1986

Theoretical Analyses and Practical Applications to the Rehearsal and Performance of Selected Wind-Band Compositions by W. Francis McBeth. (Volumes I-Iv).

Richard James Smith

Louisiana State University and Agricultural & Mechanical College

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COMPOSITIONS BY W. FRANCIS MCBETH. (VOLUMES I-IV)

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THEORETICAL ANALYSES AND PRACTICAL APPLICATIONS
TO THE REHEARSAL AND PERFORMANCE OF
SELECTED WIND-BAND COMPOSITIONS
BY W. FRANCIS MCBETH
VOL. I

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in
The School of Music

by
Richard James Smith
B.M.E., Louisiana State University, 1972
M.M.E., Louisiana State University, 1977
August 1986
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ABSTRACT

The works analyzed in this report—Mosaic, Divergents, The Seventh Seal, To Be Fed By Ravens, and Kaddish—were selected by the composer, W. Francis McBeth. Each of these compositions is analyzed according to the following criteria: instrumentation and scoring, harmony, melody, rhythm, form, and rehearsal and performance problems. A short introduction to each analytical chapter includes background information on the composition under investigation. Errors in the full and condensed scores, as well as the individual parts, of each work for wind band are listed in the introduction to the final section of each analysis. The rehearsal and performance problems discussed by this investigator include problems of precision, intonation, balance, and interpretation. A biographical chapter precedes the theoretical analyses and includes major events in the life of McBeth which have influenced his professional career as a composer, conductor, teacher, and musician.

This research report is divided into four volumes. Volume one includes the introductory chapter, review of related literature, biography of McBeth, and
analyses of *Mosaic* and *Divergents*. Volume two, on the other hand, includes analyses of *The Seventh Seal* and *To Be Fed By Ravens*. The analysis of the final work, *Kaddish*, appears in the third volume along with the summary, conclusions, and recommendations. The fourth volume contains the condensed and full scores to each wind-band composition analyzed in this report. The conclusions by this investigator include techniques of composition which are characteristic of McBeth's musical style in the five works analyzed in this dissertation, such as the rare use of individual solos, the use of open parallel-fifths as a sonorous scoring technique, parallel chord progressions, frequent and extreme dynamic contrasts, use of polydynamics, use of polychords, polytonality/polymodality, an economic use of compositional materials, secundal harmony, use of inverse-chord and regular-chord pyramids, use of ostinato rhythmic structures, and the use of organic growth as an aspect of form.
CHAPTER I

INTRODUCTION

A new style of idiomatic writing for the wind band emerged at the beginning of the twentieth century. Percy Grainger's *Hill-Songs*, *Lads of Wamphrey*, and parts of *Lincolnshire Posy* were sketched or completed by 1905. *Hill-Song No. 1*, of 1902, was probably the first wind-band composition of the twentieth century. These works by Grainger, however, were not published until much later. Therefore, the first universally recognized original band work to incorporate the new style of wind-band composition was Gustav Holst's *First Suite in E-flat for Military Band*, composed in 1909. Two years later, in 1911, Holst completed his *Second Suite in F for Military Band*.

Until approximately 1920, these works by Holst were the only original wind-band compositions published. A steady increase in the number of such original wind-band compositions began in the early 1920s.

American composers, including Henry Hadley, Clarence Cameron White, Daniel Gregory Mason, James R. Gillette, and Burnet C. Tuthill, began to compose
original wind-band works in the late 1920s and early 1930s. A variety of original compositions by well-known Europeans also appeared in the wind-band repertoire during this period in its development. The compositions found in the national contests of the 1930s, however, were usually orchestral transcriptions.

Since the early 1940s, a steady stream of original wind-band compositions has been written by American and European composers. According to Richard Franko Goldman, the first concert consisting entirely of original band music was presented on 21 July 1942 by the Goldman Band and included compositions by Leo Sowerby, Pedro Sanjuan, Paul Creston, William Schuman, Henry Cowell, Morton Gould, Percy Grainger, Gustav Holst, and Ralph Vaughan Williams. Goldman also stated: "This volume of compositions is on the increase and will unquestionably result in a repertoire which will liberate the band from dependence on a diet of transcriptions."

The wind-band repertoire owes its expansion in the 1950s partly to composition contests and competitions instituted by various musical organizations, as well as to the practice of commissioning original works for wind band. The first regular series of commissions, begun in 1949 by Edwin Franko Goldman, was presented to such gifted composers as Virgil Thomson, Walter Piston, Peter
Mennin, Robert Russell Bennett, Vincent Persichetti, Howard Hanson, Paul Creston, and Morton Gould. Since 1956, the Ostwald Uniform Company has presented an annual award, through the American Bandmasters Association (ABA), for the best original wind-band composition submitted to a panel of judges. The first two of these awards were presented to Clifton Williams, one of the nation's "foremost composers of serious concert band music." Many of his compositions have appeared on concert programs throughout the United States, Canada, and Europe.

Along with Williams, other eminent composers of the 1960s who made significant contributions to the wind-band repertoire were Aaron Copland, Norman Dello Joio, Vittorio Giannini, Morton Gould, Paul Hindemith, Alan Hovhaness, Vaclav Nelhybel, Vincent Persichetti, H. Owen Reed, Gunther Schuller, and William Schuman. Today, there are numerous wind-band composers. Among the outstanding ones are Alfred Reed, Vincent Persichetti, Robert Jager, Vaclav Nelhybel, Claude T. Smith, Frank Erickson, Clare Grundman, Norman Dello Joio, Fisher Tull, and W. Francis McBeth.

Statement of the Problem

An article appearing in the October 1980 issue of The School Musician stated that W. Francis McBeth "has consistently been in the top group of the most performed
American symphonic wind composers for the past thirteen years. During the last three decades, analyses of wind-band compositions of many of the distinguished composers mentioned throughout chapter one have become the topics of master theses, doctoral dissertations, articles in periodicals, and presentations to professional organizations. In spite of the popularity of McBeth's wind-band music, there exists no formal writing which presents theoretical analyses of his compositions for wind band, nor any suggestions for the practical application of such analyses to the rehearsal and performance of these works; therefore, a need for such analytical investigations is deemed to exist.

Significance of the Problem

The wind-band compositions of W. Francis McBeth, as witnessed by the large number of student musicians performing his works year after year, have enjoyed widespread popularity since the publication of Chant and Jubilo in 1963. In addition to more than twenty wind-band compositions, McBeth also has composed works for orchestra, chorus, voice, piano, and chamber ensemble. A need for an analysis of wind-band music was expressed by Norman Dello Joio when he stated: "While (wind-band) conductors, by and large, try to achieve excellence in performance in regard to technical matters, that at
times rehearsals are handicapped by failure to bring into clarity the structure, the stylistic, and the historical aspects of the music. This report provides a conductor with added understanding of the specific techniques of composition employed by McBeth, and should aid in solving many of the rehearsal and performance problems of each composition.

Delimitations

This report includes theoretical analyses of the following wind-band compositions by W. Francis McBeth.

- **Mosaic** (1964)
- **Diversents** (1970)
- **The Seventh Seal** (1972)
- **To Be Fed By Ravens** (1975)
- **Kaddish** (1977)

These representative works for wind band were recommended for analysis in a letter from McBeth to this investigator (see appendix A). Biographical data is presented and emphasizes the major events in the life of McBeth which have influenced his professional career as a composer, conductor, musician, and teacher.

**Definition of Terms**

Articulation—connotes both interruption and connection of the musical flow and is an indicator or symptom of change within the music.
baritone—refers to both the baritone horn and euphonium
c
contrast—an option of melodic continuation that
involves "a complete change, usually following
(and confirming) a heavy articulation.*

development—an option of melodic continuation which
"includes all changes that clearly derive from
preceding material, such as variation, mutation,
sequence, or other less exact forms of
parallelism, and the cantus-firmus techniques of
augmentation, diminution, inversion, and
retrograde*."

double-pyramid balance system—a solution to incorrect
balance within the ensemble (one pyramid for the
brass and one pyramid for the woodwinds), i.e.,
"the lower the voice line, the louder the volume"*

elision—the articulative situation in which "a single
bar can serve either as the concluding bar (often
only a part of the bar) of one phrase or as the
beginning bar of the following phrase"*

form—includes not only architectural design but also
any technique by the composer to insure the
interaction among musical elements (scoring,
harmony, melody, and rhythm)
integrated polychord—two or more chords sounding simultaneously which produces a secundal harmonic structure 16

lamination—the articulative situation in which "the disagreement of articulations between two strata of the texture" continues for some time (longer than one measure) and "gives an effect of lamination going considerably beyond anticipation and overlap [of phrases]" 17

lull—"a condition of relative stability or rest [that] obviously results from low levels of rhythmic activity" 18

Movement—"contributions to the flow of the piece" 19

organic growth—"something that springs forth from itself," i.e., "materials both melodic and harmonic contain and are derived from the same intervallic relationships" 20

recurrence—an option of melodic continuation that "includes both immediate repetition, the simplest form of continuation, and also return after change" 21
response—an option of melodic continuation which "includes continuations that give an antecedent-consequent effect even though not specifically derived from preceding material." 22

Shape—"contributions to the process of articulation and continuation," 23 i.e., the architectural design of a musical work

stratification—the articulative situation that includes "both anticipations, such as upbeats at the beginning of phrases and overlaps at the end of phrases." 24

stress—a component state of rhythm resulting from high levels of activity from any source 25

surface articulation—the tonguing patterns which produce slurs and staccatos 26

trumpets—refers to both the trumpets and cornets

druncation—the articulative situation that "describes the complete elimination of the final bar of a phrase by too early intrusion of a following phrase." 27

tuba—refers to both the recording bass and sousaphone
Method of Investigation

Each wind-band composition by McBeth was analyzed according to the following criteria:

1. Instrumentation and Scoring
2. Harmony-Style
3. Melody and Counterpoint
4. Rhythm
5. Form
6. Rehearsal and Performance Problems

An introductory section to each analysis includes basic background information on the wind-band composition under investigation, such as significance of the title, publication data, the circumstances of composition, the date and place of first performance, and selected reviews by professional music educators. The final section of each analytical chapter presents a discussion of potential rehearsal and performance problems related to precision, intonation, balance, and interpretation. An introduction to this final section includes a list of errors in the condensed and full scores, as well as the individual parts. Errors in the full score were verified by correspondence with McBeth; errors in the condensed score and individual parts were then determined by comparing them (condensed score and individual parts) with the full score—a method suggested by McBeth.  

The main source book for these theoretical
analyses was Jan LaRue's Guidelines for Style Analysis. Other source books, which supplied supplementary information, were (1) Wallace Berry's Form in Music, (2) Douglass Green's Form in Tonal Music: An Introduction to Analysis, (3) Paul Fontaine's Basic Formal Structures in Music, (4) Rudolph Reti's The Thematic Process in Music, (5) Joseph Wagner's Band Scoring, and (6) Phillip Lang's Scoring for the Band.

Biographical data was obtained through personal interviews, correspondence with McBeth, and other biographical sources. Information on the melodic sources utilized by McBeth in the works analyzed in this report was provided to this investigator by the composer.

Development of Remainder of Report

The remainder of this report is organized into the following chapters.

CHAPTER II. REVIEW OF RELATED LITERATURE
CHAPTER III. BIOGRAPHY OF W. FRANCIS MCBETH
CHAPTER IV. ANALYSIS OF MOSAIC (1964)
CHAPTER V. ANALYSIS OF DIVERGENTS (1970)
CHAPTER VI. ANALYSIS OF THE SEVENTH SEAL (1972)
CHAPTER VII. ANALYSIS OF TO BE FED BY RAVENS (1975)
CHAPTER VIII. ANALYSIS OF KADdISH (1977)
CHAPTER IX. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS
Notes


2Ibid., p. 230.


6Ibid., p. 237.

7"Potpourri," The Instrumentalist, April 1976.


12Ibid., p. 82. 13Ibid., p. 80.


15LaRue, Guidelines for Style Analysis, p. 130.

16This term is employed by McBeth in his book Effective Performance of Band Music.

17LaRue, Guidelines for Style Analysis, p. 131.

18Ibid., p. 97. 19Ibid., p. 17.


22. Ibid. 23. Ibid., p. 17. 24. Ibid., p. 129.

25. Ibid., p. 95. 26. Ibid., p. 29. 27. Ibid., p. 130.


29. LaRue, *Guidelines for Style Analysis*.


PRESENTED IN THIS CHAPTER IS A REVIEW OF

LITERATURE, IN THE FOLLOWING THREE MAJOR AREAS, RELATED

to the analysis of original wind-band compositions:

(1) doctoral dissertations, (2) periodical articles, and

(3) unpublished papers.

Dissertations

Since the 1950s, doctoral dissertations which

present analyses of wind-band compositions have been on

the increase. These studies fall into three major

categories: (1) studies focusing only on the

theoretical analyses, (2) studies focusing on the

theoretical analyses and the problems of musical

interpretation, and (3) studies focusing on the

examination of rehearsal and performance problems as

well as the theoretical analyses.

Studies conducted by William Tarwater, Jr., \(^1\)

Thomas Ferguson, Jr., \(^2\) William Winkle, \(^3\) Daniel

Pittman, Jr., \(^4\) Donald Anthony, \(^5\) and Joe Daniel \(^6\) analyzed

wind-band compositions according to the following

criteria:
1. Form
2. Melody
3. Rhythm
4. Harmony
5. Instrumentation and Scoring

In addition to the standard analytical criteria employed in the other studies, Frank Prindl and Joe Barry Mullins also included personal evaluations in their analyses. Prindl's study presents theoretical analyses of the following wind-band compositions:

1. Zanoni by Paul Creston
2. Celebration Overture by Paul Creston
3. Ballad for Band by Morton Gould
4. Chorale and Alleluia by Howard Hanson
5. The Closing Doxology by Norman Lockwood
6. Suite Francaise by Darius Milhaud
7. Pageant by Vincent Persichetti
8. Theme and Variations, Op. 43a by Arnold Schoenberg
9. George Washington Bridge by William Schuman
10. A Solemn Music by Virgil Thomson

In contrast, Mullins presents a comparative analysis of the following symphonies for band in his study:

1. Symphony for Band by Morton Gould
2. Symphony for Band by Vincent Persichetti
3. Symphony No. 3 for Band by Vittorio Giannini

A similar study, completed by Pittman in 1979,
presents a comparative analysis of selected wind-band compositions by three English composers. The following popular band works, which employ English folk-songs as thematic material, were selected for analysis by Pittman:

1. **Lincolshire Posy** by Percy Grainger
2. **Second Suite for Band** by Gustav Holst
3. **Folk Song Suite** by Ralph Vaughan Williams

Biographical data on the composer and background information about the work under investigation are often included in an introductory section preceding each analysis. Prindl and Pittman, for example, present a short biographical sketch of the composer. Other studies, conducted by Winkle, Anthony, and Daniel, have devoted an entire chapter to the presentation of biographical information on the composer. In addition to biographical data, Tarwater, Mullins, and Tyra present information about the work under investigation, such as publication date, the circumstances of composition, and the date of the first performance.

Theoretical analyses also were conducted by Charles Johnson and Robert Casey. The purpose of Johnson's study was two-fold: (1) to identify the musical idioms and stylistic characteristics in selected wind-band compositions and (2) to determine if similarities exist in these works through common musical idioms and stylistic characteristics identified by the
investigator. The compositions selected for these analyses are as follows:

1. Symphony No. 3 for Band by Vittorio Giannini
2. Variations on a Medieval Tune by Norman Dello Joio
3. Chester Overture by William Schuman
4. Festival by Clifton Williams
5. La Fiesta Mexicana by H. Owen Reed
6. Suite of Old American Dances by Robert Russell Bennett
7. Incantation and Dance by John Barnes Chance
8. Prelude and Dance by Paul Creston

In contrast, Casey's study is an investigation of the techniques of serial composition present in selected works for wind band. The following compositions were selected for analysis by Casey:

1. Dodecaphonic Suite by William Latham
2. Earth Song by Frank Erickson
3. Somersault by Hale Smith
4. Spectrum by Herbert Bielawa
5. Meditation by Gunther Schuller
6. Music for Prague 1968 by Karel Husa
7. Apocalyptica by George Rochberg

Daniel's 1981 dissertation, devoted to the wind-band compositions of James Clifton Williams, is of special interest to this investigator since Williams was one of W. Francis McBeth's composition teachers. This study presents theoretical analyses of the following works by Williams:
1. **Fanfare and Allegro**
2. **Symphonic Suite**
3. **Dedictory Overture**
4. **Symphonic Dance No. 3**
5. **Caccia and Chorale**

Winkle, Bruning, and Anthony conducted studies which examine the problems of interpretation found in each work under investigation, and in addition present theoretical analyses. Percy Grainger’s *Lincolnshire Posy* is the topic of Winkle’s 1976 dissertation. The text of this study is presented in Volume I as follows:

1. Biography of Percy Grainger
2. Background to *Lincolnshire Posy*
3. Theoretical Analysis of *Lincolnshire Posy*
4. Conclusions

The final section of the theoretical analysis examines the problems of interpretation found throughout the work. In Volume II, Winkle transcribed a conductor’s full score for *Lincolnshire Posy*; only a condensed score had been published.

A 1980 study, completed by Earl Bruning, Jr., focuses on analyses of techniques to composition to aid in solving problems of conducting and interpretation of selected wind-band compositions. The band works selected for study are as follows:
1. **Sinfonetta** by Ingolf Dahl
2. **Symphony No. 3** by Vittorio Giannini
3. **Lincolnshire Posy** by Percy Grainger
4. **Symphony in B-flat** by Paul Hindemith
5. **La Fiesta Mexicana** by H. Owen Reed
6. **Symphony for Band** by Vincent Persichetti
7. **Theme and Variations, Op. 43a** by Arnold Schoenberg

The study of each composition was divided into two areas: creative compositional analysis and podium commentary. Bruning isolated problems in conducting, interpreting, and rehearsing each work. Twenty-five separate questionnaires were sent to seventy-five outstanding high school band directors. A conductor-analysis was provided by the responses from the questionnaires, along with commentary from the composers and conductors of the compositions under investigation. The culmination of this study was a handbook presentation of conductor problems and various solutions to these problems by the contributors to the handbook.

Anthony’s 1981 dissertation presents analyses of the following wind-band compositions by John Barnes Chance:

1. **Incantation and Dance**
2. **Variations on a Korean Folk Song**
3. **Blue Lake Overture**
Identification of interpretative problems for conductors is presented in a short concluding section to each analytical chapter.

