehearsal letter E, harmonized with a Gm7 chord. The melody begins on G, as expected, a whole step higher than before, but it begins on the tonic of the harmonizing chord in this case. A second modulation up a whole step at rehearsal letter F presents the melody beginning on A, but this time it is the chordal seventh of the underlying Bm7 harmony.

The remainder of the movement develops these melodic and harmonic ideas, and continues to recall the music of the era. Several big-band techniques are used, including chordal saxophone passages, brash trombone tutti with jazz articulations and falls, and “shout chorus” techniques, where groups of instruments are added and layered, creating an exciting climax to the work as a whole.

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4 While the piece at this point is ostensibly in C minor, the modality is not definitive, as Daugherty freely uses modal harmonies and raises the third scale degree, so I will simply be referring to the tonic, rather than the key.
Grantham and Daugherty both look to evoke a place, time, or scene. One technique both composers use is imitation of musical models: Grantham creates original New Orleans brass band music, and Daugherty reimagines a performance by Peggy Lee. Another technique used by Grantham is quotation of already-existing music, in this case, Cajun folk tunes. I use both of these techniques in *Crescent City Tableaux*, as the following chapters demonstrate.
Chapter 3: Musical Sources

In *Crescent City Tableaux (CCT)*, a primary method used to evoke New Orleans is the quotation of songs that are associated with the city and its music. Following is an annotated list of songs I quote in my composition. Specific uses and musical examples are provided in the chapters that discuss individual movements of *Crescent City Tableaux*.

The opening melody of “Do You Know What It Means (to Miss New Orleans)” is the source for much motivic material throughout *CCT*. Written by Eddie DeLange and Louis Alter in 1946, it was introduced by Billie Holiday in the 1947 film *New Orleans*, together with Louis Armstrong and his Band.¹ The song has long held iconic status, largely through its association with Armstrong. Especially following Hurricane Katrina, the title of the song was used for articles, books, collections of poetry, television episodes, and compact discs. I never use the melody entirely in its original form, but rather alter it to fit the musical circumstance.

“Jesus on the Mainline” (or “Jesus is on the Mainline”) is a traditional gospel
tune frequently performed by brass bands in New Orleans.² It is used as the primary
theme in the first movement of CCT.

“When the Saints Go Marching In” is a traditional American hymn long
associated with New Orleans, and jazz funerals in particular.³ It, too, has a strong
association with Louis Armstrong, who produced the first well-known recording of
the song on May 13, 1938 for Decca Records. For many outside New Orleans,
“Saints” represents all of New Orleans’ music, and it is an often-requested song in
French Quarter clubs; in fact, at Preservation Hall, a donation of $2–$5 is suggested
for patrons wishing to make a request—unless it’s “Saints,” in which case the
suggested donation is $20. It is this ubiquity that has led me to avoid the use of this
song except in two limited instances, both in accompaniment parts beneath the
main activity of the piece. The more significant of the two instances, in the third
movement, is representative of the position of “Saints” in the New Orleans canon: at
the climax of the piece, with almost every previous theme being sounded together,
“Saints” appears in the bass as the foundation of the passage.

“St. James Infirmary” was popularized by Cab Calloway, and writing credit is
given to Joe Primrose, a pseudonym for Irving Mills.⁴ However, Mills freely adapted

² For example, The Dirty Dozen Brass Band on Funeral for a Friend, Ropeadope
Records, 2004, and Rebirth Brass Band on We Come to Party, Shanachie
³ Bruce Raeburn, “When the Saints Go Marching In,” KnowLA Encyclopedia of
⁴ Shapiro and Pollock, Popular Music 2:1555.
the tune from a traditional folk ballad. This melody provides the material for the first half of movement two.

“Hu-Ta-Nay” is taken from a recording by Donald Harrison, Jr., and Dr. John on *Indian Blues* (1991). Harrison is the Big Chief of the Congo Nation Mardi Gras Indian tribe, and “Hu-Ta-Nay” incorporates traditional Mardi Gras Indian chants and rhythms within a jazz idiom. The phrase has other variants, such as “Ooh Nah Nay,” as used by the band Galactic in numerous live performances. A similar melody that uses only the first, rising portion of the phrase is transcribed in David Elliott Draper’s 1973 dissertation on the Mardi Gras Indians. In that performance, the melodic figure, transcribed as “Un dah day,” is part of the accompaniment of the song “Mardi Gras Mambo.” The song is heard at the beginning of the third movement, sung by the band, and it is instrumentally reprised at the end of the movement.

