

DONALD GRANTHAM'S
SYMPHONY FOR WINDS AND PERCUSSION:
A DESCRIPTION OF COMPOSITIONAL TECHNIQUES

A CREATIVE PROJECT PAPER
SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE
MASTER OF MUSIC IN INSTRUMENTAL CONDUCTING

BY
THOMAS M. WALLIS
DR. THOMAS E. CANEVA-ADVISOR

BALL STATE UNIVERSITY
MUNCIE, INDIANA

JULY 2011

ABSTRACT

CREATIVE PROJECT: Donald Grantham's *Symphony for Winds and Percussion:*
A Description of Compositional Techniques

STUDENT: Thomas M. Wallis

DEGREE: Master of Music in Instrumental Conducting

COLLEGE: Fine Arts/School of Music

DATE: July 2011

PAGES: 40

Since 1950, there has been a significant increase in the amount of quality literature for wind band. This increase has led to multiple scholarly writings and analysis of many of these works, allowing for a significant reference for study. While this increase has been a valuable asset to our profession, multiple works from 2008-2011 have yet to be analyzed or researched. This paper will use a qualitative research approach to discuss the various compositional techniques used by Donald Grantham in his 2009 composition, *Symphony for Winds and Percussion*. The content will include a biographical background of the composer followed by the various compositional techniques used throughout the piece.

Composer

Donald Grantham is the eldest of three sons, born on November 9, 1947, in Duncan, Oklahoma. His life in music started at the age of eight when he began taking piano lessons from his mother. By the time he was ten, he took a break from the piano and began playing trumpet in the middle-school band. He resumed his piano studies at the age of sixteen, taking lessons from Mary Helen Wade.¹ After only a year of resuming the piano, Grantham began composing at seventeen with his first work being a piece for brass ensemble, written for a group of his friends.² The piano teachings of Wade had a significant influence on Grantham's musical career as this led him to beginning lessons in composition. The following year, he began taking composition lessons at the Oklahoma College of Liberal Arts in Chickasha, Oklahoma, with Dr. Ralph Lewis, followed by Kent Hughes, professor of theory and composition at Midwestern State University in Wichita Falls, Texas.³

He earned a Bachelor's degree in Composition from the University of Oklahoma in Norman. As an undergraduate, Grantham had the opportunity to meet a guest lecturer and composer, Halsey Stevens. Steven's support and positive influence convinced Grantham to pursue graduate studies at the University of Southern California in Los Angeles.⁴ While at USC, Grantham earned both a Master's degree and Doctorate in Composition, studying with Halsey Stevens, Ramiro Cortes, and Robert Linn. Grantham

¹ Bonnie Rebecca Jackson, "An Analysis of Donald Grantham's *Baron Cimetiére's Mambo* and *Baron Samedi's Sarabande (And Soft Shoe)*." (Master's thesis, East Carolina University, 2010), 10.

² Matthew McCutchen, "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977-2008." (PhD dissertation, Florida State University, 2009,) 158.

³ Jackson, 10.

⁴ Ibid, 11.

earned his DMA in composition in 1980.⁵ While working as a graduate assistant, Grantham was awarded the Walter Damrosch Scholarship to study with Nadia Boulanger at the American Conservatory of Music in Fontainebleau, France, during the summers of 1973 and 1974.

The time Grantham spent with Boulanger had a dramatic impact on his compositional growth, raising his standard of excellence in aural skills and keyboard harmonies. Grantham stated of his experience with Boulanger:

...that was the biggest shock...how much more they expected from everybody as far as aural skills, keyboard skills, being able to do theoretical things at the piano in a moment's notice and being pretty ferocious about it...that was sort of a boot camp⁶

Boulanger is quoted as saying, "A good composer with solid technique is able to do something with anything." This statement had a profound influence on the writing style of Grantham.⁷ She challenged Grantham to develop his own compositional style by beginning with his overall musical thought before creating compositional sketches.⁸ Grantham stated, "My lessons were much different than my friend and colleague Robert Rodriguez. We focused on developing a personal form of expression using the simplest of my materials."⁹

In 1975, Grantham joined the faculty of the University of Texas in Austin where he currently serves as the Frank C. Erwin, Jr., Centennial Professor of Composition.

⁵ Scott Stewart Hanna, "J'ai ete au bal: Cajun Music and the Wind Band in late Twentieth century." (DMA dissertation, University of Texas at Austin, 1999), 3

⁶ Jackson, 11.

⁷ McCutchen, 158.

⁸ K.A. Williams, "Donald Grantham's *Fantasy Variations*." (D.M.A. dissertation, The University of Texas at Austin, 2003), 7

⁹ Jackson, 12.

Since then, his duties for the School of Music have included teaching music theory, counterpoint, formal analysis, orchestration, and composition. In 1983, Grantham collaborated with Kent Kennan to co-author a new edition of the text *The Technique of Orchestration*, the same text that assisted young Grantham in understanding the instruments for which he was composing.¹⁰

He has earned numerous awards including the American Bandmaster's Association/Ostwalt Competition (two-time winner), a Guggenheim Fellowship, First Prize in the Concordia Chamber Symphony's Awards to American Composers, First Prize in the National Opera Association's Biennial Composition Competition, the Prix Lili Boulanger Award, a three-time winner of the National Band Association William D. Revelli Composition Competition, the Rudolf Missim Prize from the American Society of Composers, Authors and Publishers, and three grants from the National Endowment for the Arts.¹¹

Grantham's influence has also had a profound effect on another great composer for wind band, Carter Pann. When asked about Grantham and his music, Pann stated,

Pound for pound, I find Don Grantham's music for winds to be the most intriguing, crafted, honest, beautiful, outrageous... and oftentimes sublime. He is a true music artist. Before I even started writing for winds I was aware of Don's works for the genre. I called him up to ask the proper score order (listing of instruments down the page) when I was contemplating my first work for wind ensemble, SLALOM. He was so generous on the phone, talking with me as if I was a peer! I'm certain he had no idea that I looked up to him so completely. I still do, to this day. Whenever I think of shooting for the best in writing for band, I think of Don.¹²

¹⁰ Williams, 5.