The earliest research to include an examination of rehearsal and performance problems was completed in 1958 by William Tarwater, Jr. This study, however, presents only a very brief overview of these problems. Following a discussion of performance problems, Tarwater summarizes the stylistic characteristics of the work under investigation. The following compositions were selected for this study:

1. Symphony in B-flat by Paul Hindemith
2. First Suite in E-flat for Military Band by Gustav Holst
3. Music for a Festival by Gordon Jacob
4. Divertimento for Band by Vincent Persichetti
5. Symphony for Band by Vincent Persichetti
6. Psalm for Band by Vincent Persichetti
7. Toccata Marziale by Ralph Vaughan Williams

Other dissertations which examine rehearsal and performance problems were conducted by Tyra and Ferguson. The theoretical analysis of each composition in Tyra's study is divided into two areas: stylistic analysis and formal analysis. The basic analytical criteria found in the other studies reviewed by this
investigator were applied to the stylistic analysis of each composition. In contrast, the formal analysis of each work emphasizes elements of structure and expression. The final section of each analytical chapter examines the major technical and structural problems of performance, including those of precision, range, dynamics, articulation, phrasing, and balance. The compositions selected for analysis by Tyra are as follows:

1. *Symphonies of Wind Instruments* by Igor Stravinsky
2. *Octandre* by Edgard Varese
3. *Pittsburgh Overture* by Krzysztof Penderecki

Ferguson's study, completed the same year (1971), presents an examination of the technical problems inherent in the composition under investigation. This information is included in the final section of each analytical chapter. The following American symphonies for band were selected for this study:

1. *Symphony No. 4* by Alan Hovhaness
2. *Symphony for Drums and Wind Orchestra* by Warren Benson
3. *Symphony in B-flat* by Paul Hindemith
4. *Symphony for Winds and Percussion* by Thomas Beversdorf

**Periodical Articles**

Analyses of wind-band compositions appear in the following periodicals: (1) *The School Musician*, (2) *The Instrumentalist*, and (3) *The Journal of Band*
Research. In Volume 39 of The School Musician, a series of eight theoretical analyses is presented. Composer Alfred Reed, for example, discusses his A Festival Prelude as analysis No. 8. The remaining articles in this series were written by Frank Erickson and include analyses of the following wind-band compositions:

1. Toccata Marziale by Ralph Vaughan Williams
2. Somersault by Hale Smith
3. Antiphony for Winds by Gerald Kechley
4. Contrasts in Blue by William Stegmeyer
5. Theme and Variations, Op. 43a by Arnold Schoenberg
6. First Symphony for Band by Frank Erickson
7. Fanfare and Allegro by Clifton Williams

Each of these articles includes the following:
(1) historical considerations of the work, (2) brief theoretical analysis of the work, and (3) publication data about the work. The wind-band composition under investigation is analyzed according to form, melody, harmony, rhythm, instrumentation, and scoring.

In contrast, other analytical articles appearing in The School Musician focus on problems of interpretation, in addition to the theoretical analysis of the composition. Elliot Del Borgo’s analysis of his Prologue and Dance, for example, presents (1) an overview of the work’s theoretical analysis and (2) notes to the conductor on performance problems, such as interpretation, balance, dynamics, and articulation.
Fisher Tull selected his Accolade and The Final Covenant for analysis in The School Musician. An introductory section to each of these interpretative analyses includes (1) the circumstances of composition and date of first performance, (2) publication data about the work, and (3) the instrumentation and length of the work. These analyses by Tull present the composer's insight into the structure and interpretation of each composition.

A continuing series of analyses, entitled "Basic Band Repertory," is presented by Frederick Fennell in The Instrumentalist magazine. The following wind-band compositions were analyzed by Fennell in these articles: Gustav Holst's First Suite in E-flat, Second Suite in F, and Hammersmith: Prelude and Scherzo; Percy Grainger's Irish Tune from County Derry and Shepard's Hey, Lincolnshire Posy, Ye Banks and Braes O' Bonnie Doon, Country Gradens, Colonial Song, The Immovable Do, Molly on the Shore, and Hill-Song No. 2; Robert Russell Bennett's Suite of Old American Dances; Ralph Vaughan Williams' Toccata Marziale and Folk Song Suite; and Gordon Jacob's William Byrd Suite.

In preparing for these analyses, Fennell stated that the discussion of the music will be focused primarily on those things a fellow conductor might be interested in—such elements as tempo, style, balance, rhythmic emphasis, and articulation. Theory, form, historical perspective, etc., will be covered only as they relate to performance.
Each article includes a list of corrections on all parts and the conductor's score. The emphasis in these analyses is on the musical interpretation; technical problems related to performance are not presented.

Another series of articles appearing in The Instrumentalist presents analyses of the following wind-band compositions:

1. **Apotheosis of this Earth** by Karel Husa
2. **Russian Christmas Music** by Alfred Reed
3. **Sketches on a Tudor Psalm** by Fisher Tull
4. **Kaddish** by W. Francis McBeth

According to McBeth, the editor's intent in this series is for "the composer to give help to the conductor in the performance of a particular work." Theoretical analyses of each composition are presented only as they relate to problems of interpretation. These articles include an insight into the compositional process, along with information about the circumstances of composition and of first performance of the work. Technical problems are not presented. Tull, however, includes a brief thematic and structural analysis in his February 1981 article, in addition to the discussion of the interpretative problems inherent in Sketches on a Tudor Psalm.

In contrast, McBeth's article focuses on the interpretative problems of the music, such as tempo, dynamics, and articulation, while offering solutions to
the goal of such suggestions is the recreation of the composer's intentions.

Another interpretative analysis is presented by Richard Roznoy in the February 1976 issue of *The Instrumentalist*; Schoenberg's *Theme and Variations*, Op. 43a is the topic of this article. Roznoy offers suggestions of interpretation for the conductor preceding his presentation of a theoretical analysis of the work. Performance problems other than those of interpretation are not included.

*The Journal of Band Research* includes excerpts from analyses conducted by Mullins, Ferguson, and Tyra in their doctoral dissertations. The wind-band compositions analyzed in these articles include the following:

1. *Symphony for Band* by Morton Gould
2. *Symphony for Winds and Percussion* by Thomas Beversdorf
3. *Symphony for Drums and Wind Orchestra* by Warren Benson
4. *Pittsburgh Overture* by Krzysztof Penderecki
5. *Symphonies of Wind Instruments* by Igor Stravinsky

The articles by Mullins and Ferguson do not examine any performance or interpretative problems. In contrast, Tyra presents an examination of performance problems in interpretation, expression, musical structure, and conducting, in addition to a thorough stylistic analysis.

Other articles appearing in *The Journal of Band Research* present composer's analyses of the following
works for band:

1. **Spectrum** by Herbert Bielawa
2. **Symphony No. 6 for Band** by Vincent Persichetti
3. **Concertino for Band** by Fritz Velke
4. **Variations on a Korean Folk Song** by John Barnes
5. **Fiesta Del Pacifico** by Roger Nixon
6. **Sketches on a Tudor Psalm** by Fisher Tull
7. **Japanese Prints** by Robert Jager
8. **Apotheosis of this Earth** by Karel Husa
9. **Variations for Concert Band on "Jesu meine Freude"** by Theodore Hoffman

These works are analyzed according to form, melody, harmony, rhythm, instrumentation, and scoring.

Persichetti, Chance, and Tull emphasize the contribution of these theoretical elements to the form of the work.

In contrast, Velke's analysis emphasizes the thematic content of his composition. Suggestions for performance are presented by Husa, while Jager examine interpretative problems in his analysis.

The theoretical analyses of the following wind-band compositions also appear in issues of *The Journal of Band Research*:

1. **Essay for Cyrano** by Louis Jean Brunelli
2. **Dances Sacred and Profane** by William E. Hill
3. **First Movement of Symphony No. 3** by Vittorio Giannini
4. Hammersmith: Prelude and Scherzo by Gustav Holst
5. Hill-Songs of Percy Grainger
6. Symphonies of Wind Instruments by Igor Stravinsky
7. Couleurs de la cite celeste by Olivier Messiaen
8. First Suite in E-flat by Gustav Holst
9. Symphony for Band by Paul Hindemith

Thomas Slattery, Robert Cantrick, and James Wynn present biographical information about the composer of the work under investigation. Along with Slattery, Charles Gallagher, Brian Shepard, and Richard Bowles include information on the circumstances of composition before the presentation of their analyses. No problems of performance or interpretation, however, are examined in these articles.

Herbert Fred and W. Francis McBeth contributed general articles on the analysis of wind-band music in The Journal of Band Research. Percy Grainger's wind-band compositions are analyzed from a general perspective in Fred's article. The circumstances of composition and overall style of Grainger's works also are discussed. McBeth's article, on the other hand, presents a discussion of musical form. The compositional technique of "organic growth," employed by McBeth, is explained by the author as a solution to the problems of formal structure.
Unpublished Papers

This investigator located several unpublished papers which present composers' analyses of their wind-band compositions. The following works for band were analyzed according to form, melody, rhythm (when applicable), harmony, instrumentation, and scoring:

1. Sinfonietta by Ingolf Dahl
2. Meditation by Gunther Schuller
3. Music for Prague 1968 by Karel Husa
4. Symphonic Requiem by Vaclav Nelhybel
5. Transitions by Henk Badings

The format for the presentation of these theoretical analyses was similar. Each composer, except Nelhybel, provided insight into the process of composition, along with background information on the work. Husa and Nelhybel presented in their analyses suggestions for performance, emphasizing such elements of interpretation as dynamics, balance, and articulation.

Floyd Werle, in a paper read at the 1971 CBDNA National Conference, discussed his first symphony, Sinfonia sacra. The contents of this presentation included program notes on the work, along with interpretative suggestions for performance.

Conclusion

The wind-band compositions investigated in this report are analyzed according to a criteria similar to
the one employed in the analyses reviewed in this chapter. Technical considerations, however, are not thoroughly examined in these studies. This report includes a comprehensive presentation of the practical applications of the theoretical analyses to the solving of interpretative and technical problems encountered in the rehearsal and performance of the compositions under investigation.

W. Francis McBeth and his wind-band compositions have never been the topic of an analytical study which presented biographical information on the composer, theoretical analyses, and an examination of rehearsal and performance problems. This report provides the music education literature with such a study.
Notes


10. Prindl, "A Study of Ten Original Compositions for Band Published in America Since 1946."


12. Winkle, "Grainger's Lincolnshire Posy."


15. Tarwater, "Analyses of Seven Major Band Compositions of the Twentieth Century."

16. Mullins, "Three Symphonies for Band by American Composers."


20. Ibid.


27. Anthony, "The Published Band Compositions of John Barnes Chance."

28. Tarwater, "Analyses of Seven Major Band Compositions of the Twentieth Century."


30. Ferguson, "An Analysis of Four American Symphonies for Band."
Ibid.


38 Frank Erickson, "A Composer Discusses Band Music: Analysis No. 7--First Symphony for Band by Frank Erickson," The School Musician, March 1968, pp. 66-68.


Frederick Fennell, "Basic Band Repertory: Gustav Holst's Hammersmith," The Instrumentalist, May 1977, pp. 52-59.

Frederick Fennell, "Basic Band Repertory: Irish Tune from County Derry and Shepherds Hey," The Instrumentalist, September 1978, pp. 18-25.


Frederick Fennell, "Basic Band Repertory: The Immovable Do by Percy Aldridge Grainger," The Instrumentalist, May 1983, pp. 32-34.


58 Frederick Fennell, "Basic Band Repertory." The Instrumentalist, p. 29.

59 Karel Husa, "Meet the Composer: Karel Husa—Apotheosis of this Earth." The Instrumentalist, August 1973, pp. 35-36.

60 Alfred Reed, "A Composer-Conductor's View: Russian Christmas Music." The Instrumentalist, October 1979, pp. 36-41.


63 Ibid., p. 34.

64 Tull, "Analysis of Sketches on a Tudor Psalm."

65 McBeth, "Kaddish: A Composer-Conductor's View."


67 Mullins, "Three Symphonies for Band by American Composers."

68 Ferguson, "An Analysis of Four American Symphonies for Band."

69 Tyra, "An Analysis of Three Twentieth-Century Compositions for Wind Ensemble."


84 Velke, "Concertino for Band."

85 Husa, "Apotheosis of this Earth."

86 Jager, "Japanese Prints."


96 Slattery, "The Hill-Songs of Percy Aldridge Grainger."

97 Cantrick, "Hammersmith and the Two Worlds of Gustav Holst."

98 Wynn, "An Analysis of the First Movement of Symphony No. 3 by Giannini."

99 Gallagher, "Thematic Derivations of the Holst Suite No. 1 in E-flat; Gallagher, "Hindemith's Symphony for Band."

100 Shepard, "The Symbolic Elements of Messiaen's Work for Wind Ensemble."

101 Bowles, "Stravinsky's Symphonies of Wind Instruments for 23 Winds."


CHAPTER III

BIOGRAPHY OF W. FRANCIS McBETH

Early Years (1933-1951)

William Francis McBeth was born on 9 March 1933 in Lubbock, Texas, to Joseph Phinis McBeth and the former Lillie May Carpenter. He has one brother, Harold McBeth, who is currently (1984) head of computer operations for General Dynamics, and one sister, Laura McBeth Thaxton. Although Harold did not major in music, McBeth said that his brother was a better player than he was. Laura is married to Warren Thaxton, the present (1984) band director at Abilene High School in Abilene, Texas.

The McBeths were very musical. Francis' father played the French horn and played in the first band at Hardin-Simmons University in Abilene under the direction of Dewey O. Wiley. Wiley was called "Mr. Band Music" in Texas and founded the Texas Music Educators Association. His son, Charles "Pete" Wiley, is Director Emeritus of bands at Lamar University in Beaumont, Texas.

Concerning the start of his band training, McBeth stated:
In my family you were going to play in the band. It wasn't a question of do you want to. It's just what instrument are you going to play.

McBeth decided on the trumpet and his training began in the second grade at Dumas Elementary School in Dumas, Texas, with Mr. Veasey. According to McBeth, there were approximately sixty students in the second-grade band.

By the time he was in the fourth grade, World War II started. Because of the war and the shortage of band directors created by the draft, public school band programs were shut down all around the country for the duration of the war. During this period, McBeth's father taught Greek and Hebrew at Hardin-Simmons University.

When the war was over, McBeth and his family were living in Sweetwater, Texas, where he again started his band training in the seventh grade at Sweetwater Junior High School under D. W. Crain, a famous Texas bandmaster. In speaking of his early musical experiences, McBeth stated that he "had a great start."

In 1948 the McBeth family moved to Irving, Texas, and Francis was enrolled in Irving High School where he met Mary Sue White, his future wife. She was the same age as McBeth and played percussion in the school band. The band director at Irving High School was Harold "Hal" Gibson, who McBeth calls "the great musician of my early life." According to Gibson, McBeth was "a marvelous
leader in the band" and exhibited "a real spirit of
discovery."

Following his tenure with the Irving High School
Band, Gibson conducted the West Point Band, the Field
Forces Band in Washington, D.C., and the 49th Armored
Division Band at Love Field in Dallas, Texas. In 1976
he led the Bicentennial Band, which was comprised of all
the service bands from the nation's capital. Gibson
retired from the military in August 1976 and served as
Director of Bands at Columbus College in Columbus,

Besides being an outstanding band director, Gibson
was also a superb musician. He played French horn and
performed with the Texas Power and Light Orchestra as
well as the Turtle Creek Country Club Dance Band.
Gibson's influence upon McBeth was strong enough to
persuade him to pursue music as a career.

While at Irving High School, McBeth also
participated in athletics. In fact, he was a starting
right halfback on an undefeated football team. McBeth
feels strongly about allowing a student to participate
in athletics as well as band because of his own personal
experience in high school. According to McBeth, if Hal
Gibson had come to him, like so many band directors do,
and said, "look, you've got to do one or the other," he
would have chosen football because of the tremendous
success of the team.
College Years (1951-1957)

Upon graduation from high school in 1951, McBeth enrolled at Hardin-Simmons University in Abilene, Texas, a school he had always wanted to attend. The fact that he had grown-up in Abilene and his father had taught at Hardin-Simmons University during World War II greatly influenced McBeth’s decision to go there. According to McBeth, enrolling at Hardin-Simmons was the smartest thing he ever did.

Hardin-Simmons University had many faculty members in the School of Music, such as Macon Sumerlin, T. W. Dean, and Marion B. McClure, who were outstanding music educators. Sumerlin left Hardin-Simmons in 1951 to teach at McMurry College in Abilene. McBeth studied composition with Sumerlin privately while attending college. These sessions took place once a week at Sumerlin’s private residence. During this period McBeth wrote compositions for small groups of instruments and, according to Sumerlin, "was a go-getter."

McBeth’s theory instructor at the University was T. W. Dean. In the area of theory Dean had a great influence on McBeth, but in the area of composition Sumerlin exerted the great influence on him.

McClure, meanwhile, was the band director at Hardin-Simmons University and would rehearse anything McBeth wrote. In fact, McClure and the University band
played the first three or four compositions McBeth composed. McBeth also learned how to score from McClure "while riding the band bus at night, not in a classroom." 17

The summer of 1953 was a memorable one for McBeth because he married his high school sweetheart, Mary Sue White, on 20 June of that year. 18 The following year (1954), McBeth received his Bachelor of Music degree from Hardin-Simmons University, 19 having majored on the string bass, and was awarded the Presley Award for being the most outstanding bandsman. 20 He then auditioned for the Fourth Army Band in San Antonio and was accepted. 21

When McBeth graduated, he and his wife, Mary, moved to Dallas. He went to enroll for a three-year term in the army and the Fourth Army Band. McBeth was denied enlistment because he was married, and the following day he drove to Fort Sam Houston in San Antonio to enlist, but was rejected for the same reason. Next, he went to Lackland Air Force Base where he also was denied enlistment. 22

McBeth finally waited until he was drafted before auditioning again for an army band. His tour of duty was only for two years, as compared with three years for which he attempted to enlist in the Fourth Army Band or four years for which he attempted to enlist in the band at Lackland. 23
His military training took place at Fort Jackson, South Carolina, as a member of the 101st Airborne Division. A band was formed and sent to Fort Rucker, Alabama, which was being converted into an aviation center. According to McBeth, there was no one at Fort Rucker except helicopter pilots and military police. The military band there, of which McBeth was a member, played for helicopter pilot graduations every six weeks. These ceremonies lasted approximately fifteen minutes each.24

Lowell E. Rogers, the band director at Fort Rucker and a "wonderful musician," rehearsed the band from nine to twelve every morning with nowhere to play. McBeth said that "literature-wise, I learned more from him (Rogers) in these two years than I did in college."25 It was a wonderful experience and gave McBeth the GI bill. Without the GI bill, he could not have completed his education due to his lack of finances.