The third movement of *Scenes* employs a rhythmic and harmonic motive that is derived from “Feel Like Funkin’ It Up,” by Rebirth Brass Band, as recorded in 1989 and often performed by major brass bands in New Orleans. It has been called “a tour-de-force of modern New Orleans brass music.”

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7 In one week in 2011, I attended six brass band performances in New Orleans by five different bands; I heard “Feel Like Funkin’ It Up” performed four times by four bands.
“Iko, Iko” is one of the most performed Mardi Gras songs in the repertory. The song, with the current title, was a best-selling record by The Dixie Cups in 1965, and has been subsequently recorded by Dr. John and other top New Orleans musicians. However, a virtually identical song was originally recorded by James “Sugar Boy” Crawford in 1953 under the title “Jock-A-Mo” (or “Jockamo”). Although Crawford sued the Dixie Cups for writing credit, he elected to settle without making claim to authorship or ownership, but with a 25 percent share of royalties from public performances. Crawford, who was born, raised, and performed in New Orleans, stated that “Jock-A-Mo” was based on two Mardi Gras Indian chants he heard as a child. He grew up near an intersection where rival Indian tribes would often cross paths during parades, and much blustering and posturing would take place. Thus, the song (in Crawford’s version) tells the story of two tribes meeting, with the “spy boy” (scout) of one tribe meeting the “flag boy” of another. In the Dixie Cups’ version of the song, “spy boy” and “flag boy” were replaced with “Grandma,” increasing the song’s potential audience by removing potentially unknown New Orleans references. Another version, titled “Haiko, Haiko, Wandoj!” has been transcribed by Draper; this version differs from the others in that it is a call-and-response song. However, the “Haiko/Iko” melody is the same. This song is used throughout the third movement.

9 Shapiro and Pollock, Popular Music 1:869.
Chapter 4: First Movement

The first movement of *Crescent City Tableaux*, “Jackson Square,” is a portrayal of a day spent in and around this important New Orleans location. In addition to tourist sites such as St. Louis Cathedral, Café du Monde, and the businesses in the Cabildo, Jackson Square contains three pedestrian-only walkways, in which artists, craftspeople, and musicians set up stands. Therefore, this movement opens with a reflective, somewhat ethereal section, representing the Square in the morning, as the city begins to wake. Musically, this reflective mood is represented by a seven-note motive heard at the beginning of the piece (example 4.1). This motive is used throughout all three movements of the work, and is an important unifying element in the piece.

Example 4.1. Movement I opening motive

This figure contains several melodic features that are characteristic in much of my music. First, it begins on an upbeat, which generates forward musical motion. I am continually studying and rediscovering the music of Bach, and musical motion
created through anacrusis is a characteristic of much of his music. Second, the melody consists of perfect intervals separated by other intervals. In this case, there are three instances of ic51 (one P4 and two P5s), two instances of ic2 (a m7 and a M2), and a single ic1, a m2.² Third, the melody contains all the members of a specific collection, in this case the C natural minor collection. The first section of this movement is pitch-centric; there is a sense of tonal centers but an uncertain sense of harmony or tonality. The use of an essentially tonal collection (natural minor) but non-functional harmony heightens this ambiguity and reflective nature of this section.

I arrived at this melodic figure after experimenting with many rhythmic and melodic permutations. At one point, I was attempting to incorporate the standard second-line rhythm of two dotted-quarter-notes followed by a quarter note. I then incorporated the rhythm backward, or in retrograde: reading from right to left, note the three highest pitches in the opening motive, and they create the standard second-line rhythm. Interestingly, when an eighth-rest is placed at the beginning of the measure, as in example 4.1 above, the standard second line rhythm can also be discerned by reading left-to-right. I unintentionally created a rhythmically symmetrical cell.