¹¹ Donald Grantham, *Symphony for Winds and Percussion*. (Austin: Piquant Press, 2009,) Program Note.

¹² Carter Pann, Interview by Thomas M. Wallis. Muncie, IN, March 17, 2011.

Pann continued to discuss the value of Grantham's music speaking highly for his level of artistry and compositional style. It is by no means a surprise that Grantham's music has been well received.

His works have been performed by the Cleveland, Dallas, and Atlanta Symphony Orchestras as well as the American Composers Orchestra. Additionally, he continues to receive commissions from high school, collegiate, and professional wind bands. Grantham's music has been regarded for its elegance, clarity of expression, sensitivity, lyricism, and fluency of design spanning a variety of genres such as chamber music, music for solo instrument, opera, choral works, and wind band.

Compositional Style

In her 2010 dissertation, Bonnie Jackson discusses an interview with Grantham regarding his compositional style. Grantham is quoted as saying he was "writing the music he wanted to write," explaining a change in style from his earlier "academic" and "cerebral" music.¹³ He continued by saying, "I am most interested in an economy of means," adding that "maximum expression can be achieved with simple motivic materials."¹⁴ Through study of his works, one can observe his passion for various styles and cultural beliefs. Works such as *Baron Cimitiere's Mambo*, *From, 'An Alabama Songbook,' J'ai été au bal*, and *Southern Harmony* each provide various methods of composing around specific themes, cultural influences, and style.

¹³ Jackson, 5.

¹⁴ Ibid.

In terms of methodology, Grantham expands on simple melodic and motivic material through various melodic transformations, modern composition techniques, and shifts in style. It is of no surprise that Grantham utilized many of these traits when composing in his 2010 work, *Symphony for Winds and Percussion*.

Composition

Donald Grantham's *Symphony for Winds and Percussion* was commissioned by the West Texas State University Symphonic Band, Donald J. Lefevre, Director. In 2008, Lefevre contacted Grantham requesting a programmatic work based on an African novel.¹⁵ Grantham liked the idea but mentioned he had yet to compose what he felt was a major work for wind band, suggesting that he write a symphony for winds.¹⁶ Thus, *Symphony for Winds and Percussion* was born. The symphony was premiered on March 26, 2009, in the Bates Recital Hall at the University of Texas at Austin during the 2009 College Band Directors National Association (CBDNA) National Convention in Austin, Texas.

The work is in three movements with a gradual shift in style from movement to movement. A minimalist style defines the first movement and is “more symphonic and contemporary in structure,” according to Grantham.¹⁷ The overall style and character of the first movement becomes the basis for the jazz-inflected material of the second movement. The third movement progresses to a full out jazz swing style and dance

¹⁵ Donald Grantham, Interview by Thomas M. Wallis, Muncie, IN, March 14, 2011.

¹⁶ Ibid.

¹⁷ Ibid.

groove completing the shift in style.¹⁸ The thematic evolution takes the listener for a relaxed voyage, crossing effortlessly between two contrasting musical styles and will be discussed as the piece progresses.

Grantham writes:

The first movement, marked "Bright, then dark," uses minimalistic techniques and materials. The first part of the movement, the "bright" music, is entirely white note. Chromatic pitches are gradually added, and the music darkens, thickens, and turns to minor. The movement ends with combination and interaction of the two contrasting materials, the dark material becoming darker and the dark material lighter.

The second movement is slow and marked "Melancholy." Harmonically, it is an amalgam of the bright/dark characteristics of the first movement. However, the jazz-inflected materials are gradually introduced, and as in the first movement, the two different styles interact and are combined in the movements final section. A brief *codetta* serves as a transition to the final movement, which begins *attacca* from the second movement.

Jazz influenced material entirely replaces the minimalistic style in the third movement. Characterized as a "Stomp," the music is aggressive, swaggering, and in swing rhythm throughout. The movement is divided into three large sections and concludes with a *Coda*. The main Stomp theme is introduced in the low brass and woodwinds in moderate tempo, followed by a presentation of two highly contrasting themes. These three themes are expanded upon, developed and combined in the two sections that follow, with each new presentation being introduced by an *accelerando* to a dramatically faster new tempo.¹⁹

¹⁸ Ibid.

¹⁹ Donald Grantham, *Symphony for Winds and Percussion*. (Austin: Piquant Press, 2009), 1

Movement 1: "Bright, then dark"

Titled "Bright, then dark," the first movement is composed using two contrasting melodic themes that change mood and character as the movement develops. The first idea, described by Grantham as "the bright music," begins in major and eventually moves to minor. The second theme material referred to as "dark," enters in minor, and changes character to major as the movement concludes. By examining specific examples of diatonic pitch sets, melodic transformation, and rhythmic structures, one can see the use of minimalist techniques to develop each theme in this movement. Before discussing these techniques, the overall form and melodic themes will be addressed.

Form

The form of the movement is listed below.

<u>Section</u>	<u>Measure</u>	<u>Theme</u>	<u>Key</u>
Introduction	1-3	Repeated Pattern	C Major
A	4-67	Theme 1	C Major
Transition	67 beat 2-74	Transitional material	C Major
B	75-153	Theme 2 in	D minor
Transition	154-161	Transitional material	C Major
C (Development)	162-267	Theme 1 and Theme 2 combined	Harmonically exploratory
Transition	268-276	Transitional material	Modulation to C Major
A'	277-299	Theme 1 Fragmented	C Major
B'	299-313	Theme 2 Fragmented	C Major
Coda	314-330	Fragments of Themes 1 and 2	C Major

The A section introduces Theme 1 that contains the "white note" material described by Grantham. The change in mood and tonality from major to minor occurs

with Theme 2 in the B section. The C section is the development of both themes and the portion of the movement where the bright material turns dark and the dark material to light. A final transition modulates the movement back to C major. While the program note lists simply the bright becoming dark and dark becoming light, both themes change to major in the recapitulation. The coda brings the movement to a close, finalizing the interaction between the two themes.