McBeth wanted to study with Howard Hanson and Bernard Rogers of the Eastman School of Music in Rochester, New York, because all of his teachers had been their students. However, he did not have the finances to attend the Eastman School of Music. McBeth then discovered that he could enroll at the University of Texas in Austin for twenty-five dollars a semester as a resident of the state. He also wanted to study with Rogers' and Hanson's best student, a Prix de Rome
winner, Kent Kennan. Kennan taught composition to all graduate students and, according to McBeth, "was a fine teacher." 26

While registering for graduate school at the University of Texas in June 1956, McBeth met Clifton Williams. This was the beginning of a devoted friendship that left a longlasting mark on McBeth. Williams' vision of the wind band infected McBeth, as well as his fellow classmates, John Barnes Chance and Larry Weiner. In speaking about his beloved teacher (Williams), McBeth stated that his encouragement "was like manna from heaven and his support after we graduated was not deserved." 27

Williams exerted the greatest influence on McBeth's career as a composer. In 1956, no one had heard of Clifton Williams because he had published only one work, Smokey Mountain Suite. Williams, however, was dedicated to the band movement. He had a group of students who met regularly for composition seminars. Williams would bring outstanding wind-band composers to these sessions. He would tell his students: "Orchestra's don't want ya. Why don't you write the same music for band." 28

At this time, McBeth was writing the majority of his music for orchestra rather than wind band. After attending several of these composition seminars, he
turned to the composition of wind-band music. McBeth, however, never formally studied composition with Williams, who taught undergraduate composition at the University of Texas in Austin.  

Donald Anthony stated that McBeth, Chance, and Weiner "became very close in their relationship with each other as well as with their composition teachers." These three composers of wind-band music learned from Williams that one should be very economic in the use of musical materials within a composition. Economy of material is characteristic of the technique of the great masters. McBeth stated that the economy of material found in his compositions results from the influence of Bernard Rogers through Clifton Williams, i.e., the main influence came from Williams' teacher.

Professional Career (1957-1984)

After receiving his Master of Music degree in composition from the University of Texas at Austin in 1957, McBeth joined the faculty of Ouachita Baptist University in Arkadelphia, Arkansas. Two years later he was appointed chairman of the Theory-Composition Department and received the President's Award for Creative Writing. This particular award, which was presented to McBeth for eleven consecutive years, is "given by the president of the university each year to the faculty member who, in the opinion of the president,
has done the most that year in creative writing or research."\(^{33}\)

McBeth believes that musical composition and fiction writing are very much alike, and stated that "he has learned more about the craft of originality from Ernest Hemingway than from anyone else."\(^{34}\) He also stated that this creative process demands in music as in literature "that the creator determine an overall story line."\(^{35}\)

On 29 May 1959, Laura Frances McBeth was born to Francis and Mary McBeth. Just a few days later, McBeth enrolled at the Eastman School of Music in Rochester, New York, as a non-degree student. Utilizing the GI bill, he studied composition with Thomas Canning during his first summer there. According to McBeth, he "didn't have the nerve to study with Rogers."\(^{36}\)

The following summer, he applied as a Doctor of Philosophy candidate in composition. At this time, McBeth encountered Rogers for the first time and spent the next four summers studying composition with him.\(^{37}\)

The decade of the 1960s was a very productive one for McBeth as he was awarded numerous commissions and awards. In 1960, for example, he was nominated for the nation's ten outstanding young men by the Junior Jaycees of Arkansas.\(^{38}\) The following year (1961), he became the regional winner of the College Band Directors National Association (CBDNA) Composition Contest, the first
composition award received by McBeth, for his Second Suite for Band. This was his first published work for wind band. A CBDNA committee, which included Clifton Williams, met in Austin, Texas, to choose the winner in the Southern Region.  

McBeth's first commission came in 1962 from the Fourstates Bandmasters Association (Arkansas, Louisiana, Texas, Oklahoma) for the work Chant and Jubilo. The popularity of this composition was certainly an important factor in the future success of McBeth's career as a composer of wind-band music. 

In the fall of 1962, McBeth began his residency at the Eastman School of Music. During his full-time enrollment for the 1962-63 school year, he was very fortunate to study composition with Howard Hanson. McBeth stated that Hanson and Rogers "were the best we produced in this country." 

In April 1963, toward the completion of his residency requirement, McBeth received the Howard Hanson Prize for the third movement of his Symphony No. 3. This award is presented by a vote of the composition faculty to the graduate student whose work exhibits "the most expert construction and displays the most polished craft." McBeth considers winning the Howard Hanson Prize as his greatest honor because he spent all his life wanting to study with Hanson and Rogers. He stated: "I'd rather have that (Howard Hanson Prize) than the
Pulitzer or Prix de Rome.44

The following works for wind band were commissioned from McBeth in 1963: (1) Reflections Past, commissioned by the Camden, Arkansas, High School Band, and (2) Mosaic, commissioned by the Fayetteville, Arkansas, High School Band.45 Mosaic is the only work by McBeth which is a re-composition. He took the award-winning third movement46 of his Symphony No. 3, which is for orchestra, and transcribed it for wind band. McBeth stated that sixty percent of Mosaic is an exact transcription while forty percent is a "rewrite."47

On 28 January 1964, McBeth's wife gave birth to their second child, Matthew Benjamin McBeth. Matthew is currently (1984) majoring in physics and computer science at Ouachita Baptist University while playing trumpet in the band.48

During the summer of 1964, McBeth completed his last course on his Doctor of Philosophy degree; however, he did not finish the degree. After winning the Howard Hanson Prize, he could have cared less about completing the foreign language requirements necessary to finish his degree program. McBeth was told by his professors that he would not have any trouble completing the degree since he had won the Howard Hanson Prize. Had McBeth not won this prestigious award, he probably would have decided to complete the degree. McBeth stated that the music he wrote those three years after finishing the
The coursework at Eastman was some of the best music he ever wrote (and has been the most profitable).  

The achievements and contributions of McBeth were recognized in 1964 by the Arkansas bandmasters when they presented him with an honorary lifetime membership in the Phi Beta Mu professional fraternity. This honor demonstrated the great respect of the Arkansas band directors for his skills as a composer.

This same year (1964) the Arkansas Music Teachers Association commissioned the work *Five Projections for Piano* from McBeth. Although his reputation lies in the composition of works for the wind band, the commission of *Five Projections* indicates the respect of the music teachers in Arkansas for his ability as a composer in another medium.

The American Society of Composers, Artists, and Publishers (ASCAP) Special Award has been presented to McBeth each year since 1963. ASCAP has a special fund which is divided among approximately forty composers of serious music who have the most performances in concert halls across the nation. ASCAP wanted to give composers of serious music more money because the pop stars were receiving millions of dollars from their commercial radio and television appearances.

The first of several junior high school commissions was awarded to McBeth in 1966 for the work *Battaglia*. This composition was commissioned by the
Madison Junior High School Band of Abilene, Texas, and contributed significantly to the expansion of junior high school level wind-band literature.\(^5\)

As the reputation of McBeth grew, he came to be in great demand as a clinician and guest conductor. Since the mid-1960s, for example, he has conducted thirty-six All-State bands in twenty-four states, as well as three All-Province bands in Canada. The first of many appearances by McBeth as guest conductor of an All-State group took place in 1966 at the Mississippi All-State in Gulfport (see appendix D).

In 1967, McBeth was once again presented with a prestigious award, the Master Sinfonia Award, by the Phi Mu Alpha chapter at Ouachita Baptist University. In addition to appearing as guest conductor of the Arkansas All-State Band in Little Rock, he also received two wind-band commissions this same year (1967)—the first, an Arkansas State Band and Orchestra commission for the work Cantique and Faranade, and the second, a State College of Arkansas commission for the work Masque. Masque is one of McBeth’s most popular compositions and was commissioned by Dr. Silas Snow, president of the State College of Arkansas in Conway, Arkansas, for the dedication of their Fine Arts Center.\(^5\)

Two Kappa Kappa Psi memberships were awarded to McBeth in 1968, one by the University of Texas-El Paso chapter and one by the University of Arkansas-Fayetteville
chapter. This same year (1968) his status as a composer was recognized by Ouachita Baptist University when they appointed him resident composer.

The Arkansas Traveler Award, a special state honor, also was presented in 1968 to McBeth by Governor Winthrop Rockefeller and the University of Arkansas-Fayetteville. In addition to these awards and honors, he added to his chamber music repertoire by completing Five Frescoes for Five Brass, a work commissioned in 1968 by the American Brass Quintet of New York City.

In 1969 two additional wind-band compositions were commissioned from McBeth—Divergent, a University of Arkansas-Fayetteville commission, and Drammatico, a Monahans, Texas, Public School commission. The future success of McBeth was forecast in a 1969 review of his Symphony No. 3:

... with this craggy and sometimes lyric opus the orchestra showed enormous confidence in executing its tricky rhythms and harmonies under the composer's baton. One cannot help feeling that the young composer has the promise of a highly successful career ahead of him.

During the 1970s McBeth was very active, beginning with his appointment as permanent conductor of the Arkansas Symphony. On 14 October 1970, an editorial in the Arkansas Democrat stated that "Francis McBeth is the new conductor of the symphony (Little Rock) and we think he is the best thing that has happened to it so
Other honors bestowed upon McBeth in 1970 include an honorary membership in the University of Houston chapter of Kappa Kappa Psi and an appointment to the State Commission of Historical Songs by Governor Rockefeller of Arkansas.

This state commission was appointed to resurrect historical state songs in Arkansas. Although meetings were called on a regular basis, very few state songs were found. According to McBeth, Rockefeller was upset because Texas had all those state songs and Arkansas had none.

In 1971, McBeth received a $2,000 National Kappa Kappa Psi and Tau Beta Sigma commission for The Seventh Seal. Other prominent composers who were previously awarded this commission include Aaron Copland, Norman Dello Joio, Gunther Schuller, and Vaclav Nelhybel.

This same year (1971), McBeth’s alma mater, Hardin-Simmons University, presented him with an honorary Doctor of Music degree. This honor was bestowed upon McBeth for the following reasons: (1) he was conductor of the Arkansas Symphony and (2) he had received his bachelor’s degree at Hardin-Simmons. McBeth is very proud of this degree since he had made no monetary contribution to the university. Often honorary doctorates are presented to individuals who have supported a particular university financially; however, this was not the case with McBeth.
The steady demand for McBeth as guest conductor of All-State groups continued at a feverish pace in the 1970s. For example, he conducted the following All-State bands in 1971: (1) the Montana All-State Band in Great Falls, (2) the New Mexico All-State Band in Albuquerque, and (3) the Texas All-State Band in Austin. The following year (1972), he made appearances as guest conductor of the Arkansas All-State Band in Little Rock and the Indiana All-State Band in Indianapolis (see appendix D).

Also in 1972, McBeth's nation-wide reputation gained him election into the prestigious American Bandmasters Association (ABA). The ABA was founded by Edwin Franko Goldman and John Phillip Sousa. Nominations for membership in this elite organization are voted upon by a membership committee. McBeth stated that "you just about have to be over sixty-five to get in." He was one of the first composers to be inducted into the ABA, primarily because he was conductor of the Arkansas Symphony and he conducted All-State groups throughout the United States.

McBeth retired as conductor of the Arkansas Symphony in 1973, and upon retirement was elected Conductor Emeritus of this outstanding organization. Bill Lewis, critic for the Arkansas Gazette, wrote in May 1973 concerning McBeth's final concert as conductor of the Arkansas Symphony: "The concert was a tangible
testimonial to its leader's talent, conductorial skill and dedication.  

In 1974, McBeth's *To Be Fed By Ravens*, a Texas Music Educators Association (TMEA) commission on the occasion of their fiftieth anniversary, was premiered by the Texas All-State Band. That same year (1974), McBeth's travels took him to Japan where he conducted clinics and concerts for the Yamaha Company. This tour included visits to Tokyo, Nagoya, Sendia, Sapporo, Osaka, and Fukuoka, as well as the Yamaha Music Camp. McBeth stated that this trip was "a most enjoyable foreign visit." These series of clinics and concerts were held in strategically located cities across Japan so that each bandmaster could attend one close to his hometown. According to McBeth, "they (Japan) are the only country outside of North America that approaches the public school symphonic band as a serious concert medium performing serious concert literature." One of the greatest thrills encountered by McBeth was at a dinner one night while in Japan. A roomful of men stood and sang, from memory, a theme from one of his compositions while playing the triangle and suspended cymbal parts on their saki glasses with chopsticks.

McBeth was appointed Composer Laureate of the state of Arkansas by Governor Bob C. Riley in 1975. This same year (1975), the Louisiana bandmasters presented him with an honorary lifetime membership in
Phí Beta Mu. This was a very busy year for McBeth. In addition to the awards already listed, he accepted invitations to conduct All-State bands in Louisiana, Arkansas, Hawai‘i, Montana, and South Dakota (see appendix D). His commissions in 1975 included the following: (1) a South Dakota Bandmasters Association commission for the work Capriccio Concertante and (2) a Nashville Symphony commission for the work Grace Preludium and Response.

On 12 February 1976, McBeth's teacher and longtime personal friend, Clifton Williams, died of cancer in Miami, Florida. McBeth accepted a commission from the Richardson, Texas, High School Band to compose a work for wind band in memory of Williams. Kaddish was a result of these efforts and was premiered by the Richardson High School Band in March 1976 with the composer conducting. The score of Kaddish contains the following program notes.

The composition was written as a memorial for James Clifton Williams, beloved teacher of the composer of the work. The "heartbeat" that runs throughout the piece in the percussion is a rhythmic quote from a measure in the "Chorale" of Williams' Caccia and Chorale.

Although no commissioned works were composed in 1977, he did make several appearances as guest conductor of All-State bands in California, South Carolina, and North Dakota (see appendix D). His only international commission came the following year (1978) from the
Japanese Bandmasters Association. *Canto*, the result of this commission, was composed for the National Contest of Junior High School Bands in Japan. Also in 1978 McBeth appeared as guest conductor of All-State bands in South Dakota, Texas, Wyoming, and Colorado, as well as the Saskatchewan All-Provience Band in Canada (see appendix D).

The following year (1979), the Burns Junior High School Band of Lawndale, North Carolina, commissioned a junior high school level composition from McBeth. The work, *Cavata*, is very pedagogical in nature and incorporates the clapping of eighth-note rhythms throughout the composition. He also made a return visit to Canada to conduct the Alberta All-Provience Band (see appendix D).

During the next two years (1980-81), McBeth produced very little published music. In fact, the only commission awarded to him during this period was by Stephen F. Austin University (Nagadoches, Texas) in 1980 for the work *Caccia*.

Seven appearances as guest conductor of All-State and All-Provience bands occupied McBeth's agenda during 1982 (see appendix D). The following wind-band compositions were completed in 1982: (1) *Feast of Trumpets*, commissioned by the Phi Mu Alpha chapter of the University of Texas at Austin, (2) *Flourishes*,
commissioned by the Clawson, Michigan, High School Band, and *Grace Praeludium*, commissioned by the Arkansas Bandmasters Association.  

Several high honors were bestowed upon McBeth in 1983. He was appointed to the Lena Trimble Shepperson Endowed Chair of Music by the president and trustees of Ouachita Baptist University. Shepperson is from El Dorado, Arkansas, and gave a substantial sum of money to the university. The extra money received from the interest is utilized for professional work by the faculty member appointed to the Chair. Later in this same year (1983), McBeth received the distinct privilege of being inducted into the Arkansas Bandmasters Hall of Fame. Two compositions were commissioned from McBeth in 1983--*Tenebrae*, a Holland, Michigan, Community Chorale commission, and *Praises*, a Trinity Lutheran School, Utica, Michigan, commission.  

**McBeth's Educational Philosophy and Outlook on Instrumental Music**

The preceding biographical data has covered the life of McBeth up to the present time (1984). The remainder of this chapter includes information on his educational philosophy, as well as his thoughts on instrumental music in relation to the rehearsal and performance of wind-band literature.

An understanding of McBeth's philosophical outlook
as a composer is essential to the assessment of his music. In 1971, he stated that a successful composer "must retain a childlike imagination." McBeth also said that success in composition demands that the composer arrive fairly early in his career at a personal style. He refers to a composer as a consummate artist, who is "either consciously or subconsciously sorting out bits and pieces of musical themes, putting them in little cubby holes from which he can someday draw for future compositions."

According to McBeth, the wind-band conductor also must address the task of recreating a musical work during each rehearsal and performance. He stated that the single biggest problem facing the wind band today is musical interpretation, which he defines as "the recreation of the composer's intent." To achieve correct interpretation, McBeth stated that the conductor must understand the principle of construction upon which the work is created. The principle and intent "will always dictate style."

Besides interpretation, McBeth considers balance and pitch, subdivision, and programming as other major problems facing the wind-band conductor. The problems of balance and pitch are discussed fully by McBeth in Effective Performance of Band Music, a book published by Southern Music Company of San Antonio, Texas. In the
first chapter of this book, McBeth states that "pitch is a direct result of balance." His solution for achieving correct balance is referred to as the "double-pyramid balance system." Simply stated, this means—"the lower the voice line, the louder the volume." This concept, however, is not a new one. For many years, in fact, wind-band conductors have stressed this idea to their students.

McBeth stated his educational philosophy to this investigator as follows: "The sole purpose of a teacher is to simplify the materials that he's teaching, and to make it more understandable and more usable than you can get from any published textbook." This must be done, however, without lowering the standards. This particular philosophy has developed over several years, and represents his methods of teaching at Ouachita Baptist University.