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2 P denotes an interval of perfect quality, while M and m denote major and minor, respectively.
In m. 12, the first six notes of the song “Do You Know What It Means (to Miss New Orleans)” are presented by two trumpets and two horns, all muted, in parallel motion beginning on a mm7 chord (example 4.2). I often harmonize melodies with tertian chords, as in this example, or with verticalities based on interval cycles, particularly seconds, fourths, and fifths. After a second statement of this motive, the opening idea returns and leads to a slight crescendo and broadening of tempo, at which point the flutes continue with the next five notes of “Do You Know” (analogous to the lyrics “to miss New Orleans”) (example 4.3).

Example 4.2. Movement I, m. 12, first occurrence of “Do You Know What It Means” motive

Example 4.3. Movement I, m. 24, “To Miss New Orleans” motive in flutes

For many people, the thought of “New Orleans music” leads to thoughts of Dixieland. Although Dixieland music is an historically important part of the story of jazz, and although many of the most traditional venues (such as Preservation Hall) offer Dixieland or Dixieland-related music, traditional Dixieland is not a large part of the contemporary New Orleans music scene. It is for this reason that I chose not to focus a great deal on this style of music in my piece, but on brass band styles or
more traditional wind ensemble writing. However, a piece about New Orleans which eschews Dixieland completely would seem, to me, incomplete. So I incorporated Dixieland-inspired techniques in three passages throughout the work; the first occurs in the second section of this movement.

The second section is essentially a set of variations on the traditional gospel tune “Jesus on the Mainline.” As with “Colinda” in J’ai été au bal (see chapter 2), this song has been performed countless times in styles ranging from folk to gospel to rock and roll, so the rendition given in example 4.4 is but one variant. The tune is first introduced only with its chord progression, over which a solo clarinet, trombone, and tuba perform Dixieland-inspired counterpoint. With the entrance of the trumpet in m. 47, the tune proper is revealed. The tune is truncated before the final phrase and leads to the variations, which serve as the development section of the movement.

Example 4.4. First two lines of “Jesus on the Mainline” (traditional)

![Example 4.4. First two lines of “Jesus on the Mainline” (traditional)](image)

The variations begin (at m. 59) with half of the high woodwinds stating a modified version of the first two phrases of the tune, echoed two beats later by the other half of the high woodwinds. These phrases begin with three staccato and accented quarter notes, a rhythmic motive that returns throughout all three movements of the work. The regular duple meter has been replaced by alternating
duple and triple meters. Between the second and third statements of the tune, the low brass play the first four notes of “When the Saints Go Marching In,” harmonized with stacked perfect fifths (example 4.5). Since “Saints” is virtually a cliché associated with New Orleans, I was mindful not to overuse it. This passing reference is the only use of “Saints” before the conclusion of the final movement of the piece.

Example 4.5. Movement 1, mm. 66–68, low brass

Measures 71–76 consist of a saxophone tutti playing a more rhythmically active and varied version of the tune, accompanied by tom-toms and punctuated by low tuba and piano notes. This is followed by two straightforward phrases of the tune by the bassoons, accompanied at first by a jazz-inspired oboe solo, then by staccato saxophones. Finally, mm. 88–93 contain a statement of the tune by the horns using quartal-derived harmony, together with a straight (not swing) eighth-note figure by the bassoons, baritone saxophone, xylophone, and marimba. This four-measure passage is actually three-quarters of the entire “Do You Know What It Means” tune, reduced to eighth notes (example 4.6).

Example 4.6. Movement I, mm. 88–91, “Do You Know” tune (A) with baritone saxophone melody (B)
The final section of the movement begins with figures derived from the first six notes of “Do You Know,” with roots and intervals changed to add motion and color (example 4.7). In the original tune, the first six notes can be labeled as an (024) motive (two whole steps), followed by an (024) a perfect fifth higher. The first four measures of this section (mm. 94–97) continue this pattern. The next four measures change the (024) motives to (023), blurring the distinction between major and minor tonality. This leads to the final statements of the “Do You Know” motive, with the brass playing the first eleven notes of the tune with a new rhythm and again in parallel motion on a mm7 chord, this time in inversion (example 4.8). The brass are then joined by woodwinds, creating an expanding timbral and registral motion. Over the second of three statements of this theme, the piccolo, E-flat clarinet, and oboes play a countermelody loosely derived from “Jesus on the Mainline” (example 4.9).