Melodic Themes

The solo trumpet begins Theme 1 at m. 4 introducing the bright material (Figure 1). This theme enters in C major and remains diatonic to m. 67. Theme 2 enters at m. 78 in the soprano saxophone in the B section of the piece (Figure 2). The theme begins in D minor with the chromatic notes beginning to appear at m. 104. Both themes begin to interact during the development, with Theme 2 evolving from D minor to C major while Theme 1 alternates between C major and D minor. The recapitulation becomes the main turning point for both themes. At this point, the interaction between bright to dark and dark to light finalizes as both themes end the piece in C major.

The image displays three staves of musical notation for Theme 1. The top staff is labeled 'Trumpet in Bb' and shows the first four measures of the theme in C major. The middle staff is labeled 'Tpt.' with a '5' above it, indicating the fifth measure, and shows the continuation of the theme. The bottom staff is labeled 'Tpt.' with a '9' above it, indicating the ninth measure, and shows the continuation of the theme. The notation includes various rhythmic values, accidentals, and dynamic markings.

Figure 1 “Theme 1” Theme 1 in the solo trumpet
Donald Grantham, *Symphony for Winds and Percussion* mm. 4-14



Figure 2 “Theme 2” Theme 2 in the Soprano Saxophone
 Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 78-88

Diatonic Pitch Sets

A minimalist technique used by Grantham in movement 1 is the use of diatonic, “white note” pitch sets.²⁰ The introduction of the movement opens in C major with the diatonic, white-note material being the foundation of the entire A section, recapitulation, and coda. This diatonic material begins with the xylophone and piano demonstrating a repeated rhythmic pattern based on major seconds and thirds from mm. 1-4 (Figure 3). After the introduction, the solo trumpet enters with Theme 1 that consists of a white-note, diatonic pitch sets (see Figure 1). Repeated diatonic patterns return throughout the work as a minimalist technique. The white-note writing is evident throughout Theme 1 and is expanded in the A section.



Figure 3 “Diatonic Material” Diatonic material in the Piano Movement 1 mm. 1-4
 Donald Grantham, *Symphony for Winds and Percussion*

²⁰Donald Grantham. March 14, 2011.

Grantham uses a diatonic passage as transition material into Theme 2 from mm. 68-104. This same diatonic material occurs in the clarinets from mm. 74-105, in a three-part canon. After the chromaticism begins at m. 105 the diatonic material comes to an end, returning later in the movement.

The diatonic Theme 1 material returns in the recapitulation, scored in the woodwinds. Additionally, the transition material from mm. 68-104 returns at m. 300, reinforcing the diatonic pitch sets. The sustained pitches D and F in the vibraphones and the descending G-mixolydian scale pattern in the piano uses the pan-diatonic color to bring the work to a close.²¹

Melodic Transformation

Grantham transforms the melodic material throughout the work using melodic fragments in augmentation and diminution. Melodic fragments are first displayed at m. 19 with pointillistic scoring of Theme 1 in the A section. This occurs between the flutes and clarinets with the answer in the saxophones, horns, trombones, and euphonium (Figure 4).

²¹Donald Grantham, Interview by Thomas M. Wallis. Muncie, IN, March 17, 2011.

The image displays a musical score for seven instruments: Flute, Clarinet in Bb, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn in F, and Euphonium. The score is written in treble clef for the upper instruments and bass clef for the lower instruments. The music is characterized by fragmented, pointillistic passages of Theme 1, with notes often appearing in small groups or single notes across different measures, creating a sparse, rhythmic texture. The instruments enter at various points, with some playing the theme in different registers or with different articulations.

Figure 4 “Pointillistic Scoring of Theme 1”
 Theme 1 in the Flutes, Clarinets, Saxophones, Horn, Trombone, Euphonium
 Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 19-22

Theme 1 is fragmented using diminution in the development at mm. 210-224 beginning with a timpani solo in C major. This is followed by an augmentation of Theme 1 on an F MM7 chord in the clarinet, horn, and euphonium at m. 213. The trumpet echoes at m. 215 and again at mm. 220-224 in a cannon response with the low brass. This continues to fragment Theme 1 at mm. 224-228 (Figure 5).

The image displays a musical score for a canon in the trumpets. It is organized into two systems of staves. The first system includes parts for Horn in F, Trumpet in Bb, Trombone, Bass Trombone, Euphonium, and Tuba. The second system includes parts for Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and Tuba. The music is in 3/4 time and features a canon in the trumpets.

Figure 5 “Canon Fragment of Theme 1” Theme 1 Canon in the trumpets
 Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 224-228

Theme 2 becomes fragmented beginning at m. 105 in the saxophones with a two-part canon 2 in diminution (Figure 6). This same technique of diminution occurs throughout the B section. Additional instances are found in m. 127 between the woodwinds and horns, repeating at m. 141 throughout winds.

Figure 6 “Fragment of Theme 2” Theme 2 fragment in the saxophones
 Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 105-108

Theme 2 becomes fragmented in the development as well, beginning at mm. 195-211 in the solo flute, oboe, and E-flat clarinets. This example demonstrates each voice varying the melody in a canon structure. Theme 2 is fragmented for the final time in the development from mm. 240-243, further diminished than before (Figure 7). This same instance of diminution continues with Theme 2 to the end of the development.

Figure 7 “Fragment of Theme 2” Theme 2 Fragment in the woodwinds
 Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 240-244

Rhythmic Structures

The rhythmic structures for the movement include rhythmic motives, metric displacement, and poly-rhythms. Grantham uses each structure to vary the melody and

provide contrast between sections. Each element will be discussed as they appear throughout the movement.

The first aspect of rhythmic structures deals with three separate and important rhythmic cells from mm. 31-44. Cell 1 occurs in mm. 31-33 in the trombone and trumpets (Figure 8a), cell 2 occurs in mm. 33-37 (Figure 8b), and cell 3 occurs in mm. 37-39 (Figure 8c). These rhythmic motives are expanded and developed throughout the movement and as rhythmic fragments in each theme. The rhythmic motives return in the B section.