As a composer, McBeth has a definite routine which he follows. He said: "If you don't have a set routine, you never get anything written." According to McBeth, if you wait for a so-called "inspiration," you are going to have many blank sheets of manuscript paper lying around. He composes between 8 P.M. and 2 A.M. almost every Sunday, Monday, Tuesday, and Wednesday night. On Thursday, Friday, and Saturday nights he composes until 4 A.M. McBeth adheres to this schedule...
from September to Christmas. The remainder of the year
he is busy conducting clinics and concerts on weekends,
while during the week he mostly copies and corrects the
music he intends to send to his publisher. 100

McBeth’s professional career has spanned three
decades. During this period he has appeared as guest
conductor or clinician in forty-six of the fifty states,
as well as Canada and Japan. 101 Each year he travels
nine months while averaging forty concerts.

McBeth also has appeared as a guest conductor and
lecturer at over one hundred universities in the United
States and abroad (see appendix F), as well as
adjudicating an average of fifteen band contests a
year. 102 Besides these many commitments, he has been
guest conductor at numerous non-institutional activities,
such as bandmasters’ conventions on the state, regional,
and national levels (see appendix G).

As a teacher, McBeth has lectured to thirty
professional organizations, including ten National
Federated Music Clubs in various states, the Mid-West
National Bandmasters convention in Chicago, the American
School Band Directors Association (ASBDA) national
convention in Portland, Oregon, and the Music Educators
National Conference (MENC) national convention in Omaha,
Nebraska (see appendix E). McBeth’s varied
accomplishments have earned him the respect of his
colleagues, who recognize him as one of the most outstanding and successful music educators in the country today.

In speaking about the specific works analyzed in this research report, Charles A. "Pete" Wiley stated:

They are well composed, interesting to listen to, and enjoyable to play. McBeth seemed to strive for a driving sense of excitement in his compositions, employing the drama of the brass and the drive of the percussion. He also used harmonic technique to build tension and excitement.

In evaluating McBeth and his music, Bill Clarke, Director of Bands at Delta State University in Cleveland, Mississippi, stated in a letter to this investigator: "McBeth is a real, honest-to-goodness artist/craftsman. His musicality is, to me, at the very highest level."^104

McBeth's special talent, according to John Paynter, is his ability to compose "strong symphonic music that is not impossible to play and flatters the sounds of the band."^105 Paynter has evaluated McBeth's contribution to music education and the wind-band repertoire as follows:

I regard McBeth as one of the most important band personalities of the last two decades, both for his compositions for junior high, high school, and college bands, and for his special role as spokesman, conductor, clinician, lecturer, and humorist. If none of his music survived into the year 2000, he would still be immensely significant for having pushed the wind-band's literature another long step along the way to establish importance."^106

Paynter concludes:
I believe W. Francis McBeth's contribution to bands is going to be an educational one more than one of compositional value. He is a marvelous spokesman for the band, a fine musician, and most sincere person of exceptional quality as a human being.
Notes


2 Interview with W. Francis McBeth, Arkadelphia, Arkansas, 1 November 1984.

3 Ibid. 4 Ibid. 5 Ibid. 6 Ibid. 7 Ibid. 8 Ibid.

9 Telephone interview with Hal Gibson, Columbus, Georgia, 8 November 1984.

10 Interview with W. Francis McBeth.

11 Ibid. 12 Ibid. 13 Ibid. 14 Ibid.

15 Telephone interview with Macon Sumerlin, Abilene, Texas, 8 November 1984.

16 Interview with W. Francis McBeth.

17 Ibid. 18 Ibid. 19 Ibid.


21 Interview with W. Francis McBeth.

22 Ibid. 23 Ibid. 24 Ibid. 25 Ibid. 26 Ibid.


28 Interview with W. Francis McBeth.

29 Ibid.


31 Interview with W. Francis McBeth.


34 William D. Downs, Jr., "Meet the Composer: Francis McBeth," The Instrumentalist, December 1971, p. 36.
Interview with W. Francis McBeth.

Ibid.


Interview with W. Francis McBeth.

McBeth, "Comprehensive Dossier," p. 3.

Interview with W. Francis McBeth.


Interview with W. Francis McBeth.

McBeth, "Comprehensive Dossier," p. 3.

At the time McBeth received the Howard Hanson Prize, the first two movements of his Symphony No. 3 were not yet finished. Once the symphony was completed, McBeth switched the position of the first and third movements, i.e., the third movement (which won the prize) became the first movement and the first movement became the third movement. This information was provided to this investigator in a letter from McBeth dated 14 January 1985.

Interview with W. Francis McBeth.

Ibid.  

Ibid.  

Ibid.

Interview with W. Francis McBeth.

McBeth, "Comprehensive Dossier," p. 3.

Ibid.

Ibid.


Ibid.  

Ibid.


64 McBeth, "Comprehensive Dossier," p. 3.

65 Ibid., p. 2.

66 Interview with W. Francis McBeth.


68 Interview with W. Francis McBeth.


70 Interview with W. Francis McBeth.

71 Ibid.

72 Bader, "ABA Officers Assume New Posts," p. 47.


75 Ibid., p. 39. 76 Ibid. 77 Ibid.


79 Ibid.


83 Ibid.


86 Ibid., p. 5.  87 Ibid., p. 1.
88 Interview with W. Francis McBeth.
90 Downs, "Meet the Composer: Francis McBeth," p. 36.
91 Ibid.
95 McBeth, Effective Performance of Band Music.
96 Ibid., p. 1.  97 Ibid., p. 2.
98 Interview with W. Francis McBeth.
99 Ibid.  100 Ibid.
102 McBeth, "They Are Making America Musical," p. 32.
106 Ibid.  107 Ibid.
CHAPTER IV

ANALYSIS OF MOSAIC (1964)

Introduction

Mosaic was commissioned in 1963 by the Fayetteville High School Band of Fayetteville, Arkansas, Don Wright conductor, and was premiered by this musical organization in May 1964. This composition is the only work by McBeth which is actually a recomposition. After winning the Howard Hanson Prize in 1963 with the third movement of his Symphony No. 3, McBeth decided to rescore this movement for wind band. The result was Mosaic.

Clifton Williams told McBeth not to do an exact transcription, but to recompose sections which are orchestral in nature. Williams spoke from his experiences of transcribing for wind band many of the compositions that the San Antonio Symphony performed while he was their conductor. Therefore, according to McBeth, only sixty percent of Mosaic is an exact transcription.

Harold L. Hillyer, Professor of Music at Eastern Illinois University, stated that "the economy of material
is one of its outstanding features.\(^4\) This statement indicates the influence on McBeth of Bernard Rogers and Clifton Williams, who always emphasized the fact that all the great masters utilized an economy of material in their music. The melodic and harmonic material for the entire work (Mosaic) "is an organic variation of the four-note 'fate' motive from the last quartets of Beethoven.\(^5\) Mosaic was published in 1964 by Southern Music Company of San Antonio, Texas.\(^6\)

**Instrumentation and Scoring**

**Instrumentation**

The score of Mosaic contains the following instrumentation.\(^7\)

| Piccolo | 3d B-flat Cornets |
| Flutes  | 1st F Horn |
| Oboes   | 2d F Horn |
| Bassoons|
| E-flat Clarinet | 3d and 4th F Horns |
| 1st B-flat Clarinet | Baritones |
| 2d B-flat Clarinet | 1st Trombone |
| 3d B-flat Clarinet | 2d Trombone |
| E-flat Alto Clarinet | 3d Trombone |
| Bass Clarinet | Basses |
| 1st and 2d E-flat Alto Saxophones | Percussion: |
| B-flat Tenor Saxophone | Snare Drum |
| E-flat Baritone Saxophone | Bass Drum |
| 1st B-flat Cornets | Suspended Cymbal |
| 2d B-flat Cornets | Xylophone |

The treble-clef baritone (euphonium) and bass-clef baritone parts are printed back-to-back, while the snare drum, bass drum, suspended cymbal, and xylophone parts are printed on the same page. The timpani part, however, is printed separately.
The first and second horn parts are printed separately; however, the third and fourth horn parts are printed on the same page. According to McBeth, this arrangement of horn parts comes from Clifton Williams. At this time (1964), most composers of wind-band music were arranging their horn parts according to the orchestral arrangement of first-third and second-fourth, i.e., the first part being the highest, the third part the next highest, and so forth. McBeth contended that this arrangement will not work in public school bands simply "because the better players are placed on the second part (as opposed to the third part)." By writing three horn parts and doubling the third part, "the balance comes out just perfect." This horn arrangement allows the composer to divide the third and fourth parts at any time to create richer harmony.

Scoring

Large Dimensions. McBeth stated to this investigator concerning the scoring of Mosaic: "A lot of scoring techniques are strictly band techniques that you don't find in orchestral music." Many composers of the time Mosaic was composed (1964) were having difficulty scoring for the alto clarinet. In Mosaic, however, the alto clarinet is scored simply as another third clarinet part, doubling at one time or another the second B-flat clarinet, the third B-flat clarinet, the second
trumpet (cornet), the baritone saxophone, or the bass clarinet lines. At no point in this composition does McBeth give the alto clarinet an independent line. McBeth's approach to scoring the alto clarinet is based on two facts—(1) the weak tone of this instrument and (2) the few public school bands which possess alto clarinets. McBeth was "not going to write an independent part for an instrument that may not be there."\(^{12}\)

The saxophone section is utilized by McBeth in a supporting role. The alto saxophones, for example, double the clarinets one octave lower in measures 46-56 (see full score in appendix 0). From measures 80-109, however, the saxophone section plays a chordal eighth-note ostinato, with the tenor saxophone line doubling the bass clarinet line in unison and the baritone saxophone line doubling the tuba (recording bass, sousaphone) line in unison (see fig. 1). During this entire section (mm. 80-109), the lower ranges of the alto, tenor, and baritone saxophones are exploited. The response of these low tones, especially the low c and b, are somewhat slow. However, since this section begins mezzo-forte, with a gradual crescendo through measure 108, the full sonorous tone of this low register adds considerable strength to this ostinato bass line (see full score in appendix 0).
Copyright (1964) by Southern Music Company
Used by permission.
McBeth: Mosaic, \( \text{mm. 78-82, two-four,} \)
 Allegro \( (j = 132) \)
The baritone is employed often by McBeth in Mosaic as a melodic instrument. In measures 11-24, for example, the baritones double the B-flat clarinets one octave lower thereby strengthening the clarinet tone (see fig. 2). McBeth utilizes the melodic character of

\[ \text{Fig. 2. McBeth: Mosaic, mm. 14-19, four-four, } j = 52 \]

the baritone in combination with the horns on several occasions in the allegro section, i.e., measures 80-94, 103-117, and 129-130 (see full score in appendix 0).

Mosaic contains no instrumental solos although soloistic woodwind passages exist in the section marked \( j = 52 \) (mm. 11-63). The role of the woodwinds is reversed in the allegro section (mm. 64-120). The character of the allegro is in complete contrast to the subdued nature of the preceding section (mm. 11-63). In
the allegro, the trumpets, horns, baritones, and trombones are utilized in a very dramatic and heroic fashion, while the woodwinds play a figurative accompaniment pattern.

McBeth scored this composition's introductory section (mm. 1-10) for the brass section only. The majority of Mosaic's first main section (mm. 11-63) is thinly scored with frequent changes in instrumental timbres. The allegro section, however, contains a more consistent texture with fewer contrasts in timbres. In this section (mm. 64-120), for example, the woodwinds continue uninterruptedly until the beginning of the coda in measure 121. Subtle changes in instrumental timbres occur in the allegro section with alternations between the trumpets, trombones, and horns. Beginning with the entrance of the horns and baritones in measure 102, this section concludes with full-band scoring (see full score in appendix D).

The use of parallel fifths in Mosaic is a very sonorous scoring technique. According to McBeth, these parallel fifths are not heard as such but are designed to produce an added octave to strengthen the harmonic structure. The open-fifth spacing of chords in the low brass is a very idiomatic scoring technique. According to Joseph Wagner, these "idiomatic chord spacings are essential for balanced part writing." Figure 3 illustrates both of these scoring techniques.
Fig. 3. McBeth: Mosaic, mm. 14-25, four-four/three-four/two-four, \( j = 52 \)

Middle Dimensions. McBeth employs a wide spectrum of instrumental choices in Mosaic. Complete full-band scoring is found in only two sections--measures 48-55 (which includes the climax of the work) and measures 103-120. From measures 19-24, almost the full-band instrumentation (without the trumpets, horns, and bassoons) is found. A similar situation exists in measures 61-63 with full-band scoring (without the
The only section of Mosaic which does not mix the woodwind and brass timbres is the initial introduction (mm. 1-10) (see full score in appendix 0).

A unique combination of instruments appears in measures 28-30 of Mosaic, i.e., the flutes and bass clarinets divided three octaves apart (see fig. 4).

A contrast in timbres is achieved through the three-octave spacing between the sound of these two instruments.

Various sections of Mosaic also contain idiomatic instrumental writing. For example, idiomatic accompaniment figures and scalewise passages in the
woodwinds are found in the allegro section (mm. 64-120).
An idiomatic woodwind technique, the trill, is found in
the coda (mm. 121-132) and is scored for the piccolo,
flutes, E-flat clarinet, and B-flat clarinets.
Idiomatic brass passages, i.e., fanfare figures, appear
in the allegro section as follows: (1) measures 72-79
in the trumpets and trombones, (2) measures 80-94 in the
horns and baritones, (3) measures 94-102 in the
trumpets, and (4) measures 101-120 in the entire brass
section (see full score in appendix 0).

The frequency of changes in instrumentation within
Mosaic is worth noting. In the section marked \( \text{\textbf{j}} = 52 \)
(mm. 11-63), there are very frequent changes in
instrumental scoring as well as large contrasts between
the prominent timbres. For example, from measures 24-52
there are six scoring changes—the horns predominate in
measures 24-28, the flutes and bass clarinets in
measures 30-35, the horns in measures 33-39, the entire
clarinet section in measures 39-47, and the full-band
ensemble in measures 48-52 (see full score in appendix 0).
The allegro section, on the other hand, does not contain
frequent changes in scoring; only subtle contrasts of
timbres exist between the entrances of the various
instruments within the brass section.

A few special effects appear in the score of
Mosaic. To strengthen the final statement of Mosaic's
main motive (mm. 129-132), the "Bells in the air"
instructions are printed in the horn parts. In this final section (mm. 121-132), woodwind trills are notated so that each player will know where to take a breath. Each breath is indicated, not by a breath mark, but by a sixteenth rest. These breath indications overlap so that the trill sound will be continuous (see fig. 5).

Fig. 5. McBeth: Mosaic, mm. 123-127, four-four, Maestoso (\( \text{J=60} \))

The remaining special effects appear in the percussion. In measures 21-23, for example, the
timpanist is instructed to strike a series of e-flat's with both mallets on the same drum. Beginning in measure 111, instructions in the percussion part direct the bass drum player to strike the drum with timpani mallets rather than the usual bass drum beater (see fig. 6). Single-stroke rolls and rim shots are special techniques required of the snare drummer (mm. 110-124).

McBeth also indicates the use of timpani mallets on the suspended cymbal beginning in measure 50 (see full score in appendix 0). As Joseph Wagner stated: "When the stick technique is used, directions should include the kinds of sticks desired—wood, metal, or timpani."15

The degree and frequency of dynamic contrasts are very high in Mosaic and are evident from the opening measure. Some key dynamic contrasts include the sudden
pianissimo (pp) at measure 24 and the sudden piano (p) at measure 64. Another example of subito dynamic contrast is found in measure 68, i.e., a sudden piano in the rhythmic eighth-note ostinato pattern following a three-measure crescendo to fortissimo (see full score in appendix 0). Throughout the allegro (mm. 64-120), crescendos appear in many parts, brass and woodwind. Small crescendos are prominent in the woodwind figurations while more dramatic sforzandos followed by immediate dynamic contrasts are evident in the brass. For example, the half note in the trumpets at measure 72 is marked sffz-p and is followed by a three-measure crescendo to fortissimo. A wide variety of dynamic levels, ranging from pianissimo to triple forte, is present in Mosaic along with various lengths of crescendos and decrescendos. The lengths of these tapered dynamic contrasts are longer in the allegro section (mm. 64-120) than in the section marked $J=52$ (mm. 11-63) (see full score in appendix 0).

Small Dimensions. The interdependence of dynamics is an important characteristic contributing to the scoring of Mosaic. Subtle one-measure changes in dynamics through crescendos or decrescendos are frequently employed, especially in the section marked $J=52$. These dynamic subtleties, which McBeth utilized in the instrumental scoring of Mosaic, are illustrated in figure 7.
Fig. 7. McBeth: Mosaic, mm. 26-31, four-four, \( \text{\textit{d}} = 52 \)

Measures 1-4, however, set the stage for the entire work with dramatic and explosive sforzando-pianos followed by short but intense crescendos (see fig. 8). Other sforzandos are found throughout Mosaic (cf. mm. 72, 78, 85, 103, 106, and 131 of condensed score in appendix N).

Articulation by timbre, dynamics, and texture is very common in Mosaic. For example, the sforzando-piano in the trumpets and low brass (m. 11) marks the initial cadence of the work and prepares the listener for the entrance of the primary theme. The texture thins out at
this point as the B-flat clarinets and baritones combine to state this initial theme (see fig. 9).

A triple-sforzando-piano (sfffz-p) chord in the horns (m. 64) marks the beginning of the allegro. At this point, there is a change in dynamics from fortissimo to piano, a change in timbre from full-band scoring (without the trumpets) to horns and low brass, and a change in texture from full-band scoring (without the trumpets) to a much thinner texture (see fig. 10).

The scoring of the ostinato patterns in the woodwinds (mm. 64-120) contributes very significantly to the Movement of the allegro section (see full score in appendix 0). According to LaRue, "the strength of Movement depends on the frequency and degree of change;
Fig. 9. McBeth: *Mosaic*, mm. 10-13, four-four/three-four/two-four, $J=52$
Fig. 10. McBeth: Mosaic, mm. 62-64, three-four/two-four, \( \text{J}=52/\text{Allegro (\text{J}=132)} \)

the more clear-cut and coordinated these changes are, the more powerful the resulting Movement. These small modules of repetition (woodwind ostinatos) also produce articulations as part of Shape.
One of the chief harmonic techniques employed by McBeth in Mosaic is the use of polychords. In measures 8-11, for example, the trumpets play a d major chord which changes to an a major chord on the third beat of measure 9, finally resolving to an f major chord at the cadence in measure 11. The low brass, on the other hand, oscillates between a g minor ninth and a c major chord from measures 8-10, finally resolving to an f-sharp minor chord at the cadence (see fig. 11).
These polychords often create very dissonant harmonies (see mm. 11 and 12 of fig. 11). Occasionally, the major and minor forms of the same chord are employed simultaneously. An example of this harmonic technique appears in measures 64-68. At this point the horns have a g major chord while the trombones have a g minor chord (see fig. 12).