Example 4.7. Movement 1, mm. 94–101, six-note figures

Example 4.8. Movement 1, mm. 102–109, brass reduction
As this movement is intended to flow without break into the second movement, it ends with a transition that recalls the opening, but does not provide complete closure. The original opening motive (from example 4.1, above) is reprised in a shortened version, followed by a phrase in the flutes recalling their motive from example 4.3. Whole-note Ds in the chimes help to change the mood for what follows, and continue in the beginning of movement two to provide the connection between movements.
Chapter 5: Second Movement

When I first began thinking about this project, my first thought was to compose a multi-movement work about Hurricane Katrina. Each movement would depict a different phase of the storm and its aftermath. The model I had in mind was Karel Husa’s *Music for Prague, 1968*. However, I soon decided that New Orleans was more than Katrina, and deserved a more balanced tribute. In the current work, the second movement is the “Katrina movement.” The movement’s title, “I understand that somewhere it has rained,” is the final line of a poem by Patricia Smith entitled “The President Flies Over,” which is found in *Blood Dazzler*, her collection of Katrina-inspired poems.¹ Smith has graciously allowed me to use the line as the title of the movement, as long as I “promise to keep [her] up to date on the development of the composition.”² I chose this line for the title because of its oblique reference to the storm itself, as well as the veiled reference to the difficulties that followed

² Patricia Smith, email message to the author, January 26, 2012.
The movement is divided into two sections. The mood of the first is somber and reflective; it represents the tragedy of Katrina and its aftermath—those who died and those displaced, as well as all other forms of tribulation people had to endure. This section slowly builds to the second section, an angry, dissonant comment on the failures of people and institutions after the storm. The movement ends with an uncertain return of the first idea, followed by a muted trumpet cadenza which transitions into the third movement.

The mood of the first section is achieved through the use of canon and layers of sound. The theme is derived from “St. James Infirmary,” a tune of traditional origin popularized in the 1930s (example 5.1). In that version, the singer goes to a hospital and finds that his loved one has died. The song has long been associated with sadness and the blues, and seemed appropriate for the desired atmosphere.

Example 5.1. First chorus of “St. James Infirmary” (traditional)

For the first chorus, the flutes and clarinets present the tune in various degrees of canon and augmentation. The flutes use the tune augmented by a factor of 4 (one quarter note in the original is now one whole note). The canon in the flutes is at the unison, and at three different rhythmic intervals: The second voice enters one beat after the first, the third voice enters one half-beat after the second, and the fourth voice enters one-and-one-half-beats after the third. Or, more simply, the time
intervals between entries are two, one, and three eighth notes. The clarinets, starting together with the flutes, present the tune augmented twice as much as the flutes; that is, eight times longer than the original (one quarter note in the original is now eight beats, or two whole notes). The six clarinets are grouped into three parts, with the second part entering four eighth-notes after the first, and the third part entering one eighth-note after the second. The effect is one of gradually evolving textures and minimal discernable melody on a D minor sonority.

In the second chorus, oboes and bassoons, adding a slightly more strident element to the timbre, replace the flutes. The bass clarinet is also added. Since the clarinets were playing the tune half as fast as the flutes, they simply continue their first statement of the tune as previously described. The oboes present the tune with the same augmentation as the flutes, but the canon is at the unison, one eighth note apart. The second bassoon enters one eighth note after the second oboe, one octave lower, with the same augmentation as the oboes. The first bassoon, however, enters on beat two, one beat after the first oboe, on a G, or transposed down a perfect fifth. The bass clarinet is at a different transposition level as well, entering on B-flat one beat before the first oboe. The overall effect of these transpositions is to subtly change the harmony to G minor, with moments of B-flat major; the overall effect of the staggered entrances is to increase the motion within the mass of sound.