The image shows a musical score for two instruments: Trumpet in B \flat and Trombone. The score is written in 4/4 time and consists of four measures. The Trumpet part (top staff) plays a rhythmic cell consisting of a quarter note followed by a quarter rest, then a quarter note, and finally a quarter note with a staccato mark. The Trombone part (bottom staff) plays a rhythmic cell consisting of a quarter note followed by a quarter rest, then a quarter note, and finally a quarter note with a staccato mark. The two parts are in unison.

Figure 8a “Rhythmic Cell 1” Rhythmic Cell 1 in the trumpets and trombones
Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 31-33

The image shows a musical score for three instruments: Contrabass Clarinet in B \flat , Contrabassoon, and Tuba. The score is written in 4/4 time and consists of four measures. The Contrabass Clarinet part (top staff) plays a rhythmic cell consisting of a quarter note followed by a quarter rest, then a quarter note, and finally a quarter note with a staccato mark. The Contrabassoon part (middle staff) plays a rhythmic cell consisting of a quarter note followed by a quarter rest, then a quarter note, and finally a quarter note with a staccato mark. The Tuba part (bottom staff) plays a rhythmic cell consisting of a quarter note followed by a quarter rest, then a quarter note, and finally a quarter note with a staccato mark. The three parts are in unison.

Figure 8b “Rhythmic Cell 2” Rhythmic Cell 2
Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 33-37



Figure 8c “Rhythmic Cell 3” Rhythmic Cell 3
 Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 37-39

Shortly after the chromatic notes are added in the B section, a variation of cell 3 fragments Theme 2 at mm. 112-115 in the trombones, bass clarinet, contra bass clarinet, and bassoons (Figure 9). This same cell returns in the development at m. 231 in G minor and again at mm. 236, 242, slightly diminished. Each cell is voiced in the low reeds and low brass. Grantham uses these rhythmic motives throughout the movement to develop and expand the thematic material.



Figure 9 “Theme 2 Fragment” Theme 2 Fragment in trombones and low reeds
 Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 112-115

Rhythmic shifts are additional compositional techniques used throughout the movement to provide thematic contrast. The first important rhythmic shift of the A section occurs at mm. 26-33 between the flute, oboe, English horn, clarinets, and saxophones. This rhythmic line is echoed one beat later and remains staggered in the

bass clarinet, bassoon, and baritone saxophone (Figure 10), with a similar shift occurring again at mm. 60-64.

The image shows a musical score for three instruments: Flute, Bassoon, and Contrabassoon. The score is written in a single system with three staves. The Flute staff is in the treble clef, while the Bassoon and Contrabassoon staves are in the bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several dynamic markings, including accents (>) and hairpins (crescendo and decrescendo). The score is divided into measures by vertical bar lines, and there are some rests in the initial measures.

Figure 10 “Rhythmic Shift Echo” Rhythmic shift in the woodwinds and horn
Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 26-33

The next example of rhythmic shift occurs in the development from mm. 224-228 in a five part canon, using the same material seen in Figure 10. Group 1 involves the trumpets, Group 2 includes horn 3,4 and trombone 1,2. Group 3 occurs in the bass trombone and euphonium, with Group 4 in the tuba. The last entrance is the solo timpani. The final example from the development can be seen in mm. 240-249 with material from Theme 2 (see figure 7). Grantham shifts the rhythm of this material one eighth note value at m. 245 and shifts it back to the down beat of m. 250.

The last example of rhythmic displacement occurs at mm. 291-296 of the recapitulation. The upper woodwinds, saxophones, and trumpets are echoed by the low reeds, horns, and low brass one eighth-note beat later. This rhythmic displacement provides forward motion in the recapitulation and is the thickest scoring of any of the previous examples.

Grantham also uses various meter changes to notate metric shifts, used throughout the movement. He notates meter changes to provide variety and contrast. In some cases,

the change of meter is used primarily to assist the performer understand the melodic structure.²² By this, Grantham mentions that his notation of rhythmic displacement would make the structure look and feel awkward to the performer had he noted passages in one meter. By shifting the meter, he can provide contrast to the material while grouping the notes and rhythms in a more comfortable manner for the performers.²³

The first metric shift occurs at mm. 45-55 of the A section. The first five measures of the phrase are in 6/8, 2/4, and cut time. The next five measures use the same content but shift between 5/8, 6/8, cut time, and 3/2 (Figure 11). Again, this allows Grantham to repeat the same material while still presenting something new through the use of a metric shift.

The image displays two systems of musical notation for Flute, Oboe, and Bassoon. The first system shows measures 1 through 5. The second system, starting at measure 6, shows measures 6 through 10. The notation includes various time signatures (6/8, 2/4, cut time, 5/8, 6/8, 3/2) and musical symbols such as slurs, accents, and dynamic markings.

Figure 11 “Metric Shift” Metric Shift between 6/8, 2/4, and cut time
Donald Grantham, *Symphony for Winds and Percussion* Movement mm. 45-55

²² Donald Grantham, March 14, 2011.

²³ Ibid.

Another significant metric shift takes place in the B section at mm. 105-153.

From mm. 105-129, the meter alternates every measure between a duple rhythmic feel of 6/8 and 2/4. The same material is used in mm. 133-153; however, the 6/8 meter is replaced with 3/4 giving this section a slower sense of motion.

Poly-rhythm is another rhythmic technique used by Grantham. The first instance occurs in the B section with a 3-against-2 hemiola between Theme 2 in the saxophones and the repeated pattern in the clarinets at mm. 105-110 (Figure 12). The same poly-rhythmic relationship occurs in the development section from mm. 240-256. The repeated pattern is now in the trumpets against an augmented Theme 2 in the woodwinds.