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Fig. 12. McBeth: Mosaic, mm. 62-66, three-four/two-four, \( \frac{j}{d} = 52/\text{Allegro} \) (\( j = 132 \))
The entire allegro section (mm. 64-120) is built on polychordal harmonies. McBeth employs pedal chords in the bass instruments (bass clarinets, tubas, and baritones—measures 64-79; bass clarinets, saxophones, bassoons, and tubas—measures 80-120) and changing harmonies in the other brass and woodwind instruments. Only three different chords are played by the bass instruments in the allegro section—g minor (mm. 64-79), d minor (mm. 80-93), and e-flat minor (mm. 94-120) (see condensed score in appendix N).

Structural dissonances, such as added seconds and fourths, also are found in Mosaic. The opening four measures of this work, for example, contain added seconds and fourths in the tonic and neapolitan harmonies (see fig. 13).

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Fig. 13. McBeth: Mosaic, mm. 1-3, four-four/three-four, Drammatico (\( \text{\textbar}=68 \))
Another common harmonic device appearing in Mosaic is the free exchange of major and minor forms of the same tonality. This free exchange occurs throughout Mosaic, beginning with the "d" harmony in which the third of the chord is omitted. This open-fifth harmony is a prominent feature of Mosaic's harmonic structure. For example, the horns outline the f major chord, i.e., tonic harmony in the key, in measures 36-37. The following open-fifth harmony, however, in measure 38 does not imply a major or a minor chord. The concert g and concert d in the horn line (m. 38) imply an f major tonality. The concert d-flat and a-flat which follow are borrowed from the key of f minor. This free exchange of major and minor forms of the same tonality also is evident in measures 53-54. At this point the first four chords are major in quality, but they are followed by a quick emergence into a minor tonality (see fig. 14).

Middle Dimensions

The tonal plateaus of Mosaic are illustrated as follows:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-10</td>
<td>d</td>
</tr>
<tr>
<td>11-30</td>
<td>f</td>
</tr>
<tr>
<td>31-36</td>
<td>a-flat</td>
</tr>
<tr>
<td>36-52</td>
<td>f</td>
</tr>
<tr>
<td>53-54</td>
<td>a-flat</td>
</tr>
<tr>
<td>55-63</td>
<td>f</td>
</tr>
<tr>
<td>64-71</td>
<td>g</td>
</tr>
</tbody>
</table>
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Fig. 14. McBeth: Mosaic, mm. 52-56, three-four/four-four, $J = 52$

Notice the tertian relationships, especially in the first half of the work (mm. 1-63). Mosaic's primary tonality is $d$. The constant shifting tonality, however,
is characteristic of much twentieth-century music.

The minor-third relationship between tonal areas in the slow section of Mosaic (mm. 1-63) contributes to the Movement of this composition. The dominant tonalities are d and f, as the a-flat major tonality (mm. 31-36 and 53-54) serves as transitional modulations. These same tonalities are evident also in the allegro and maestoso sections. The quality of these tonalities, i.e., major or minor, is very ambiguous at times. Alternations between major and minor forms of the same tonality also are found. Very harsh dissonances are employed by McBeth at the following cadences and points of articulation: (1) measures 11-12, (2) measures 33-34, and (3) measures 64-68 (see condensed score in appendix N).

Small Dimensions

The vocabulary of dissonances employed by McBeth in Mosaic includes the following non-harmonic tones: passing tones, both ascending and descending; neighboring tones, both upper and lower; suspensions; appoggiaturas; anticipations; escape tones; and added structural dissonances. Unaccented passing tones are found in ascending and descending forms; however, the accented passing tone is found most often in ascending form. McBeth also employs the lower neighboring tone more often than the upper neighboring tone.
Various types and resolutions of suspensions are found in Mosaic. The most frequent type of suspension is the 9-8, occurring in measures 17, 31, and 99. The preparation of the 9-8 suspension in measure 17 is dissonant with the bass (see fig. 15).

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Fig. 15. McBeth: Mosaic, mm. 14-18, four-four, $J = 52$

The resolution note of the 9-8 suspension in measure 31 serves as the preparation for the 4-3 suspension in measure 32 (see fig. 16). The delayed
resolution of this 9-8 suspension occurs on beat four. The note of suspension is held through the changing harmony on beat two of measure 32, i.e., the note of suspension is held for two beats. The new harmony on beat two produces an enharmonic consonant interval between the note of suspension and the remaining tones of the chord.

Successive suspensions also are found in measures 98-101 of Mosaic—a 9-8 followed by a 4-3, both in the trumpets (see fig. 17). The preparation for the 9-8 suspension lasts two beats, the suspension one beat, and the resolution one beat. This resolution then becomes the preparation for the 4-3 suspension which follows; however, the resolution is delayed until beat one of measure 101. This delayed resolution is similar to the one in measures 31-32 (cf. figs. 16 and 17). Note that the change in harmony at the moment of resolution.
Fig. 17. McBeth: *Mosaic*, mm. 98-102, two-four, Allegro (\(j=132\))

produces open fifths (with an added second) in the trumpets, i.e., \(d\), \(e\), and \(g\). The suspension in the previous measure (m. 100) creates an added fourth to the open-fifth harmony.

In measure 127, a 4-5 and 2-3 double suspension occurs in the trumpet line with each suspension resolving upward by step (see fig. 18). Another unusual suspension occurs in the bass line on beat one of measure 41. The downward resolution of the suspension on beat two creates a diminished octave dissonance between the \(a\) in the tubas and the concert \(a\)-flat in the alto clarinet and second B-flat clarinet lines (see fig. 19). This 7-8 suspension does not fully resolve to a consonance until beat four of measure 41.

Another important characteristic of the dissonant
Fig. 18. McBeth: *Mosaic*, mm. 123-127, four-four, Maestoso ($J=60$)

Fig. 19. McBeth: *Mosaic*, mm. 38-42, four-four, $J=52$

Harmony found in *Mosaic* is McBeth's use of the anticipation. This harmonic device contributes to the
Movement of this composition. As LaRue stated: "Music is essentially movement; it is never wholly static." 17

In Mosaic McBeth employs strong-beat dissonances—suspensions—and weak-beat dissonances—anticipations—to enhance the Movement of the work. Another factor contributing to Movement is syncopated rhythms produced by the anticipations in Mosaic. For example, the note in the first and third horns on beat two of measure 58 anticipates the g minor harmony of beats three and four (see fig. 20).

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Fig. 20. McBeth: Mosaic, mm. 57-61, four-four, \( J = 52 \)

Measures 127 and 128 contain two anticipatory dissonances—the first on beat four of measure 127 and the second on beat two of measure 128, both in the trumpets. The first anticipation is consonant with the
pedal point in the woodwinds and the low brass, but dissonant with the chordal harmony in the trumpets. The second anticipation (m. 128) actually forms a c minor seventh chord with a missing root. The b-flat, i.e., the seventh of this chord, resolves upward (an unusual resolution) to the root (c) on beat three of measure 128 (see fig. 21).

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Fig. 21. McBeth: Mosaic, mm. 127-132, four-four/three-four, Maestoso (\( \text{J}=60 \)).

Another harmonic device contributing to the Movement of Mosaic is the use of appoggiatura chords. These chords appear near the conclusion of the allegro (mm. 64-120). The first of these dissonant chords is
found in the trumpet line on beat one of measure 95 (see full score in appendix 0). From measures 101-108, appoggiatura chords alternate between the trumpets and trombones (see fig. 22).

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Fig. 22. McBeth: Mosaic, mm. 103-107, two-four, Allegro (\(\text{d} = 132\))

The relative position of dissonances is another important factor contributing to the Movement of this composition. For example, LaRue stated that "dissonances in position of rhythmic stress also increase the fundamental Movement." The most dissonant harmonic structures in Mosaic, those containing intervals of a minor second or major seventh (or compounds thereof), contribute significantly to its Movement through their strong-beat placement.
Another factor affecting the fundamental Movement of *Mosaic* is the length of each dissonance. For example, a majority of the lengthy dissonances appear at cadences. The longest dissonant harmony, however, occurs in measures 48-52 leading to the climax of the work in measure 53 (see full score in appendix 0). The most pronounced dissonances occur at the cadences in measures 11-12, 33-35, and 64-67 (cf. figs. 23, 24, and 25). The final chord in figure 23 contains an f against

![Musical notation](image)

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Fig. 23. McBeth: *Mosaic*, mm. 8-13, four-four/three-four/two-four, Drammatico \( (d=68) / d=52 \)

an f-sharp, as well as a c against a c-sharp. In figure 24 the harsh dissonance occurs between the a-flat and a-natural. Another dissonant cadence occurs in measures 64-67. The horns have a sustained g major
The general melodic profile of Mosaic reveals a low point at measure 11 with the initial statement of the primary theme in the low register of the B-flat clarinets and baritones. A high point is then reached.
Fig. 25. McBeth: Mosaic, mm. 62-66, three-four/two-four, \( \frac{3}{4} = 52/\text{Allegro} \) (\( \frac{4}{4} = 132 \)) at the cadence in measure 24, following a gradual rise in tessitura, with a \( \frac{3}{4} \) in the flutes (see full score in appendix 0). Another rise in tessitura occurs with the entrance of the flutes in measure 60 and the entrance of the piccolo in measure 62. The instrumental tessitura of Mosaic, at this point, also is extended downward with the entrance of the baritones and tubas in measure 60 (see full score in appendix 0). The allegro section (mm. 64-120), however, contains no significant changes in melodic profile.
The head motive of Beethoven's *String Quartet* No. 15 in A Minor is employed by McBeth as the head motive of many melodic phrases throughout *Mosaic* (cf. figs. 28 and 30). Each statement of this motive is varied either rhythmically or melodically, i.e., no two statements are alike. These melodic variations are achieved by rearranging the four notes of the original motive or by altering one of the melodic intervals.

**Middle Dimensions**

There is very little thematic relationship between phrases (except for the relationship between head motives). Successive phrases are most often interdependent of one another presenting an antecedent-consequent effect. One exception to this technique of melodic continuation occurs in measures 28-30 (see fig. 26). The intervallic relationships in this short phrase fragment are a retrograde version of the head motive of the preceding phrase.

A similar situation exists in the two phrases beginning with the horn entrance in measure 33. The short phrase fragment in measures 35-39, played by the horns, is rhythmically and melodically varied in the succeeding phrase by the second and third B-flat clarinets, alto clarinets, and bass clarinets (see fig. 27).

Another example of development as an option for
Fig. 26. McBeth: Mosaic, mm. 20-31, four-four/three-four/two-four, \( \dot{q} = 52 \)

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Fig. 27. McBeth: Mosaic, mm. 32-43, four-four/three-four/two-four, \( \text{\textit{d}} = 52 \)

Melodic continuation in successive phrases occurs in measures 80-94 of the allegro, played by the horns and baritones. The melodic notes of the entire first phrase (mm. 80-87) appear in diminution in the second phrase (mm. 88-94); therefore, a significant thematic relationship exists between these two adjacent phrases (see full score in appendix D). This interrelationship between phrases is a primary technique found in Mosaic.
As seen from the examples in this sub-section of chapter four, McBeth employs two options for melodic continuation between successive phrase: development (interrelationship) and response (interdependence).

Small Dimensions

The thematic material of Mosaic is based upon the four-note "fate" motive from the following string quartets by Ludwig van Beethoven: Quartet No. 13 in B-flat Major, Op. 130; Quartet No. 14 in C-sharp Minor, Op. 131; and Quartet No. 15 in A Minor, Op. 132.¹⁹ According to Marion Scott, a musicologist, Beethoven "joined his great triad of quartets by a single fugal subject, which in its original or in a metamorphosis, manifests itself in all these works."²⁰ This motive (which includes the successive intervals of an ascending minor second, an ascending sixth, and a descending minor second) is stated at the beginning of Beethoven's Quartet No. 15 in A Minor, Op. 132, by the cello (mm. 1-2) and the first violin (mm. 3-4 (see fig. 28). In the "Grosse Fugue," which originally formed the finale of his Quartet No. 13 in B-flat Major, Op. 130, Beethoven employs the four-note "fate" motive of his Quartet No. 15 in A Minor, Op. 132, as one of two fugal subjects, stated in succession by the viola, second violin, and first violin (see fig. 29).

This four-note "fate" motive is utilized by McBeth
Fig. 28. Beethoven: Quartet No. 15 in A Minor, Op. 132, Mvt. I—mm. 1-8, two-two, Assai sostenuto

Fig. 29. Beethoven: Quartet No. 16 in B-flat Major, Op. 133, mm. 282-302, six-eight, Allegro

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as the basis for all melodic material in Mosaic. The initial theme, stated by the B-flat clarinets and baritones, begins with an ascending minor second, i.e., the first interval of the "fate" motive. The remainder of the melodic phrase contains three rhythmically-varied repetitions of the four-note "fate" motive (see fig. 30). Other instances in which rhythmic variation of the "fate" motive is employed as a compositional device are found in measures 24-25 (stated by the horns), measures 35-37 (stated by the horns), and measures 39-41 (stated by the third B-flat clarinets and bass clarinets) (see full score in appendix 0).

McBeth also utilizes retrograde as a compositional device in the melodic transformation of the "fate" motive. An example of this technique occurs in measures 28-29, stated by the flutes and bass clarinets (see fig. 31). (Note that the eighth note in measure 29 is an escape tone which does not belong to the motive.)

The reversal of two notes from the "fate" motive also is employed by McBeth as a technique for motivic transformation. In measures 40-42, for example, the third and fourth notes of the original motive are reversed. The resulting intervals are as follows: an ascending minor second between the first and second notes, an ascending minor sixth between the second and fourth notes, and a descending minor second between the
third and fourth notes. By reversing the last two notes of the original "fate" motive, the successive intervals of the transformed motive, as stated by the second
Fig. 31. McBeth: *Mosaic*, mm. 26-31, four-four, \( \mathbf{j} = 52 \\

B-flat clarinets and alto clarinets in measures 40-42, become an ascending minor second, an ascending perfect fifth, and an ascending minor second (see fig. 32).

McBeth sometimes reverses the first two notes of the four-note "fate" motive. The theme stated in measures 80-87 by the horns and baritones illustrates this procedure (see fig. 33). This transformation is found also in the flute and first B-flat clarinet lines in measure 44 (see full score in appendix 0).
Fig. 32. McBeth: Mosaic, mm. 38-43, four-four, $J = 52$

Fig. 33. McBeth: Mosaic, mm. 78-87, two-four, Allegro ($J = 132$)
The allegro section of Mosaic contains many instances in which McBeth employs only a portion of the original motive. From measures 71-80, for example, the ascending minor second, i.e., the interval between the first and second notes of the "fate" motive, is stated in alternating fashion by the trumpets and trombones beginning with the anacrusis to measure 71. The ascending minor second appears in the first trumpet line while a descending minor second appears in the second and third trumpet lines, i.e., the first two notes of the "fate" motive in retrograde (see fig. 34).

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Fig. 34. McBeth: Mosaic, mm. 68-72, two-four, Allegro (\( \text{\textit{j}=132} \))

McBeth utilizes only the last two intervals of the "fate" motive in the first trumpet line in measures 94-97 (see fig. 35). The last interval, however, has been
altered from a minor second to a major second. The same device is anticipated by the baritones and horns in measures 88-91, but with the omission of the initial ascending minor second of the "fate" motive.

From measures 102-117, the basic motive of the horn and baritone line is comprised of an ascending perfect fifth followed by a descending major second (see fig. 36). This motive is derived from the ascending minor sixth and the descending minor second of the original melodic motive. McBeth has simply altered these two intervals by one semitone.

The first statement of the altered motive occurs in measures 55-56 and is stated by the horns. The contrapuntal passage beginning in measure 55 also includes intervallic alterations of the "fate" motive in the trumpets (mm. 56-57) and clarinets (mm. 57-58). McBeth utilizes the intervals of the transformed motive in the horns (see fig. 37); however, the order of the
Fig. 36. McBeth: Mosaic, mm. 103-112, two-four, Allegro ($\text{\mathit{J}}=132$)

first two notes is reversed in the trumpet and clarinet lines. The intervals of this newly-constructed motive becomes a descending major second followed by an ascending perfect fifth.

The characteristic interval of the "fate" motive from Beethoven's quartet trilogy, i.e., Quartet No. 13, Quartet No. 14, and Quartet No. 15, is the ascending sixth which, according to Scott, "haunts the subject matter of the B-flat Major Quartet (Op. 130)." In the final section of Mosaic (maestoso), the ascending sixth and descending minor second of the "fate" motive are stated in majestic fashion by the alto clarinets, alto saxophones, baritones, trombones, and
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Fig. 37. McBeth: Mosaic, mm. 52-61, three-four/four-four, \( j = 52 \)
tubas (mm. 125-126). The descending minor second between the anacrusis and the first note of measure 125 reverses the initial interval of the "fate" motive, i.e., the ascending minor second becomes a descending minor second (see fig. 38). The final heroic statement of the ascending minor sixth appears in measure 129, stated by the horns and baritones (see fig. 39).

Motivic repetition is another compositional device employed by McBeth in Mosaic. For example, measures 110-111 contain a germ motive of three quarter notes in the trumpet line which is stated four times (see fig. 40). Each repetition of this motive is a rhythmic variation of the original motive, i.e., a dotted eighth and sixteenth replaces the first quarter note.

This same motive is stated by the trombones in
Fig. 39. McBeth: Mosaic, mm. 128-132, four-four/three-four, Maestoso ($\dot{J}=60$)

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Fig. 40. McBeth: Mosaic, mm. 108-117, two-four, Allegro ($\dot{J}=132$)

measures 111-116. Measures 102-109 also contain motivic repetition as a compositional device in the trumpet and
trombone lines (see fig. 41).

The examples cited above indicate McBeth’s use of motivic repetition and rhythmic variation as techniques of composition. The minor second interval of the “fate” motive from the Beethoven quartet trilogy (op. 130, op. 131, and op. 132), as well as the “Grosse Fugue” (op. 133), is employed throughout Mosaic in many guises. Measures 48-51, for example, contain many ascending and descending minor seconds which permeate the full-band instrumentation (see fig. 42).
Fig. 42. McBeth: Mosaic, mm. 48-52, four-four/three-four, $\frac{3}{4}$ = 52
Rhythm

Large Dimensions

The following tempos are utilized by McBeth in Mosaic.