During these two choruses, roughly every eight measures, there is a statement or commentary by other instruments. In the first chorus, it is usually an affirmation of the D-minor tonality through a pedal tone or brief chordal passage. In
the second chorus, the saxophones play a quicker, more dissonant statement, heightening the tension of the piece. Underneath both choruses, the timpani plays a number of permutations of the Morse code distress signal SOS (three short notes, three longer notes, and three short notes). At first, this is a subtle statement of distress, far in the background. Later in the movement, it becomes the main focus across the ensemble in a much louder and angrier manner.

The transition to the second section of the work is led by the trumpets, who play three instances of the “Do You Know What It Means” motive, rhythmically altered so each instance stresses a different word of the text (example 5.2). Two measures of dissonant chords lead to the climactic SOS tutti in measure 84 (example 5.3). There are four layers at work here: the horns and trombone forcefully announce the SOS motive, echoed by the trumpets one half-beat later; the bass clarinet, bassoons, baritone saxophone and piano answer this with a sixteenth-note melodic pattern largely based on tritones; the high woodwinds punctuate with rapid, stuttering thirty-second notes; and the percussion highlight and comment on all of this with accented fills and passages.

Example 5.2. “Do You Know What It Means” motive in 1st and 2nd trumpets

\[ \text{(Do you know what it means?)} \]

\[ \text{(Do you know what it means?)} \]

\[ \text{(Do you know what it means?)} \]
Harmonically, the horns and trombones play a G-major triad with an added ninth over an F-sharp and C-sharp in the tubas and euphoniums. The trumpets answer with an A-B-flat-C-D secundal chord that ascends by half steps with each iteration. The woodwind punctuations are various permutations of an (027) trichord.

The movement concludes with one more quiet statement of “St. James Infirmary,” but with a lowered fifth (or in Locrian mode), giving the tune a diminished, unsettled quality. This is followed by a cadenza for a solo muted trumpet. The purpose of the cadenza is twofold: to modulate from D minor to B-flat major, and to prepare the listener for the great contrast that is the third movement. The cadenza quotes from Louis Armstrong’s solo introduction to “West End Blues” (example 5.4).³ This passage was chosen for quotation for two main reasons: first, Armstrong was born and raised in New Orleans, a point of great pride for the city;

³ Louis Armstrong, “West End Blues,” by Joe “King” Oliver, recorded June 28, 1928 in Chicago, IL, on The Essential Louis Armstrong, Sony Music 89280, compact disc.
second, Armstrong is credited with revolutionizing jazz, and this solo introduction is	often cited as evidence.\(^4\) This solo is quoted in the second half of the cadenza, as
indicated in example 5.5. First, measures 5–10 of Armstrong’s solo are transposed
down a minor seventh and used with minimal alteration. Next, three melodic
motives are drawn from this passage and used to construct the final phrase of the
cadenza. The third movement of *Crescent City Tableaux* begins with a high, loud,
unmuted call by the trumpet; I chose to end this cadenza on a low, quiet, and muted
note to maximize the contrast between the two.

Example 5.4. Introductory cadenza to “West End Blues” as performed by Louis
Armstrong, transcription by Jim Rhinehart

\(^4\) For example, Ted Giola, *The History of Jazz* (New York: Oxford University Press,
1997), 65; and Brian Harker, *Louis Armstrong’s Hot Five and Hot Seven Recordings*
Example 5.5. Movement 2 cadenza, quoted and derived passages and motives indicated

Quoted

Derived

a' b' a+c
Chapter 6: Third Movement

“Second Line,” the third movement of Crescent City Tableaux, is a tribute to the brass band and parade traditions of New Orleans. Most accurately, the term “second line” refers to the spectators following the “first line” of the brass band.¹ It applies equally to social aid and pleasure clubs—those organizations that sponsor parades throughout the year, especially during Mardi Gras season—and jazz funerals, where the music is slow on the way to the graveside and faster on the way back. This movement focuses on the former, while acknowledging the latter as well.