The image displays a musical score for five instruments: two Clarinets in Bb, Soprano Saxophone, Alto Saxophone, and Tenor Saxophone. The score is written in treble clef with a key signature of one sharp (F#). The music is divided into two systems of three measures each. The first system is in 6/8 time, and the second system is in 3/4 time. The Clarinet parts play a melodic line with eighth and sixteenth notes, while the Saxophone parts play a rhythmic pattern of eighth notes. The 3-against-2 hemiola relationship is clearly visible in the second system, where the saxophones play three eighth notes against the clarinets' two eighth notes.

Figure 12 “Poly-Rhythm” Poly-Rhythms in the saxophones and clarinets
Donald Grantham, *Symphony for Winds and Percussion* Movement 1 mm. 105-110

The diatonic material, transformation techniques, and rhythmic structures are minimalist techniques Grantham uses to provide a contemporary and symphonic mood for the first movement. The second movement begins with similar minimalistic

characteristics while adding jazz techniques. This begins the subtle evolution from symphonic to jazz.

Movement 2 “Melancholy”

“Melancholy” begins in F major with much of the same color and characteristics as the first movement by using diatonic pitch sets and metric shifts. Despite sharing these characteristics, the second movement begins more homophonic in texture. As the movement progresses, Grantham adds jazz inflected materials of syncopation, improvisatory writing, and jazz harmonies. Each element will be discussed as they occur in the movement and as they relate to the overall shift in style to movement 3.

The form of the movement is ABC with a Codetta. The two themes are introduced in the A section, separated by a small transition. The B section expands on the second theme and introduces more jazz characteristics. The C section acts as the development where the two contrasting themes interact and combine. A brief codetta acts as a transition into the final movement, marked *attacca*. The form diagram is listed below.

Form

<u>Section</u>	<u>Measure</u>	<u>Theme</u>	<u>Key</u>
A	1-40	Theme 1	F Major
	41-69	Theme 2	Emphasizes Dominant Seventh chords
B	71-126	Walking bass line in bassoon and waltz theme	Emphasizes Dominant Seventh chords
	127-132	Transitional material based on Theme 2	Chromatic descent
C (Development)	133-164	Themes 1 and 2 combined	Db minor
Codetta	165-171	Fragments of Themes 1 and 2	Eb minor

Thematic Material

There are two main themes used in the second movement. Theme 1 occurs in mm. 1-5 in the soprano clarinets (Figure 13). This theme continues to m. 34. There is a short transition at mm. 34-40 before Theme 2 enters in the alto saxophone at mm. 41-48 (figure 14).



Figure 13 "Theme 1" Theme 1 in the clarinets
Donald Grantham, *Symphony for Winds and Percussion* Movement 2 mm. 1-5



Figure 14 “Theme 2” Theme 2 in the alto saxophone
 Donald Grantham, *Symphony for Winds and Percussion* Movement 2 mm. 41-48

Grantham uses a pointillistic rhythmic motive as a reoccurring rhythmic theme throughout the movement. This motive is first heard at mm. 43-44 in the trombones, tuba, and string bass written as a waltz-like pattern (Figure 15). Grantham describes this motive as setting up "the boogie woogie feel that happens later."²⁴ The second movement smoothly transitions in style from movement 1 due to two shared compositional characteristics.



Figure 15 “Waltz-like Motive” Waltz-like motive in the low brass
 Donald Grantham, *Symphony for Winds and Percussion* Movement 2 mm. 43-44

²⁴ Ibid.

Shared Compositional Traits

The second movement shares the similar compositional traits of diatonic pitch sets and metric shifts from the first movement. These traits occur in the opening section of the second movement before the jazz influenced material enters. Each element will be discussed as it relates to movement two and the shift to a style.

The diatonic pitch sets occur in mm. 1-11, displayed in Theme 1. The material remains in F major to m. 23, reminiscent of the harmonies from movement 1. As with movement 1, chromatic material begins to appear as a method of changing the melodic structure. This short introduction provides continuity between the minimalist style heard in movement 1 and the jazz style that begins to evolve in movement 2.

The first metric shift occurs in m. 6. Theme 1 repeats in mm. 6-11, now beginning with a $\frac{3}{4}$ measure versus the $\frac{5}{8}$ from measure 1. The next metric shift happens during Theme 2 material m. 48. The trombone, tuba, and contra bass have a waltz-like accompaniment in $\frac{6}{8}$ in mm. 43-44. The rhythm returns at m. 48, now compressed to $\frac{3}{8}$ (see Figure 15). This same waltz-like rhythm occurs throughout the B section, shifted between $\frac{3}{8}$, $\frac{5}{8}$. While the diatonic pitch sets and metric shifts are returning elements from the first movement, the introduction of jazz inflected materials give the second movement its character.

Jazz Inflected Materials

The second movement introduces jazz inflected materials of syncopation. While syncopation is and can be used in classical music, it is one of the defining characteristics of jazz style. After the opening section, virtually every entrance of a new section or idea

occurs on a syncopated beat. This is evident though each section with the exception of the re-occurring waltz-like accompaniment mentioned earlier.

The first main section that demonstrates syncopation is at mm. 27-33 in the solo flute (Figure 16) followed by the entrance of Theme 2 at m.41. Each time this melody enters, it remains syncopated. Measure 71 marks the beginning of the B section with a walking-style bass line on a syncopated in the bassoon (Figure 17). As with Theme 2, this walking line is expanded and developed throughout the B section and enters on a syncopated off beat.



Figure 16 “Syncopation” Syncopation in the solo flute
Donald Grantham, *Symphony for Winds and Percussion* Movement 2 mm. 27-33



Figure 17 “Walking Bass Line in the Bassoon” Syncopated walking bass line in the bassoon
Donald Grantham, *Symphony for Winds and Percussion* Movement 2 mm. 71-84

During the codetta, the bassoons perform a syncopated fragment of Theme 2 in mm. 166-167 (Figure 18). Another example of syncopation in the codetta is written in the double bass and piano voice. This rhythm is offset with the transitional melody in the solo tenor saxophone creating the same waltz feel from earlier in the movement.