<table>
<thead>
<tr>
<th>Measure Range</th>
<th>Tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures 1-10</td>
<td>( \frac{3}{4} = 68 )</td>
</tr>
<tr>
<td>Measures 11-63</td>
<td>( \frac{3}{4} = 52 )</td>
</tr>
<tr>
<td>Measures 64-120</td>
<td>( \frac{3}{4} = 132 )</td>
</tr>
<tr>
<td>Measures 121-132</td>
<td>( \frac{3}{4} = 60 )</td>
</tr>
</tbody>
</table>

Most of the rhythmic activity in this work is found in the allegro section (mm. 64-120); the previous section (mm. 11-63) has very little rhythmic activity. For the final section (mm. 121-132) McBeth decided upon a tempo which was exactly halfway between the 68 beats per minute of measures 1-10 and the 52 beats per minute of measures 11-63.

Mosaic contains three different meter signatures—two-four, three-four, and four-four. There are, however, many meter changes within this composition. The section from measures 11-63 has the largest number of meter changes, eleven. In fact, measures 22-26 contain five changes in meter on consecutive measures (see full score in appendix 0).

The allegro section, on the other hand, contains only two meter changes as a result of a single three-four measure appearing near the conclusion of this section. The music in the final section (mm. 121-132) returns to four-four. McBeth inserts a single three-four measure (m. 130) as Mosaic reaches its conclusion (see full
According to LaRue: "Any study of rhythmic proportions must obviously involve comparisons between lengths of movements, at some point converting numbers of bars into estimates of actual elapsed time, using tempos indicated by the composer, or a consistent predetermined association of beats per minute with whatever tempo indications may exist."²⁴ By using a general method for determining relative proportions of movements or sections, one "may be able to regard larger movements or longer parts as stresses, perhaps even as enormous downbeats."²⁵ For example, in Mosaic the allegro is relatively brief, lasting a little less than one minute. The section marked $\text{j}=52$ (mm. 11-63) is approximately three and one-half times longer than the allegro. The concluding maestoso (although only twelve measures in length) is of duration nearly equal to the entire allegro section, which is fifty-eight measures in length. The larger section (mm. 11-63) is perceived as a large-dimension stress because of its relative length as compared with the other sections of Mosaic. According to Norman Smith and Albert Stoutamire in Band Music Notes, the approximate time of performance is eight minutes (8 mins.).²⁶
Middle Dimensions

Mosaic contains four tempo changes. A ritard in measures 9 and 10 gradually reduces the tempo from a metronome marking of $J = 68$ to $J = 52$. The second change in tempo is a poco rallentando in measures 22 and 23. This gradual slackening in tempo is followed by an a tempo ($J = 52$) at measure 24. There are no further tempo changes until the subito allegro at measure 64. The final change of tempo occurs at measure 121 with a subito maestoso ($J = 60$) (see full score in appendix 0).

The component states of rhythm, i.e., stress, lull, and transition, are utilized in examining the modular profile of each musical phrase. In Mosaic, the majority of musical phrases are classified as late-stressed, i.e., the conclusion of the phrase receives stress. An important exception to this modular profile is found in the phrase beginning in measure 53, which is early-stressed. This phrase begins triple forte (fff) and concludes at a much lower dynamic level, pianissimo (pp). The major climax of Mosaic in measure 53 also accounts for the heavy stress at the beginning of this phrase (see fig. 43).

Small Dimensions

The opening rhythmic motive ($\overline{N \, \overline{d}} \, \overline{d}$) is stated four consecutive times in measures 1-4 of Mosaic (see fig. 44). Notice that the length of the motive in each
Fig. 43. McBeth: Mosaic, mm. 52-56, three-four/four-four, $\frac{j}{4} = 52$

instance is varied as follows:

- first statement: $3\frac{1}{2}$ beats
- second statement: 3 beats
- third statement: 2 beats
- fourth statement: 3 beats

The syncopated rhythm of this opening motive is found throughout the texture of Mosaic. In measure 19, for example, the trombones and tubas state this syncopated rhythmic motive in a legato manner. The next
Fig. 44. McBeth: Mosaic, mm. 1-4, four-four/three-four, Drammatico (f=68)

appearance of the opening rhythmic motive occurs in measure 24 and pervades the entire woodwind instrumentation (see fig. 45). This syncopated motive is restated by the flutes and first B-flat clarinets in measures 43 and 44 (see full score in appendix D).

In the allegro section (mm. 64-120), the opening rhythmic motive of Mosaic is stated by the trumpets (mm. 95, 104, 106, and 108) and the trombones (mm. 102,
Several rhythmic patterns form the woodwind accompaniment figures in the allegro section. Beginning with the woodwind runs in the clarinets (m. 65), a rhythmic pattern of six beats of sixteenth notes followed by two beats of eighth notes occurs six consecutive times. Two four-measure ostinato patterns overlap to create this larger rhythmic layer. The
piccolo, flutes, oboes, and E-flat clarinet begin their four-measure ostinato in measure 68 while the B-flat and alto clarinets begin their four-measure ostinato in measure 70 (see fig. 46). At measure 80, the uppermost ostinato pattern continues; however, the rhythm replaces the group of eight eighth notes. This rhythmically-altered ostinato pattern recurs twice more in succession.

Beginning in measure 96, a three and one-half measure ostinato pattern is stated twice by the piccolo,
flutes, oboes, and E-flat clarinet. McBeth shortens the length of the ostinato pattern, as in measure 103 a three-beat ostinato figure is repeated four times in succession by the upper woodwinds (see fig. 47). McBeth omits the four sixteenth notes of this pattern beginning in measure 109 to form a two-beat ostinato pattern which continues through measure 119 (see full score in appendix 0). (Note that two eighth notes are added to this pattern in measure 117. This single three-four measure temporarily interrupts the continuous ostinato in the woodwinds.)

A hemiola is produced by various overlapping rhythmic layers in measures 110-115. A two-beat ostinato appears in the piccolo, flute, oboe, E-flat
clarinet, and xylophone lines. Simultaneously, the rhythm of the horns, tubas, snare drum, and timpani falls into a three-beat pattern (see fig. 48). The pattern of dynamic fluctuations in the eighth-note ostinato of the bassoons, bass clarinets, and saxophones emphasizes this three-beat pattern.

In examining the rhythmic profile of Mosaic, no new or innovative rhythms were found. All the rhythmic patterns in this composition are simple enough to be understood by the average high school instrumentalist.

**Form**

**Large Dimensions**

McBeth has stated that "form is one of the least understood elements of music." Many textbooks concentrate on presenting information about the formal structures of music, such as binary and ternary form, sonata-allegro form, and rondo form. According to McBeth, this architectural structure "is probably the least important aspect of form."

As LaRue stated: "Particularly appropriate for consideration in large dimensions is the possibility of climax which lies somewhere between Movement and Shape, since it not only results from an intensification of motion but also acts as a definite peak, setting the scale for the profile of a piece." According to McBeth, the major climax of Mosaic occurs in measure 53.
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Fig. 48. McBeth: Mosaic, mm. 107-116, two-four,
Allegro ($d=132$)
Harmonic tension in measures 48-52 prepares the listener for the release of this tension in the climactic measure (see fig. 49). (Note the one-beat rest in measure 52).

Fig. 49. McBeth: *Mosaic*, mm. 52-56, three-four/four-four, $J = 52$

The major articulations of this work, on the other hand, divide *Mosaic* into four basic sections as follows:

- Measures 1-10: Introduction
- Measures 11-63: Part A
- Measures 64-120: Part B
- Measures 121-132: Coda
The first major articulation (m. 11) is confirmed by changes in instrumentation, harmony, melody, meter, and tempo. The controlling elements also define the other major articulations in Mosaic—at measures 64 and 121 (see full score in appendix C). The contrasting style, tempo, and musical character of Part B is an important factor in determining the overall formal design of Mosaic.

**Middle Dimensions**

The middle-dimension articulations found in Mosaic divide each major section into the following sub-sections:

- **Introduction**
  - measures 1-4
  - measures 5-11
- **Part A**
  - measures 11-24
  - measures 24-34
  - measures 33-52
  - measures 53-63
- **Part B**
  - measures 64-71
  - measures 72-79
  - measures 80-93
  - measures 94-100
  - measures 101-120
- **Coda**
  - measures 121-123
  - measures 124-132

In connecting the phrases within Mosaic, McBeth employs elision as a technique of composition. For example, the cadence at the conclusion of Part A, section "c," also serves as the first measure of Part A,
section "d" (see fig. 50). Elided cadences, such as the one shown in figure 50, appear throughout Mosaic and serve as a propelling force contributing to the musical flow of this composition.

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Fig. 50. McBeth: Mosaic; mm. 20-25, four-four/three-four/two-four, \( \mathbf{j} = 52 \)

Another important factor affecting the Movement of Mosaic is the constant rhythmic dissonances created by
syncopated rhythms. An example of this technique is found in measures 58-62 (see fig. 51). This rhythmic device is employed by McBeth in Part A of *Mosaic*. In Part B, Movement is enhanced by the ostinato figures in the woodwinds, baritones, and tubas.

Each section of Part A exhibits a relationship to each other. The rhythmic variation of the "fate" motive accounts for this relationship. Note the similarities between the opening of the first two sections of Part A.
Section "d" of Part A (mm. 24-34) contains three short phrases differing in instrumental timbre—the first phrase is played by the horns, the second phrase is played by the flutes and bass clarinets, and the third phrase is played by the B-flat clarinets. The statement of the "fate" motive is delayed until the third measure of Part A, section "e" (m. 35), i.e., following the cadence of section "d." (The cadence of Part A, section "d," and the horn entrance at the beginning of section "e" overlap.) The final section of
Part A (mm. 53-63) contain more subtle treatment of the "fate" motive. The chordal first phrase (mm. 53-55) is followed by a contrapuntal concluding phrase. (Each motivic statement in this phrase is a melodic, as well as rhythmic, variation of the original motive stated in Part A, section "c."

The first phrase of Part B serves as an introduction to the alternating dramatic chords by the trumpets and trombones in section "h" of Part B (mm. 72-79). In the next section (mm. 80-93), the first statement of the "fate" motive is presented by the horns and baritones. McBeth employs rhythmic augmentation as a device in extending the complete statement of the "fate" motive to occupy a full eight-measure phrase. The contrast between this statement of the primary motive and its first appearance in Part A, section "c," is striking (see figs. 54 and 55).

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Fig. 54. McBeth: Mosaic, mm. 8-19, four-four/three-four/two-four, Drammatico (J=132)/J=52
The second phrase of this section begins in measure 88. At this point, McBeth employs rhythmic diminution to achieve variety and movement as the phrase reaches its apex in measure 94 (see fig. 56).

Section "j" of Part B (mm. 94-100) is a transitional passage leading to section "k" (mm. 101-120).
Tension mounts throughout this final section of Part B. Movement is enhanced between measures 101 and 120 by the alternations between the trumpets, trombones, horns, and baritones. This section contains two distinct phrases. The first phrase (mm. 101-109) presents alternations of similar rhythmic figures by the trombones and trumpets. In the second phrase (mm. 110-120), the trumpets and trombones have identical rhythms while the horns and baritones state a dramatic three-beat rhythmic figure through measure 117. The final three measures (mm. 118-120) serve as a simple cadential extension of the phrase which leads into the coda beginning in measure 121 (see full score in appendix 0).

Small Dimensions

Nearly every phrase of Mosaic contains a rhythmic or melodic variation of the "fate" motive from the Beethoven string quartets, opp. 130, 131, 132, and 133. Motives comprising the introduction are built on the minor-second interval of the "fate" motive (see fig. 57). The interval (minor second) is stated in measures 11 and 12 by the B-flat clarinets and baritones as the first motive of the primary theme. McBeth lengthens the second motive by including all three intervals (ascending minor second, ascending sixth, and descending minor second) of the "fate" motive. The concluding motives of this initial statement of the
first theme are simply rhythmic variations of the second motive. Measures 16-18, although under one slur marking, contains two adjacent motives, each resembling the original "fate" motive. The rhythm $\frac{J}{\dddot{J}}$ forms the basis of these motives. The first motive retains the ascending minor second and ascending minor sixth, but the second motive transforms the ascending minor second to a descending minor second and the ascending minor sixth to an ascending perfect fifth (see fig. 58). By interlocking these two motives, i.e., allowing the first note of the second motive to become part of the first
Fig. 58. McBeth: Mosaic, mm. 14-19, four-four, \( J = 52 \)

motive, the entire melodic intervallic sequence of the "fate" motive is present. This opening phrase of Part A indicates McBeth's ability to economize his materials within a composition.

An important small-dimension characteristic of Mosaic, found particularly in Part A, is the overlapping of motivic material—a technique which provides this work with constant motion. Areas of lull are extremely rare because of these overlapping textures. For example,
the overlapping rhythms in measures 15-17 contribute to the musical flow of this section. The rhythm of the melodic line emphasizes beats one and four in measure 15, beats one and four in measure 16, and beats one, two, and four in measure 17. The rhythm of the chordal harmony in the trombone and tuba lines, on the other hand, emphasizes beats two and four in measure 15, beats two and three in measure 16, and beat three in measure 17 (see fig. 59).

The allegro section (mm. 64-120) contains a three-layered texture—the rhythmic figures in the woodwinds, the dramatic interjections by the brass, and the ostinato eighth-note patterns in the bass line. Recurrent motives appear in each textural layer (see full score in appendix 0).

The driving force of the entire allegro section is the ostinato eighth-note patterns stated by the following instruments: (1) bass clarinets, baritones, tubas, and snare drum from measures 64-79; (2) bass clarinets, saxophones, tubas, and snare drum from measures 80-109; and (3) bass clarinets and saxophones from measures 110-120 (see full score in appendix 0).

Beginning with the anacrusis in measure 72, the trumpets and trombones alternate a two-note motive for eight measures. McBeth compresses the length of this motive at each alternating statement. In section
"i" of Part B, the entire melodic material is based on the "fate" motive. McBeth employs diminution as a compositional device in this section. For example, the first statement of the "fate" motive by the horns and baritones comprises the initial phrase of section "i" having a duration of eight measures (sixteen beats). The second statement, however, is reduced to two and one-half measures (five beats), and the third statement is only one measure (two beats) in length.

The process of diminution is employed also as a
compositional device in section "k" of Part B. The main motive of the first phrase of this section, i.e., measures 101-109, is stated initially by the trombones and echoed two measures later by the trumpets in measure 104 (see fig. 60). This motive recurs three times in
succession in each part. The last note of the motive is altered at each occurrence in the trombone line--five and one-half beats at the first repetition, and one and one-half beats at the second repetition. The last two statements of this motive by the trumpets are identical, i.e., no alteration of the motive's second note.

The concluding phrase of section "k," i.e., measures 110-120, contains a short extension. The primary motive of this phrase, three pitches occurring in a three-beat pattern, is stated by the trombones and trumpets five times in succession from measures 110-116. The rhythm of this motive's last appearance is slightly altered to accommodate a two-beat pattern. The phrase-extension in measures 118-120 leads into the coda (mm. 121-132) (see full score in appendix 0).

Rehearsal and Performance Problems

Introduction

In the condensed and full scores of Mosaic, as well as the individual parts, this investigator located the following errors.

Condensed Score--
1. Measure 5, accent (*) omitted from the half note on beat three in the second line (low brass).

2. Measures 22-23, tie omitted between the two d-flat's in the tuba line.
3. Measures 24-25, slur omitted between the eighth note on the second half of beat two in measure 24 and the half note on beat one of measure 25 in the horn line.

4. Measure 44, accent (►) omitted from the eighth note on beat one in the top line (upper woodwinds).

5. Measure 46, accents (►) omitted from the two eighth notes on beat one in the second line (low clarinets).

6. Measure 50, accents (►) omitted from the eighth note on beat two and the eighth note on the second half of beat three in the fourth line (low brass) and the top line (woodwinds).

7. Measures 50-51, slur omitted between the eighth note on the second half of beat three in measure 50 and the eighth note on beat one of measure 51 in the top line (woodwinds) and the third line (horns/tenor saxophone).

8. Measure 51, accents (►) omitted from the quarter notes on beats two, three, and four in the top line (woodwinds).

9. Measure 52, accents (►) omitted from quarter note on beat one and the two eighth notes on beat two in the top line (woodwinds) and the fourth line (low brass).

10. Measure 61, flat omitted from the dotted half note in the baritone part (third line)—e-flat.

11. Measure 62, accent (►) omitted from the quarter note on beat three in the fourth line (low brass).

12. Measure 63, accent (►) omitted from the half note on beat two in the fourth line (low brass).

13. Measures 64-102, staccato markings omitted from the eighth notes in the fourth line (bass line).

14. Measure 68, slur omitted in the top line (four sixteenth notes on beat one should be slurred to the eighth note on beat two).

15. Measure 80, accent (►) omitted from the half note in the third line (horns/baritones).
16. Measure 81, accent (> ) omitted from the sixteenth note on the last fourth of beat two in the third line (horns/baritones).

17. Measure 93, breath mark omitted from the end of the measure in the third line (horns/baritones).

18. Measure 105, accents (> ) omitted from the two eighth notes on beat one in the third line (trombones).

19. Measure 104, slur omitted in the top line (upper woodwinds) (four sixteenth notes on beat two should be slurred to the eighth note on beat one in measure 105).

20. Measure 107, accent (> ) omitted from the eighth note on the second half of beat two in the top line (woodwinds).

21. Measure 108, accents (> ) omitted from the eighth notes on beat one in the third line (trombones).

22. Measure 109, accents (> ) omitted from the dotted eighth and sixteenth notes on beat two in the third line (trombones).

23. Measure 110, flat omitted from the e-flat in the tuba line.

24. Measure 119, accents (> ) omitted from the eighth note on the second half of beat one and the eighth note on the second half of beat two in the fourth line (low reeds).

25. Measure 120, accents (> ) omitted from all tongued eighth notes in the fourth line (low reeds).

26. Measures 126-127, accents (> ) omitted from the half notes on beat three of each measure in the bottom line (timpani).