The movement opens with a trumpet call that is traditionally used to introduce the song “Second Line.”² In practice, this phrase is often followed by a low note (as it is in this movement), along with the band and audience saying or yelling “Hey!” I have included this exclamation as an option in the performance of this movement. Then follows a brief introduction which first establishes the second-line

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¹ Richard Brent Turner, Jazz Religion, the Second Line, and Black New Orleans (Bloomington: Indiana University Press, 2009), 49–52.
² This trumpet phrase (or “lick,” in jazz terminology) has been recorded by most of the major New Orleans brass bands. For example, by the Tremé Brass Band on Tremé Traditions, Mardi Gras Records, 2011; by the Olympia Brass Band on New Orleans Second Line Mardi Gras Party, Mardi Gras Records, 1995; and the Hustler’s Brass Band on Second Line Soul, Mardi Gras Records, 2009.
rhythm, as well as introduces a motivic element that will be heard throughout the movement. This particular element and associated motives require further discussion.

There are two overarching musical ideas in this movement: motives from movement I return as important unifying elements, and the song “Iko, Iko” is incorporated into the piece in numerous ways. Example 6.1 presents the verse of “Iko, Iko.” I use the first three notes as a melodic (and, at times, rhythmic) motive. In the introduction to the third movement, this motive is combined with ideas from the opening motive from movement I (example 4.1 above) to create a fast eighth-note passage (example 6.2).

Example 6.1. Verse of “Iko, Iko,” melodic motive indicated

Example 6.2. Movement III, mm. 9–10 and 13–14

At rehearsal letter A, the band is asked to sing the Mardi Gras Indian chant "Hu Ta Nay," accompanied at first only by the tambourine—in its traditional role as
an important instrument to the Mardi Gras Indian—then by the band clapping. At first, the entire band claps on the beat (beats 1 and 2 in cut time), but the group is soon divided into two sections: the stage left half of the band continues clapping on the beat, while the stage right half claps on the upbeats (the second and fourth quarter-notes of each measure).

Rehearsal letter B introduces another element to the movement: a rhythmic-harmonic passage patterned on the song “Feel Like Funkin’ It Up” by the Rebirth Brass Band. This passage, with its basic I-IV harmony and propulsive rhythm, establishes the New Orleans brass band style of the movement. At first, the passage is scored for a small ensemble of tenor saxophone, two trumpets, and one trombone. Additional instruments are added, together with an increasing number of percussion instruments. The tuba and baritone saxophone play an accented, rhythmic countermelody to the chordal statements of the brass. Once this passage has grown to its full instrumentation, those musicians not yet playing reprise the “Hu Ta Nay” chant.

The first statement of “Iko, Iko,” the main theme of the movement, occurs at rehearsal letter C. In contrast to the full timbre just experienced, the tune is introduced with unison flutes and passed around the woodwind section. After a single verse, the energetic brass music of the previous section returns, together with another instrumental statement of “Hu Ta Nay” in the woodwinds. The second verse of “Iko, Iko” occurs at rehearsal letter D with increased orchestration and an

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answering figure in the saxophones. Motive $a$ from example 6.1, above, is passed from register to register between phrases of the “Iko, Iko” melody (example 6.3).

Example 6.3. “Iko, Iko” motive $a$ in mm. 74–75

![Music notation]

The chorus of “Iko, Iko” arrives at rehearsal letter E. However, the sixteen-measure chorus does not end with tonic closure as the original tune does, but rather transitions abruptly into a half-time swing feel, effectively dissipating the momentum that has been acquired up to this point. Rehearsal letter F consists of a four-bar phrase in Dixieland style. These seemingly incongruous four measures serve several purposes: first, they serve as the boundary between the opening and developmental sections of the movement; second, a similar section returns later in the movement to provide structural unity; and third, this section (and the later one) represent the tradition of jazz funerals. As previously stated, in a traditional jazz funeral, the music on the way to the gravesite is slow and stately. A common hymn used for funereal occasions, both in New Orleans as well as around the United States, is “Just a Closer Walk With Thee.” This section of the movement utilizes the same harmonic progression—I to V—as the hymn, but with original music.

Rehearsal letter G begins the development section of the movement. The “Iko, Iko” melody is deconstructed so that only the first three notes of mm. 1, 3, 5,
and 7 are used—as straight quarter notes—and these measures are answered by motive \( a \) (example 6.4). In addition, the meter changes to alternating 4/4 and 3/4 measures. This lack of rhythmic balance is heightened during the second verse, when the percussion and brass add an “oom-pah-pah” accompaniment that is anything but steady. Also during the second verse is a reprise of “Do You Know What It Means.”