Figure 18 “Theme 2 Fragment” Fragment of Theme 2 in the bassoon
 Donald Grantham, *Symphony for Winds and Percussion* Movement 2 mm. 166-167

In addition to syncopation, Grantham uses improvisatory solo writing that adds a jazz color to the movement. The first example of improvisatory solo writing occurs during the A section at m. 27 in the solo flute. Grantham mentions his intent for this fragment is to sound more "contemporary and dissonant" as a way of "bridging the gap between the two styles" (see Figure 16). Grantham continues the intentional jazz color beginning with the motive in the solo alto saxophone at m. 41. The solo line is improvisatory due to the rhythmic structure and *a cappella* scoring.²⁵ This same solo line is answered by a solo tenor saxophone at m. 49 and a solo baritone saxophone at m. 53. The B section demonstrates the next example of an improvisatory solo is at m. 71 in the bassoon. The bassoon performs a solo in the style of an improvised walking bass line accompanied by the waltz rhythm (see Figure 17).

In addition to jazz like syncopations and improvisatory solo lines Grantham includes various jazz harmonies. A series of dominant seventh chords are used throughout the A and B section. This is first seen at mm. 43-56 in the waltz rhythm accompaniment found in the trombones, tuba, and string bass.

²⁵ Ibid.

The chord progression for each pattern grouping is listed below.

<u>Measure</u>	<u>Chord</u>
43-44	G7
47-48	C7
51-52	C7
55-56	G7b5

In the B section, Grantham scores Theme 2 in the flutes and clarinets from mm. 107-117, each time doubling on a dominant 7 chord.²⁶ The chord progressions for this segment are listed below.

<u>Measure</u>	<u>Chord</u>
107-109	Db7
110-112	C7
113-114	Gb7
115	F7
116	Gdim
117-118	C7

Utilizing elements from the first movement creates a smooth style transition into movement 2. The addition of the jazz influenced materials subtly changes the character of the second movement, and the dominant seventh chord progressions allow the jazz color and character to evolve. Over the course of movement 2, each jazz influenced

²⁶ Ibid.

element establishes a smooth and unobtrusive transition in style. This leads to the third and final movement of aggressive swing rhythms and full jazz character.

Movement 3: “Stomp”

The style transformation from a symphonic feel in movement 1, to jazz inflections in movement 2, have now led to movement 3, “Stomp.” The style labeled “aggressive” and “swaggering,” “Stomp” refers to a heavy and aggressive dance style.²⁷ Three highly contrasting themes are continually expanded and developed in the second and third sections of the movement. By observing the form, themes, jazz materials, and techniques used to develop the thematic material, one can see the complete style change from movement 1 to movement 3.

Movement 3 is divided up into three main sections with a coda. The movement's form is ABC with a Coda. The three main themes are introduced in the A section and are expanded and developed in the two sections that follow. Each section is introduced by an *accelerando* to a dramatically faster tempo.

²⁷ Donald Grantham. March 17, 2011.

The form diagram for movement three is listed below.

Form

<u>Section</u>	<u>Measure</u>	<u>Theme</u>	<u>Key</u>
A	1-18	Theme 1	Eb minor
	19-35	Theme 2	C minor
	35-43	Theme 3	C minor
	44-66	Theme 2, 3 fragmented	C minor
	71-90	Theme 1 developed	Eb minor
	91-133	Fragments of Themes 2,3	C minor
	134-142	Transitional material	Harmonically exploratory
B	144-229	Themes 1,2,3 developed	C minor
	230-239	Transitional material	C minor
C	240-254	Theme 1 developed	Bb minor
Coda	255-358	Themes 1,2,3 developed	Bb minor

Thematic Material

Three main themes are used through movement 3. All three themes are introduced in the A section. The “stomp” theme is the first main theme, introduced by the low reeds and low brass in mm. 1-14 (Figure 19). During Grantham’s compositional process, the main stomp theme came about before any other melody or element of the piece. The contrasting second theme occurs at mm. 19-31 in the solo baritone saxophone (Figure 20). Theme 3 enters at mm. 36-43 in the solo flute, providing even more contrast in style (Figure 21). Each theme is presented in a thin texture and continues to thicken as it is developed.

Baritone Saxophone

Bari. Sax. 6

Bari. Sax. 10

Figure 19 “Stomp Theme” Theme 1 in the low reeds and low brass
 Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 1-14

Baritone Saxophone

Bari. Sax. 5

Bari. Sax. 9

Figure 20 “Theme 2” Theme 2 in the solo baritone saxophone
 Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 19-31

6

Figure 21 “Theme 3” Theme 3 in the solo flute
 Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 36-43

Jazz Influenced Materials

Grantham replaces all minimalist techniques with various jazz influenced elements. As with the jazz material of movement 2, Grantham's use of syncopation continues. This technique is evident at the beginning with Theme 1. The syncopated beats are emphasized in the off-beat accents of the melodic line, used throughout the theme. Theme 2 displays similar syncopated characteristics at m. 19. The theme is accompanied by a background of rhythmic figures, scored in the flutes and string bass from mm. 19-22 (Figure 22). This syncopated background rhythm is used throughout the Theme 2 material, slightly varied with each occurrence. As each theme is developed, its syncopated style remains consistent.



Figure 22 “Theme 2 in Syncopation” Theme 2 syncopated
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 19-22

Grantham continues the use of homophonic textures and improvisatory jazz solo lines. While homophony alone is not a jazz composition technique, Grantham uses it to voice many of the improvisatory jazz solo lines. The homophonic texture is similar to a section soli in a jazz ensemble. Theme 2 displays the first improvisatory solo technique at m. 19 in the baritone saxophone (see figure 20). The texture throughout this section is thinner than the beginning and has a similar feel to a jazz soloist accompanied by basic rhythm section.