27. Measure 128, accents (> ) omitted from the half notes on beats one and three in the second line (trumpets); accent (> ) omitted from the quarter note on beat four in the bottom line (timpani).
Full Score—

1. Measure 4, accents (>) omitted from the dotted half note on beat two in the second and third trombone lines.

2. Measure 5, accent (>) omitted from the two quarter notes on beats one and two in the second and third trombone lines.

3. Measure 8, accent (>) omitted from the dotted half note on beat two in the horn lines.

4. Measure 9, accent (>) omitted from the eighth note on the second half of beat three in the horn lines.

5. Measure 24, subito marking omitted following the pp in the baritone line.

6. Measures 24-25, slur omitted between the eighth note on the second half of beat two in measure 24 and the half note on beat one in measure 25 in the horn lines.

7. Measure 50, accents (>) omitted from the eighth notes on beat two and the eighth note on the second half of beat three in the bassoon line; slur omitted between the eighth note on the second half of beat three and the tied quarter notes on beat four of measure 50 and beat one of measure 51 in the bassoon line.

8. Measure 52, accent (>) omitted from the quarter note on beat one in the bassoon line.

9. Measure 53, accent (>) omitted from the quarter note on beat two in the bassoon and E-flat clarinet lines.

10. Measure 55, slur should connect to the quarter note on beat one instead of the quarter note on beat two in the first flute line.

11. Measure 61, accents (>) omitted from the eighth notes on beat one in the flute line.

12. Measure 62, accent (>) omitted from the quarter note on beat three in the bassoon, alto clarinet, bass clarinet, alto saxophone, and tenor saxophone lines.
13. Measure 63, accent (>) omitted from the half note on beat two in the alto clarinet, bass clarinet, and baritone saxophone lines; accent (>) omitted from the dotted half note in the first trombone and first alto saxophone lines.

14. Measure 68, staccato markings omitted from all eighth notes in the bass clarinet line.

15. Measures 73-79, staccato markings omitted from all eighth notes in the bass clarinet, baritone, and tuba lines.

16. Measures 74-75, accents (>) omitted from the sixteenth note on the last fourth of beat two in measure 74 and the half note on beat one of measure 75 in the trombone lines.

17. Measure 76, bar omitted from the group of four sixteenth notes on beat one in the piccolo line.

18. Measures 78-79, staccato markings omitted from all the tongued eighth notes in the piccolo, flute, and oboe lines.

19. Measure 78, accent (>) omitted from the sixteenth note on the last fourth of beat two in all trumpet lines.

20. Measure 78, accent (>) omitted from the half note on beat one in the second and third trumpet lines.

21. Measure 94, accent (>) omitted from the half note in the horn and baritone lines.

22. Measures 81-102, staccato markings omitted from all the eighth notes in the bass clarinet, baritone, tuba, saxophone, and bassoon lines.

23. Measure 97, accent (>) omitted from the quarter note on beat two in the second and third trumpet lines.

24. Measure 100, staccato markings omitted from all the tongued eighth notes in the flute, E-flat clarinet, and oboe lines.
25. Measure 103, accent (^) omitted from the half note in the baritone and horn lines.

26. Measures 103-105, slur should connect the half note in measure 103 with the eighth note on beat one of measure 105 in the horn and baritone lines.

27. Measure 106, accent (^) omitted from the half note on beat one in the horn and baritone lines.

28. Measure 108, accent (^) omitted from the eighth note on beat one in the first trumpet line.

29. Measure 116, accent (^) omitted from both eighth notes on beat two in the second and third trumpet lines.

30. Measures 118-120, accents (^) omitted from all tongued eighth notes in the bassoon, bass clarinet, and all saxophone lines.

31. Measure 121, accent (^) omitted from the eighth note on beat one in the bassoon, second horn, and third horn lines.

32. Measure 122, accent (^) omitted from the eighth note on beat two in the bassoon, alto clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, all trombone, and tuba lines.

33. Measure 124, accent (^) omitted from the eighth note in the third and fourth horn lines.

34. Measure 126, accent (^) omitted from the half note on beat three in the alto clarinet, bass clarinet, all saxophone, and timpani lines.

35. Measure 127, accent (^) omitted from the half note on beat three in the alto clarinet, bass clarinet, all saxophone, all trombone, tuba, and timpani lines.

36. Measure 128, accent (^) omitted from the quarter note on beat four in the bassoon, alto clarinet, bass clarinet, all saxophones, and timpani lines.

37. Measure 131, accent (^) omitted from the whole note in the bassoon, alto clarinet, bass clarinet, and all saxophone lines.
Piccolo—
1. Measure 49, accent (> ) not needed on the eighth note on beat one.
2. Measure 128, accent (> ) omitted from the dotted half note on beat two.

Oboes—
1. Measures 74-75, staccato markings omitted from all tongued eighth notes.
2. Measure 100, staccato markings omitted from all tongued eighth notes.
3. Measure 105, accents (>) not needed on the two eighth notes on beat two.

Bassoons—
1. Measure 50, accents (> ) omitted from the eighth note on beat two and the eighth note on the second half of beat three.
2. Measure 52, accent (> ) omitted from the quarter note on beat one.
3. Measure 62, accent (> ) omitted from the quarter note on beat three.
4. Measures 84-102, staccato markings omitted from all eighth notes.
5. Measures 118-120, accents (> ) omitted from all tongued eighth notes.
6. Measure 128, accents (> ) omitted from the quarter note on beat four.

E-flat Clarinet—
1. Measure 24, subito marking omitted following the pp.
2. Measure 62, accents (> ) not needed on the two eighth notes on beat one.
3. Measures 96-97, staccato markings omitted from the eighth note on the second half of beat two in measure 96 and the two eighth notes on beat one in measure 97.

4. Measure 100, staccato markings omitted from all tongued eighth notes.

1st B-flat Clarinet--
1. Measure 18, slur should be connected to the half note on beat two instead of the quarter note on beat one.

2. Measure 24, subito marking omitted following the pp.

2d B-flat Clarinet--
1. Measure 24, subito marking omitted following the pp.

2. Measure 49, accents (>) not needed on the eighth note on beat two and the eighth note on the second half of beat three.

3d B-flat Clarinet--
1. Measure 18, slur should be connected to the half note on beat two instead of the quarter note on beat one.

2. Measure 24, subito marking omitted following the pp.

3. Measures 31-32, slur should connect the quarter note on beat four of measure 31 to the half note on beat two of measure 32.

4. Measures 39-41, slur should connect the eighth note on the second half of beat four in measure 39 to the half note on beat one of measure 41.

E-flat Alto Clarinet--
1. Measure 24, subito marking omitted following the pp.
2. Measures 44-45, slur should connect the eighth note on the second half of beat two in measure 44 to the quarter note on beat one of measure 45.

3. Measure 63, accent (>) omitted from the half note on beat two.

4. Measure 79, slur should end on the third sixteenth note and a new slur should begin on the fourth sixteenth note.

5. Measures 126-127, accents (>) omitted from the half note on beat three of each measure.

6. Measure 128, accent (>) omitted from the quarter note on beat four.

7. Measure 131, accent (*) omitted from the whole note.

B-flat Bass Clarinet--

1. Measure 24, subito marking omitted following the pp.

2. Measure 62, accent (>) omitted from the quarter note on beat three.

3. Measure 63, accent (>) omitted from the half note on beat two.

4. Measures 67-102, staccatos omitted from all eighth notes.

5. Measures 118-120, accents (>) omitted from all tongued eighth notes.

6. Measures 126-127, accents (>) omitted from the half notes on beat three of each measure.

7. Measure 128, accent (>) omitted from the quarter note on beat four.

8. Measure 131, accent (>) omitted from the whole note.

1st and 2d E-flat Alto Saxophones--

1. Measure 24, subito marking omitted following the pp.
2. Measure 53, accent (>) omitted from the quarter note on beat four.

3. Measure 63, accent (>) omitted from the dotted half note in the first alto saxophone line.

4. Measures 84-102, staccato markings omitted from all eighth notes.

5. Measures 126-127, accents (>) omitted from the half notes on beat three of each measure.

6. Measures 118-120, accents (>) omitted from all the tongued eighth notes.

7. Measure 128, accent (>) omitted from the quarter note on beat four.

8. Measure 131, accent (>) omitted from the whole note.

B-flat Tenor Saxophone--
1. Measure 24, subito marking omitted following the pp.

2. Measure 62, accent (>) omitted from the quarter note on beat three.

3. Measures 84-102, staccato markings omitted from all eighth notes.

4. Measures 118-120, accents (>) omitted from all the tongued eighth notes.

5. Measures 126-127, accents (>) omitted from the half notes on beat three of each measure.

6. Measure 128, accents (>) omitted from all the tongued eighth notes.

7. Measure 131, accent (>) omitted from the whole note.

E-flat Baritone Saxophone--
1. Measure 63, accent (>) omitted from the half note on beat two.
2. Measures 84-102, staccato markings omitted from all eighth notes.

3. Measures 118-120, accents (>) omitted from all the tongued eighth notes.

4. Measures 126-127, accents (>) omitted from the half notes on beat three in each measure.

5. Measure 128, accent (>) omitted from the quarter note on beat four.

1st B-flat Cornet—
1. Measure 95, accent (>) omitted from the eighth note on the second half of beat one.

2d B-flat Cornet—
1. Measure 50, accent (>) omitted from the eighth note on the second half of beat four.

2. Measure 117, accent (>) omitted from the quarter note on beat three.

3d B-flat Cornet—
1. Measure 50, accent (>) omitted from the eighth note on the second half of beat four.

1st Horn in F—
1. Measure 8, accent (>) omitted from the dotted half note on beat two.

2. Measure 9, accent (>) omitted from the eighth note on the second half of beat three.

3. Measure 64, accent (>) omitted from the half note on beat one.

4. Measures 103 and 106, accents (>) omitted from the half note in each measure.

5. Measures 111 and 114, accent (>) not needed on the sixteenth note.
6. Measures 114-115, slur should connect the quarter note on beat two of measure 114 with the eighth note on beat two of measure 115.

7. Measure 124, accent (>) omitted from the eighth note on beat one.

2d Horn in F—
1. Measure 8, accent (>) omitted from the dotted half note on beat two.
2. Measure 9, accent (>) omitted from the eighth note on the second half of beat three.
3. Measure 50, accents (>) omitted from the eighth note on beat two and the eighth note on the second half of beat three.
4. Measure 103, accent (>) omitted from the dotted half note.

3d and 4th Horns in F—
1. Measure 8, accent (>) omitted from the dotted half note on beat two.
2. Measure 9, accent (>) omitted from the eighth note on the second half of beat three.
3. Measures 62-63, tie omitted between the dotted half notes in each measure.
4. Measure 63, breath mark omitted at the end of the measure.
5. Measure 103, accent (>) omitted from the dotted half note.
6. Measures 114-115, slur should connect the quarter note on beat two of measure 114 with the eighth note on beat two of measure 115.

1st Trombone—
1. Measure 24, subito marking omitted following the pp.
2. Measure 63, accent (>) omitted from the dotted half note.

3. Measures 74-75, accents (>) omitted from the sixteenth note on the last fourth of beat two in measure 74 and the half note on beat one of measure 75.

4. Measure 127, accent (>) omitted from the half note on beat three.

2d Trombone—
1. Measure 4, accent (>) omitted from the dotted half note on beat two.

2. Measure 5, accents (>) omitted from the quarter notes on beats one and two.

3. Measure 8, accents (>) omitted from the two eighth notes on beat one.

4. Measure 53, accents (>) omitted from the half note on beat one and the quarter notes on beats three and four.

5. Measures 74-75, accents (>) omitted from the sixteenth note on the last fourth of beat two in measure 74 and the half note on beat one of measure 75.

6. Measure 127, accent (>) omitted from the half note on beat three.

3d Trombone—
1. Measure 4, accent (>) omitted from the dotted half note on beat two.

2. Measure 5, accents (>) omitted from the quarter notes on beats one and two.

3. Measure 53, accents (>) omitted from the half note on beat one and the quarter notes on beats three and four.

4. Measures 74-75, accent (>) omitted from the sixteenth note on the last fourth of beat two in measure 74 and the half note on beat one of measure 75.
5. Measure 127, accent (>) omitted from the half note on beat three.

Baritone (bass clef) --
1. Measure 4, accent (>) omitted from the dotted half note on beat two.
2. Measure 5, accents (>) omitted from the quarter notes on beats one and two.
3. Measure 24, subito marking omitted following the pp.
4. Measure 62, accent (>) omitted from the quarter note on beat three of the bottom line.
5. Measure 94, accent (>) omitted from the half note on beat one.

Baritone (treble clef) --
1. Measures 66-79, staccato markings omitted from the eighth notes.
2. Other errors in measures 4, 5, 24, 62, and 94 are the same as those in the baritone (bass clef) part.

Basses --
1. Measure 4, accent (>) omitted from the half note on beat one.
2. Measure 7, accent (>) omitted from the sixteenth note on the last fourth of beat two.
3. Measure 19, accent (>) not needed on the eighth note on beat three.
4. Measures 68-102, staccato markings omitted from the eighth notes.
5. Measure 127, accent (>) omitted from the half note on beat three.
6. Measure 131, accent (>) omitted from the whole note.
Timpani—

1. Measure 8, accent (>) omitted from the eighth note on the second half of beat two.

2. Measure 126, accent (>) omitted from the half note on beat three.

In preparation for rehearsal, the wind-band conductor should, first of all, check the condensed and full scores, as well as the individual parts, for possible errors. According to McBeth, there are errors in all scores. The types of errors include wrong notes, missed accidentals, and missed slurs and ties. The composer must locate and correct these errors before the final printing.\textsuperscript{31}

Mosaic is classified by the "Selective Music Lists" of the 1982-84 Administrative Handbook of Activities, Policies, Rules, and Regulations, compiled jointly by the Virginia Music Educators Association (VMEA) and the Virginia Band and Orchestra Directors Association (VBODA), as a Grade V composition.\textsuperscript{32} The performance classification, as well as the tonal and technical requirements, indicate that this work should be performed only by advanced instrumentalists.

Precision

Most of the precision problems in McBeth’s music is centered on the percussion. According to McBeth, "if the percussion have already been rehearsed, you can do
one of my pieces in half the time. Mosaic is no exception. The opening of this work serves as an excellent example. The timpani and bass drum players must subdivide the beat to insure rhythmic accuracy. This rhythmic precision is necessary to enhance the dramatic effect created by the accented rhythms in the brass (see fig. 61).

Fig. 61. McBeth: Mosaic, mm. 1-3, four-four/three-four, Drammatico ($J = 68$)

In Part B (mm. 64-120), the eighth-note ostinato in the percussion and bass lines must be even to establish a proper rhythmic pulse (see full score in appendix G). (It should be noted that McBeth employs only a few basic percussion instruments in Mosaic.) Since this work contains no new or innovative rhythms, the students should have very few problems in this area.

Another potential precision problem in Mosaic
involves the releasing of tied notes. For example, the eighth note on beat one of measure 7 in the brass (tied over from the previous measure) must be released on the downbeat (see fig. 62). A similar situation occurs on beat four of measure 7 in the low brass. The substitution of an eighth rest for the eighth note on beat four (m. 7) will allow for separation and proper rhythmic accuracy of the two sixteenth notes on the second half of beat four, i.e., change the \( \frac{3}{4} \) rhythm to \( \frac{3}{4} \).

The tied eighth notes on beat four of measure 1, beat three of measure 2, and beat two of measure 3 also must be released exactly on the downbeat to insure...
proper rhythmic precision of the opening measures of Mosaic (see fig. 63).

Fig. 63. McBeth: Mosaic, mm. 1-4, four-four/three-four, Dramatico (\( \text{\textsuperscript{4}}=68 \))

Precision problems are likely to develop in the allegro section (mm. 64-120). The sixteenth-note runs in the woodwinds must be given careful attention. Very slow rehearsal of these runs, possibly in sectional rehearsals, should alleviate most of the problems which impair precision (see full score in appendix 0). Surface articulation patterns must be strictly observed.
Many times in the woodwind runs, a slurred pattern will begin on either the second fourth or the last fourth of the beat (see fig. 64). Careful subdivision of the beat is necessary, particularly where a rest appears before the start of the sixteenth notes. The student must imagine three sixteenth notes in place of the dotted-eighth rest or two sixteenth notes in place of an eighth rest. Note the dotted-eighth rest on beat one of
measure 93 (B-flat and alto clarinets) and beat one of
measure 95 (piccolo, flutes, oboes, and E-flat
clarinet), and the eighth rest on beat two of measure 97
(B-flat and alto clarinets).

Intonation

The extreme contrasts in volume which occur
throughout Mosaic present some potential tuning problems
to the conductor and student. In the opening four
measures, for example, the crescendo following each
sforzantissimo in the brass will tend to raise the pitch
because of the increased volume of air. A gradual
relaxation of the embouchure, while maintaining proper
breath support, is necessary to insure good intonation
as the crescendo is made (see fig. 65).

A decrescendo in the brass has the opposite
tendency—as the volume decreases the pitch decreases.
As figure 66 illustrates, the trumpets and low brass will
play flat as the decrescendo from triple forte to triple
piano (in the trumpets) and the decrescendo from triple
forte to pianissimo (in the low brass) are made. Many
of the woodwind instruments (who also perform a
decrescendo) have the tendency to go sharp as they
decrease their volume. This pitch discrepancy (mm. 54–
56) between the brass and woodwinds must be corrected by
having the woodwinds adjust their air flow and
embouchure to compensate for the tendency of the pitch
to go flat.
Fig. 65. McBeth: Mosaic, mm. 1-4, four-four/three-four, Drammatico ($\frac{3}{4}$=68)

The allegro section (mm. 64-120) contains numerous potential tuning problems involving extreme dynamic contrasts in the brass. A gradual increase in the size of the aperture as the volume level increases will help stabilize the intonation during these crescendos—measures 66-68 in the horns and low brass, measures 72-74 in the trumpets, measures 75-78 in the trombones, and measures 103-108 in the horns and baritones (see full score in appendix D).