Example 6.4. Movement III, mm. 101–106

The whimsical tone of the movement increases at m. 125, when the flutes, oboes, and clarinets present an active, jazzy paraphrase of “Iko, Iko” (example 6.5). This passage leads to a dramatic change of key, tone, texture, and tune.

Example 6.5. Movement III, mm. 125–132, melody
At rehearsal letter I the key changes to G-flat-major, and “Jesus on the Mainline” returns in a *forte* clarinet-saxophone *tutti*. Instruments are added to each line of the tune, which creates a steadily increasing dynamic. As with the very first statement of the melody in the first movement, this statement is truncated, here at the penultimate measure of the tune, and the climactic point of the movement arrives at rehearsal letter J.

I use a variety of devices to ensure that letter J is indeed the high point of the movement. First, the key moves up one half-step, to G major. Second, the entire ensemble is playing with the exception of the harp, which is utilized shortly. Third, several previously-heard themes are combined: “Jesus on the Mainline,” “Iko, Iko,” “Hu-Ta-Nay,” and, for the first time in a prominent manner, “When the Saints go Marching In.” In addition to these themes, the opening motive from movement I is also incorporated (example 6.6).

Example 6.6. Movement III, mm. 148–152, five concurrent themes
These various themes share a number of characteristics that make such combination and manipulation possible, as well as give a sense of unity throughout all three movements of the present work. Foremost among these characteristics is the use of the pentatonic scale. In the current key of G major, these correspond to the pitches G, A, B, D, and E. The first phrase of “Jesus on the Mainline” uses four of these notes (G-A-B-E). The second phrase adds the pitch D. The central pitch of the passage is G: the phrase starts on G, drops below, rises above, then ends again on G. “Iko, Iko” has a higher tessitura and is centered on D: E-D-D-B-E-D-D. Only at the end of the verse does the melody drop to G. “Hu-Ta-Nay” uses only three pitches: G, B, and E. The B is occasionally a B-natural, occasionally a low B-natural or B-flat (when sung with jazz or blues inflections). As shown above, the opening motive from movement one is easily transformed into a pentatonic passage. Thus, it is possible to arrange all four elements in such a way that no dissonance is perceived—the overall effect is of a sustained G major sonority.

Another feature shared by several of these tunes is rhythmic simplicity. The verse of “Jesus on the Mainline” and both the verse and chorus of “Iko, Iko” begin with three quarter notes (or, in the case of the chorus of “Iko, Iko,” two quarter notes and a quarter rest). As stated earlier, this three-quarter-note rhythmic motive can be found throughout all three movements of the work.

Following this confluence of themes and motives, the momentum of the piece is again released by a return to the slow, “Closer Walk” feeling of earlier in the movement. Again, the hymn is not directly quoted, but rather I have composed
original music over the chord progression of the hymn; in this case, the second half of the chorus, where the harmony is V–I. I designed this as if one took the first eight measures of the hymn, broke it in half, and put each four-measure half in different locations in the score.

The coda begins at rehearsal letter L. The music is in a very quick duple meter, inspired by the traditions of both the brass band and African-American gospel music. I use the two-beat descending-third motive from the chorus of “Iko, Iko” in canon; one entrance each on beats 1, 2, and 3. In addition, the bassoons, alto saxophones, and tenor saxophone enter on the second half of beat 3. For two measures the descending third is a minor third, as in the original song; for two measures the descending third is a major third. The reason for this becomes clear at rehearsal letter M, where the “Feel Like Funkin’ It Up” pattern is reprised and a I-IV harmonic progression is revealed.