Theme 3 displays a similar quality at m. 35 (see Figure 21). The solo flute is accompanied by percussion 3 using five separate suspended cymbals of various size. The flute solo also uses a flutter tongue technique, adding to the jazz color. During the B section, the solo flute performs a variation of Theme 3 at mm. 146-148, accompanied by the vibraphone and closed hi-hat (Figure 23). These improvisatory displays of each theme occur throughout the B and C section as these themes are developed and expanded.

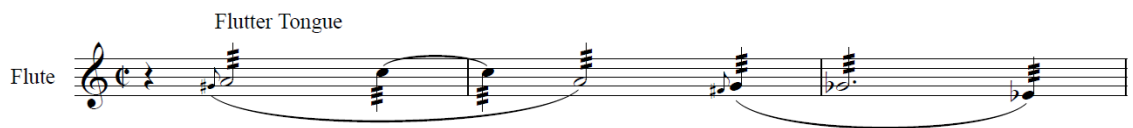


Figure 23 “Theme 3 Variation” Theme 3 varied in the solo flute
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 146-148

Grantham also includes various jazz colors to reinforce style. The incorporation of a jazz trap set in the percussion section is the first usage of jazz color. The trap set is synonymous with jazz style and is used by composers to add a jazz ensemble atmosphere to a piece. Grantham pairs the trap set with various other colors in the percussion section. He continues to use the vibraphone and adds a sizzle cymbal, cow bell, vibraslap, guiro, and a siren to intensify the jazz feel of the movement.

Though the siren is not a characteristic jazz color, Grantham intentionally uses it to emphasize a three-note motive used throughout the movement. This motive first occurs in mm. 106-107 in Theme 2 (Figure 24). Grantham received inspiration for the siren from after hearing the development and counterpoint of the motive in the coda. He mentioned "the section already sounded like a siren, so adding an actual siren to this

section just made sense.”²⁸ The motive returns in the B section and is used as a primary element throughout the Coda.

The image shows a musical score for four woodwind instruments: Flute, Oboe, Alto Saxophone, and Tenor Saxophone. The score is written in treble clef with a common time signature (C). The music is divided into two measures. In the first measure, the Flute part has a three-note motive (G4, A4, B4) with a slur and an accent (>). The Oboe, Alto Saxophone, and Tenor Saxophone parts are silent. In the second measure, the Oboe, Alto Saxophone, and Tenor Saxophone parts each play the same three-note motive (G4, A4, B4) with a slur and an accent (>). The Flute part is silent.

Figure 24 “Three Note Motive” Three note motive introduced in the woodwinds
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 106-107

Development Techniques

Grantham uses various developmental techniques throughout the movement. These techniques include fugal counterpoint, repetition, and fragmentation to develop melodic material. Each element will be discussed as they apply to this movement.

Fugal development is the first technique used in movement 3. The first fugal development occurs at mm. 44-52 in two solo flutes and unison vibraphones. Theme 3 becomes a fugal canon with the second flute echoing the first by an eight note rhythm. This canon occurs once again mm. 53-69 between all flutes and the E-flat clarinet.

The next fugal tradeoff can be seen at mm. 69-72 between the bass clarinet, bassoon, baritone saxophone, tuba, and double bass with the response in the alto

²⁸ Donald Grantham. March 17, 2011

saxophone, tenor saxophone, and trombones. The fugal response of group 2 is in a one-measure canon from the first group (Figure 25). This single measure fugal response is used by Grantham to develop Theme 1 throughout the movement. Theme 2 is developed in the same manner beginning at mm. 98-99.

The image displays a musical score for five instruments: Bassoon, Alto Saxophone, Trombone 1, Trombone 2, and Bass Trombone. The score is written in common time (C) and consists of five measures. The Bassoon and Alto Saxophone parts feature a melodic line with eighth notes and slurs, starting in the second measure. The Trombone 1 part has a similar melodic line, also starting in the second measure. The Trombone 2 and Bass Trombone parts provide harmonic support with chords and moving lines, starting in the second measure. The first measure of the score is mostly rests for all instruments.

Figure 25 “Fugal Response of Group 2” Fugal response of group between the low brass and low reeds
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 69-72

Grantham also uses a four-part canon to develop thematic material, observed in mm. 106-110. This four-part canon is performed by the woodwinds with each group entrance staggered by an eighth note value (Figure 26). This fugue also displays poly-rhythms with eighth notes against triplets, creating the 3:2 hemiola feel. A similar example occurs again at mm. 193-197 in the woodwinds and trumpets.

The image shows a musical score for five woodwind instruments: Flute, Oboe, Clarinet in Bb, Alto Saxophone, and Tenor Saxophone. The score is written in treble clef with a common time signature (C). It features a staggered canon where each instrument enters the same melodic theme at a different time, creating a layered effect. The Flute part begins with a grace note and a slur. The Oboe part follows, then the Clarinet in Bb, Alto Saxophone, and Tenor Saxophone. The Tenor Saxophone part includes several eighth-note triplets, indicated by the number '3' above the notes.

Figure 26 “Four-Part Canon in the Woodwinds” Staggered Canon in the woodwinds
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 106-110

The trumpets and trombones perform another important fugue at mm. 206-212.

Theme 3 is developed beginning with the trumpet and trombone in a unison canon response of an eighth-note value. The rest of the trumpets join at mm. 211-212 with staggered eighth-note entrances (Figure 27). This same material re-enters twice from mm. 314-345, adding the horns to the fugue.

The image shows a musical score for two instruments: Trumpet in Bb and Trombone. The score is written in treble clef for the trumpet and bass clef for the trombone, with a common time signature (C). It illustrates Theme 3 developed fugally, with the trumpet and trombone playing the same melodic line in a staggered, canon-like fashion. The trumpet part begins with a grace note and a slur. The trombone part follows, then the trumpet, and so on, creating a layered effect.

Figure 27 “Theme 3 Fugue” Theme 3 developed fugally in the trumpets and trombone
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 211-212

The final example fugal development appears in the Coda in mm. 273-276. The oboe, clarinet 1, soprano saxophone, trumpets, and trombones play a fragment of the coda theme, with a canon response from the horns and euphonium two measures later. The two-measure response decreases in length to a single beat echo as the theme is further diminished to m. 289.