For the rest of the movement, elements are added to increase the energy and excitement of the piece. The saxophones play a rising figure similar to a “shout” chorus in a big band jazz chart, and the clarinets and xylophone add a syncopated eighth-note figure derived from the opening motive of movement one. The work concludes after a two-measure tutti statement of “Iko, Iko,” followed by a flourish based on the movement one opening motive and a chromatic rise to the final open-fifth G verticality.
The composition of the piece has been a rewarding and revealing experience. During the pre-composition process I spent ten days in New Orleans to explore the city, and I came away with a new appreciation of the depth and complexity of that city’s culture and traditions. I was also able to experience music in many situations, from clubs and restaurants to street corners and bus stops. All of these experiences influenced the composition of my work.

I chose to compose a tonal work for a standard instrumental ensemble. Given the subject matter and musical elements involved, I was most comfortable with this approach, and I believe *Crescent City Tableaux* is an effective and rewarding piece for this reason. It is by no means the only approach—post-tonal works, chamber works, choral or solo vocal works, electronic or multimedia works—there are a host of possibilities available to the composer wishing to pay tribute to a city or culture. It is most important that the composer write in a form and language that is comfortable, and that allows the greatest freedom of expression.

Oftentimes I would remind myself that I was writing this for a student ensemble (although it is perfectly suitable for a professional group as well). As
stated previously, I conceived of this work as a level 5 or level 6 piece. It is possible
that an advanced high-school group could perform the piece, but I think it is more
accessible for a college-age ensemble. The piece contains several passages that
require extreme rhythmic precision across the ensemble, as well as polyrhythmic
sections. I have given exposed solo material to the first clarinet, first trumpet, first
trombone, and first tuba—strong players on these parts are vital. In addition, the
ensemble as a whole must be comfortable playing in a jazz style, and alternating
between jazz and concert styles.

While the piece is well suited for a professional group as well, I always had in
mind teachable elements. There are many opportunities for teaching through this
work: history, culture, compositional techniques, instrumental techniques,
harmonic and melodic content, quotation, and rhythmic issues, to list but a few. The
teaching conductor could tie a performance of this piece to other events, such as
Jazz Appreciation Month (April), or Black History Month (February). This work is
well suited to teaching across curricula.

The wind band/ensemble has been a favorite genre of mine since I was very
young. I enjoy writing for it, and enjoy working with the musicians and conductors.
This is the largest composition I have written to date, and I will take the lessons I
have learned as I move on to new projects. I hope others find this a rewarding and
enjoyable work, and I look forward to refining my craft and contributing significant
works to the repertoire in the future.
BIBLIOGRAPHY


DISCOGRAPHY


Jim Rhinehart

Crescent City Tableaux

I. Jackson Square
II. “I understand that somewhere it has rained”
III. Second Line

2012
Crescent City Tableaux

Instrumentation

3 Flutes  
Piccolo/Flute 4  
2 Oboes  
Clarinet in Eb  
6 Bb Clarinets  
2 Bassoons  
2 Alto Saxophones  
Tenor Saxophone  
Baritone Saxophone

4 Bb Trumpets  
4 Horns  
3 Trombones  
2 Euphoniums  
2 Tubas

Timpani  
5 Percussion  
1. Chimes (shared w/2), Snare, Medium Suspended Cymbal  
2. Marching Bass Drum, Concert Bass Drum, Chimes (shared w/1)  
3. Vibraphone (shared w/5), Xylophone (shared w/4&5), Glockenspiel (shared w/5), Cowbell  
4. Marimba (shared w/5), Tambourine, High Suspended Cymbal, Crash Cymbal, Xylophone (shared w/3&5)  
5. Glockenspiel (shared w/3), 4 Tom-toms, Vibraphone (shared w/3), Xylophone (shared w/3&4), Marimba (shared w/4)

Note: 1-3 additional tambourines may be added to movement 3, if desired.

Harp  
Piano  
Double Bass
II. "I understand that somewhere it has rained"*

*From "The President Flies Over."

From Blood Dazzler by Patricia Smith
Published by Coffee House Press, 2008
Used by permission of the author.
Trumpet Cadenza

(From mvt. 2)

harmon mute, stem out
freely
lip down/half-valve

lip down, slowly
tempo, accel.

rit . . . .
tempo

accel.
rit.

5ⁿ attacca
Therefore, a slight bend up to the first "nay" and a slight fall from the second "nay" etc.

NOTE: The chant should be sung as vernacular music, not as "classical" Western music.