Grantham uses repetition to create fluency in the movement. One example is his use of Theme 1 as a closing motive for one section, indicating the start of another. This is used throughout the movement to indicate new material and a new section. The first time Grantham displays this technique is mm. 17-18 (Figure 28). This marks the end of the first theme area and the start of Theme 2. He repeats this again at mm. 33-34 to end the second material and start Theme 3.

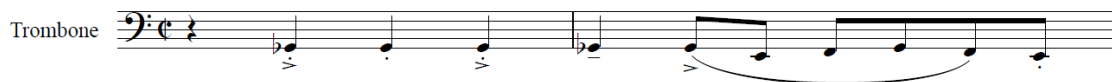


Figure 28 “Theme 1 as a Closing Motive” Theme 1 used to end each formal section
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 17-18

Fragmentation is used in each section to vary themes. The first fragment occurs at mm. 43-66 in the baritone saxophone. The soloist fragments Theme 2 against a fugue of Theme 3 in the flutes and vibraphones. The next significant fragment is performed at mm. 91-98 in the low brass. The trombones, euphonium, and tuba have a fragment of Theme 3 with an inverted interval structure from the flute at m. 36 (Figure 29). The instruments perform another fragment of this theme at m. 103, transposed up a perfect fifth. The trombone returns at mm. 172-197 with an extension of this same fragment. Grantham uses another fragment of Theme 3 at mm. 146 in the solo flute (See Figure 23).

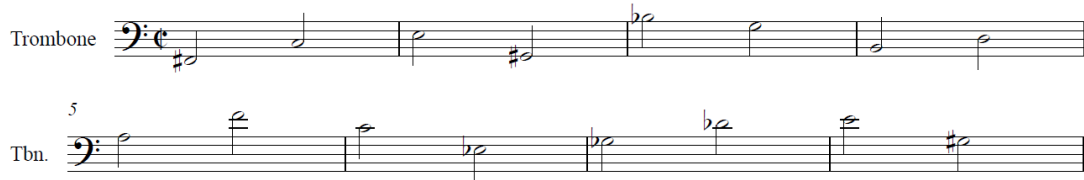


Figure 29 “Theme 3 Fragment” Theme 3 fragmented in the low brass
Donald Grantham, *Symphony for Winds and Percussion* Movement 3 mm. 91-98

The last example of fragmentation can be found in m. 263. This fragment is taken from "Straw Boss and Gandy Dancer's Song" in Grantham's 2007 work *From 'An Alabama Songbook*. Grantham mentions this was done by accident and was completely unintentional (Figure 30).²⁹ This same fragment returns at mm. 272, 281, 290, 318.



Figure 30 “Alabama Chord” Chord used *From, 'An Alabama Songbook.* Movement 3 m. 263
Donald Grantham, *Symphony for Winds and Percussion*

Donald Grantham uses various compositional techniques to expand and develop thematic material through a journey of two contrasting styles. The listener is taken between a symphonic character to a complete jazz swing style effortlessly through the course of three movements.

²⁹ Ibid.

Conclusion

The wind conducting world of today is saturated with multiple, scholarly resources. These include the Teaching Music Through Performance in Band series, The Heritage Encyclopedia of Band Music, The Guide to Band Masterworks, by Robert Garafalo, and The Wind Band and its Repertoire, published by the College Band Directors National Association. Some of these resources also include recordings of the works they discuss. While this increase in available material has been a valuable asset to our profession, multiple works from 2008 have yet to be analyzed or researched.

Donald Grantham's 2009 work, *Symphony for Winds and Percussion* has yet to be added or included in any scholarly resource. This discussion is among the first known, detailed descriptions of this piece. The purpose of this project is to introduce this recent work by an award winning composer, with the goal of assisting fellow music educators with its study.

The research of this project has shown that *Symphony for Winds and Percussion* demonstrates similar characteristics to some of his other works. His writing continues to expand on simple melodic and motivic material through various melodic transformations, modern composition techniques, and shifts in style. Throughout this work, Grantham takes the listener and conductor through a transformation of contrasting style, evolving as the work progresses.

The overall style and character of the first movement becomes the basis for the jazz-inflected material of the second movement. The third movement progresses to a full out jazz swing style and dance groove completing the shift in style. The thematic evolution moves effortlessly between two contrasting musical styles. The progression of

these themes, motives, and styles reflect Grantham's ability to smoothly transition between two opposite musical spectrums. This discussion reveals these techniques as they apply to each movement.

Further research can expand the harmonic analysis, performance considerations, and conducting considerations the piece may present. It is my desire to make *Symphony for Winds and Percussion* a welcome addition to the list of newly composed, outstanding works for wind band. Only the test of time will determine its place.

Bibliography

- Grantham, Donald. Interview by Thomas M. Wallis. Muncie, IN, March 14, 2011.
- _____. Interview by Thomas M. Wallis. Muncie, IN, March 17, 2011.
- _____. *Symphony for Winds and Percussion*. Austin: Piquant Press, 2009.
- Hanna, Scott Stewart. "*J' ai ete au bal*: Cajun Music and the Wind Band in late Twentieth century." DMA dissertation, The University of Texas at Austin, 1999.
- Jackson, Bonnie Rebecca. "An Analysis of Donald Grantham's *Baron Cimetiere's Mambo* and *Baron Samedi's Sarabande (And Soft Shoe)*." Master's thesis, East Carolina University, 2010.
- McCutchen, Matthew. "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977-2008." PhD dissertation, Florida State University, 2009.
- Pann, Carter. Interview by Thomas M. Wallis. Muncie, IN, March 17, 2011.
- Tapia, J. R. "Donald Grantham's *Bum's Rush*: A Conductor's Analysis and Performance Guide." DMA dissertation, The University of Texas at Austin, 1997.
- Williams, K. A. "Donald Grantham's *Fantasy Variations*." D.M.A. dissertation, The University of Texas at Austin, 2003.