Measures 48-52 contain many potential intonation problems. These problems may be caused by octave doublings and unstable tones. For example, in figure 67 notice that the second and third trumpets are one octave
Fig. 66. McBeth: Mosaic, mm. 53-57, four-four, d = 52

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Fig. 67. McBeth: *Mosaic*, mm. 48-52, four-four/three-four, \( \text{\textit{d}} = 52 \)
apart. The c-sharp\(^1\) and d\(^1\) in the third trumpets will tend to be played sharp while the d\(^2\) in the second trumpet will tend to be played flat. The director should not hesitate to suggest that the d\(^2\) in the second trumpet be played with the first and third valves to correct the pitch discrepancy. In the third trumpet line, the students should be instructed to utilize the third-valve trigger to lower the pitch on the c-sharp\(^1\) and d\(^1\). The dissonant harmony in this section (mm. 48-52), and throughout Mosaic, must be tuned as carefully as traditional chords. Note the major sevenths between the first and third trumpets, the first and second horns, the third and fourth horns, and the first and second B-flat clarinets. The crescendo to triple forte in measures 49-52 adds to the intonation problems created by the dissonant harmony, octave doublings, and unstable tones.

The final chord of Mosaic (m. 131-132) could cause some tuning problems (see fig. 68). For example, the extreme dynamic contrast (crescendo to triple forte) needs to be addressed by the conductor. The brass will tend to go sharp as the volume increases, while the clarinets will tend to go flat as the volume increases. Pitch discrepancies which develop at this point (mm. 131-132) must be corrected by adjusting the embouchure. The use of alternate fingerings may be necessary to alter
Fig. 68. McBeth: Mosaic, mm. 128-132, four-four/three-four, Maestoso (d=60)
the pitch of unstable tones. (The $e^{\sharp}$ in the second trumpet can be played with the first and second valves to raise the pitch slightly.) Correct pitch may be a problem in all instances where the volume level increases to triple forte (see fig. 69). Note the crescendo beginning in measures 118 and 119 culminating in the triple forte on beat one of measure 121.

The B-flat clarinet and baritone lines in measures 11-18 could pose some serious tuning problems (see fig. 70). Each note should be checked separately for pitch accuracy, particularly the throat tones $g^1$ and $g^\flat_1$ in the B-flat clarinet line.

The contemporary harmony of Mosaic presents several potential intonation problems which must be addressed by the director. Polychords and polytonality are two harmonic techniques employed by twentieth-century composers including McBeth. The conductor must isolate these polychords in the rehearsal so that the proper harmonic structure is maintained throughout the work. In tuning these polychords, each chord should be tuned separately before combining them into a single integrated harmony.

**Balance**

Achieving good balance is very important in the success of a band rehearsal. McBeth stated that "harmonic style dictates the type of balance and volume
Fig. 69. McBeth: Mosaic, mm. 118-122, two-four/four-four, Allegro ($\text{j}=132$)/Maestoso ($\text{J}=60$)
levels to be used. Each type of harmonic device demands a different approach by the conductor if it is to be performed correctly. For example, an integrated polychord always takes more volume ratio between the bass group of instruments (second and third trombones, tubas, baritones, bassoons, bass clarinets, and baritone saxophones) and the soprano group of instruments (first B-flat clarinets, first trumpets, flutes, oboes, and
E-flat clarinets) than a simple major-major polychord, i.e., the greater the dissonance created by the polychord the larger the volume ratio. Although Mosaic contains no integrated polychords, the dissonance created by many of its polychords requires a large volume ratio to achieve correct balance. As figure 71 shows, the bass instruments should be the loudest while the soprano instruments should be the softest. The conductor must consider the basic harmonic structures within Mosaic when deciding upon the correct balance-pyramid for this composition.

At measure 40, the third B-flat clarinet and bass clarinet lines are very important and must be heard (see fig. 72). Each voice of this contrapuntal section needs
Fig. 72. McBeth: Mosaic, mm. 38-42, four-four, \( j = 52 \)

to be equal in volume. Exposed passages, such as measures 39-42 in the clarinets, could cause some serious balance problems. Careful attention must be given to the proper volume level (mm. 39-42).

From measures 64-120, the brass sound must dominate over the woodwind rhythmic figures and the ostinato patterns (see full score in appendix O). A similar situation exists in measure 129. Here the sound of the horns and baritones must penetrate the remainder of the ensemble (see fig. 73).

In all extreme volume changes—crescendos and decrescendos—the proper volume ratio between the various groups of instruments (soprano, alto, tenor, and bass) is essential to maintain good balance through the course of the volume change. For example, in a crescendo the lower the sound, the larger the volume change. In the crescendos in measures 1, 2, and 3, the third trumpet should perform a full crescendo, the second trumpet three-fourth's of a full crescendo, and
Fig. 73. McBeth: *Mosaic*, mm. 127-132, four-four/three-four, Maestoso (\( \dot{J} = 60 \))

the first trumpet only one-half of a full crescendo (see fig. 74).

Occasionally, McBeth employs polydynamics, i.e., two or more simultaneous dynamic levels, which will aid the achievement of correct balance. At measure 80, for example, the horns and baritones (melody) are marked fortissimo while the ostinato accompaniment in the woodwinds, tubas, and percussion is marked mezzo-forte (see fig. 75).
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Fig. 74. McBeth: Mosaic, mm. 1-3, four-four/three-four, Drammatico ($J=68$)

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Fig. 75. McBeth: Mosaic, mm. 77-81, two-four,
Allegro ($J=132$)
Interpretation

Proper interpretation of a composition is the most important factor that a wind-band conductor must address in the performance. McBeth stated in Effective Performance of Band Music: "In all written music, there are two major elements, classicism and romanticism. All music contains both of these elements in a varying ratio to each other." 36

According to McBeth, the majority of conductors in the United States are classical conductors coming from the military influence. Mosaic, however, is extremely romantic in character as evidenced by (1) the many variations of tempi, (2) the faster variants of dynamic levels, (3) the occasional use of polydynamics, (4) the use of dramatic markings such as sffz-p, and (5) the extremes in dynamic range. McBeth stated that "a romantic conductor can romanticize a classical piece and it will bother it (but won’t kill it); but a classical conductor classicizing a romantic piece kills it." 37

The major performance problems within Mosaic, or the music of any composer, involves correct interpretation, i.e., recreation of the composer’s intent. The sudden dynamic and tempo changes in this work must be strictly observed. Correct performance of dynamic contrasts is necessary for the recreation of a twentieth-century romantic composition. Subtle dynamic
changes must be made with musical sensitivity. In Mosaic, these gradual nuances often occur within a single measure (see fig. 76) or over several measures (see fig. 77). The conductor must make certain that all dynamic changes are performed properly, i.e., the crescendos and decrescendos must be gradual changes spread-out over the entire length of the dynamic contrast.

In rehearsing the dynamic contrasts, the conductor must take into consideration two factors: the degree and length of the contrast. For example, Mosaic opens with extreme dynamic contrast which is both short in duration and high in contrast (see fig. 78). On the
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Fig. 77. McBeth: Mosaic, mm. 57-61, four-four, $d = 52$

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Fig. 78. McBeth: Mosaic, mm. 1-3, four-four/three-four, Drammatico ($d = 68$)
other hand, very subtle dynamic changes exist between measures 11 and 23 (see fig. 79).

The subito changes in tempo at measures 64 and 121 must be strictly observed (see full score in appendix 0). The conductor must resist the temptation of conducting a slight ritard just before these sudden changes in tempo. Preserving these sudden alterations in tempo will enhance the musical interpretation of this composition.

In the slow section ($J=52$), a major interpretative problem arises in all sustained legato passages. Measures 24-29 in the horn line serves as an excellent example (see fig. 80). Proper breath support and legato tonguing is necessary to create the proper effect.

The following interpretative suggestions are recommended by McBeth (see full score in appendix 0).

1. The brass must be very explosive in the opening measures.

2. Beginning in measure 28, each contrapuntal line is of equal importance in the woodwinds, and the horns must crescendo to a true fortissimo.

3. The crescendo before 121 in the percussion and tubas must be observed.

4. All crescendos to fortissimo must reach a true fortissimo level.
Fig. 79. McBeth: Mosaic, mm. 14-25, four-four/three-four/two-four, $j = 52$
Fig. 80. McBeth: Mosaic, mm. 23-27, two-four/four-four/three-four, $J=52$
Notes


2 Interview with W. Francis McBeth.

3 Ibid.


5 Ibid.

6 McBeth, Mosaic, p. 1 of full score.

7 Ibid., front cover of full score.

8 Interview with W. Francis McBeth.

9 Ibid. 10 Ibid. 11 Ibid. 12 Ibid. 13 Ibid.

14 Wagner, Band Scoring, p. 267.

15 Ibid., p. 222.

16 LaRue, Guidelines for Style Analysis, p. 13.

17 Ibid., p. 1. 18 Ibid., pp. 65-66.

19 Interview with W. Francis McBeth.


23 Scott, Beethoven, p. 267.

24 LaRue, Guidelines for Style Analysis, p. 107.

25 Ibid.

26 Smith and Stoutamire, Band Music Notes, p. 288.
28 Ibid.
29 LaRue, Guidelines for Style Analysis, pp. 136-137.
30 Interview with W. Francis McBeth.
31 Ibid.
33 Interview with W. Francis McBeth.
34 McBeth, Effective Performance of Band Music, p. 35.
35 Ibid. 36 Ibid., p. 41.
37 Interview with W. Francis McBeth.
38 McBeth, Mosaic, p. 1 of full score.
CHAPTER V

ANALYSIS OF DIVERGENTS (1970)

Introduction

Divergents was commissioned in 1969 by the Lambda Chapter, Kappa Kappa Psi, and the Psi Chapter, Tau Beta Sigma, of the University of Arkansas-Fayetteville. This work was premiered in December 1969 at the American School Band Directors Association (ASBDA) convention in Hot Springs, Arkansas, by the University of Arkansas-Fayetteville Symphonic Band, Dr. Richard A. Worthington conductor. Divergents is dedicated to the commissioning chapters of Kappa Kappa Psi and Tau Beta Sigma.1

The title is based upon the fact that "motives in each movement of Divergents come from other works [by McBeth] but are treated in an opposite attitude."2 For example, if the original motive occurs in a dramatic context, it will appear in Divergents in a subdued, tranquil, or lighthearted manner. The original sources for the basic motive found in each movement of Divergents are as follows:3

179
Movement I—Cantique and Farandole
Movement II—Masque
Movement III—Drammatico
Movement IV—Reflections Past

According to John Paynter: "This is one of McBeth's finest pieces in a long line of interesting works for band." Diversants was published in 1970 by Southern Music Company of San Antonio, Texas.

**Instrumentation and Scoring**

**Instrumentation**

The score of Diversants contains the following instrumentation.

<table>
<thead>
<tr>
<th>Piccolo</th>
<th>1st and 2d F Horns</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Flute</td>
<td>3d and 4th F Horns</td>
</tr>
<tr>
<td>2d and 3d Flutes</td>
<td>1st Trombone</td>
</tr>
<tr>
<td>1st and 2d Oboes</td>
<td>2d Trombone</td>
</tr>
<tr>
<td>E-flat Clarinet</td>
<td>3d Trombone</td>
</tr>
<tr>
<td>1st B-flat Clarinet</td>
<td>Baritone</td>
</tr>
<tr>
<td>2d B-flat Clarinet</td>
<td>Tuba</td>
</tr>
<tr>
<td>3d B-flat Clarinet</td>
<td>Timpani</td>
</tr>
<tr>
<td>E-flat Alto Clarinet</td>
<td>Percussion:</td>
</tr>
<tr>
<td>B-flat Bass Clarinet</td>
<td>Glockenspiel</td>
</tr>
<tr>
<td>B-flat Contra Bass Clarinet</td>
<td>Chimes</td>
</tr>
<tr>
<td>1st and 2d E-flat Alto</td>
<td>Xylophone</td>
</tr>
<tr>
<td>Saxophones</td>
<td>Gong</td>
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<tr>
<td>B-flat Tenor Saxophone</td>
<td>Triangle</td>
</tr>
<tr>
<td>E-flat Baritone Saxophone</td>
<td>Suspended Cymbal</td>
</tr>
<tr>
<td>1st and 2d Bassoons</td>
<td>Tambourine</td>
</tr>
<tr>
<td>1st B-flat Cornet</td>
<td>Crash Cymbals</td>
</tr>
<tr>
<td>2d B-flat Cornet</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>3d B-flat Cornet</td>
<td>Snare Drum</td>
</tr>
<tr>
<td></td>
<td>Finger Cymbals</td>
</tr>
</tbody>
</table>

The treble-clef baritone (euphonium) and bass-clef baritone parts are not printed back-to-back, but separately; however, all melodic and non-melodic percussion parts, with the exception of the timpani, are printed together. As in Mosaic, McBeth treats the terms...
"cornets" and "trumpets" interchangeably. The term "cornets," for example, appears on the front cover of the full and condensed scores, while the term "trumpets" appears on the instrumentation list inside the full and condensed scores.

Unlike Mosaic, the first and second horn parts are printed together in Diversions, not separately. McBeth's harmonic arrangement of horn parts, i.e., first-second and third-fourth with the second part written higher than the third part, is maintained. The third horn part is doubled in unison by the fourth horn most of the time. Exceptions to this instrumentation practice are found in the third movement. For example, in measures 1-9 and 48-54 of the third movement the first and second horns double each other in unison while the third and fourth horns are given separate lines. The first-third and second-fourth doublings (in unison) also are employed by McBeth in measures 14-19 of the first movement, measures 58-60 of the second movement, and measures 26-27 of the third movement (see full score in appendix Q). Although four horn parts are employed in Diversions, only three separate horn lines are present throughout this work, i.e., at no time does McBeth utilize four-part harmony in the horns.

The expanded instrumentation found in Diversions is evidenced by the full score. For example, McBeth
employs three flute parts. The richer harmony of this flute arrangement is found throughout this composition (see fig. 81). The addition of the contrabass clarinet to the instrumentation of Divergents adds to the depth of sound in this work for wind band.

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Fig. 81. McBeth: Divergents, Mvt. I—mm. 21-26, four-four, Più mosso (\( J =88-92 \))

The most important expansion to the instrumentation of Divergents occurs in the percussion section. The added instruments, especially the melodic ones (such as the xylophone, glockenspiel, and chimes), are essential elements in this composition. Other percussion instruments with important parts include the gong, suspended cymbal, triangle, tambourine, and finger cymbals.
Scoring

Large Dimensions. McBeth scores the alto clarinet in Divergents as he does in Mosaic, i.e., as another third clarinet part. Throughout this work the alto clarinet also doubles, at one time or another, the bass clarinet, bassoon, baritone, second B-flat clarinet, alto saxophone, or first trombone lines. McBeth never gives the alto clarinet an independent line in Divergents.

The saxophone section, for the most part, doubles the low brass. The first and second alto saxophones usually double the first and second trombones in unison; the tenor saxophone usually doubles the third trombone in unison; the baritone saxophone most often doubles the tubas (recording basses, sousaphones) in unison. McBeth decided upon this scoring technique because he "did not know what to do with the saxophones." This section is utilized to strengthen the low brass sound when needed. Exceptions to this scoring procedure are found in measures 49-57 of the first movement and measures 35-42 of the second movement where the alto and tenor saxophones double the horns (see full score in appendix Q).

McBeth utilizes the horns in combination with the trumpets (cornets) in movement one (mm. 28-31 and 37-42) and movement four (mm.4-18). The baritone/trumpet/horn combination is employed in a melodic fashion in measures 1-12 of the first movement. The horn/baritone
combination, also found in *Mosaic*, is utilized by McBeth in measures 40-48 of the fourth movement in *Divergents* (see full score in appendix Q).

Solo passages exist throughout *Divergents*. For example, soloistic sections for the B-flat clarinets occur in measures 8-13 of the third movement and measures 26-32 of the fourth movement. McBeth adds the flutes to the B-flat clarinets an octave higher in measure 14 of movement three and measure 33 of movement four. The second movement contains two soloistic passages by the flutes—measures 1-11 and 46-52 (see full score in appendix Q).

Soloistic passages for the trumpets exist in measures 49-54 of the first movement, measures 26-30 of the third movement, and measures 44-54 of the fourth movement (see full score in appendix Q). Instrumental solos do not appear very often in McBeth's wind-band music; however, in measures 6-12 of the second movement of *Divergents*, one player only is indicated in the bassoon line (see fig. 82). The only other instance of solo playing occurs in measures 34-35 and 38-39 of the first movement where one player only is indicated in the tuba line (see full score in appendix Q). At this point in *Divergents*, however, the alto clarinet, bass clarinet, and bassoon lines double the tubas.

The bass clarinet/flute combination, also found in *Mosaic*, is present in measures 33-39 of the fourth
Fig. 82. McBeth: *Divergents*, Mvt. II--mm. 6-11, two-four, Lively and very animated ($j=144$)

movement. This instrumental doubling includes not only the bass clarinet and flutes but also the B-flat clarinets (see fig. 83).

The outer movements utilize the brass in a dramatic manner. Movement two, on the other hand, features soloistic woodwind passages in a very animated and lighthearted fashion. The third movement is scored as a choral-type composition.

The use of parallel fifths in *Divergents* produces a full-sounding scoring effect. Movement three contains the most extensive utilization of parallel fifths by McBeth to strengthen the harmonic structure. For example, open parallel fifths are present in the low brass and low woodwinds in measures 30-47 of the third
movement (see full score in appendix Q). In measures 48-57, i.e., the concluding phrase of the third movement, the parallel fifths occur between the tuba line and the third trombone/baritone line (see fig. 84).

Movement two, on the other hand, contains very few parallel fifths; however, the first movement includes three instances of parallel fifths—measures 13-19, 45-48, and 51-57. The final movement contains only brief instances of parallel fifths—measures 52-53, 63-65, 70-73, and 74-77 (see condensed score in appendix P).

Middle Dimensions. Special instrumental effects are present in Divergents. For example, flams (a normal technique for the snare drum) appear in the bass drum
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Fig. 84. McBeth: Divergents, Mvt. III—mm. 41-57,
four-four, Romantically ($J=48-52$)/Dramatic ad. lib.
($J=44$)/a tempo ($J=48-52$)
part beginning in measure 49 of the first movement (see full score in appendix Q). Instructions also appear in the score to guide the director as to the proper effect desired at the conclusion of each movement. For instance, in the final measure of the second movement, the indication in the full score states: "Start the third movement when the ring of Glockenspiel and Chimes has almost faded."9

In measure 43 of the third movement, the full-score instructions state to "hold the fermata on beat three for three counts" and that "the fermata on beat two does not take effect until beat three."10 McBeth also specifies the types of mallets or sticks to be used on the suspended cymbal. In the first movement, the percussionist playing the suspended cymbal is instructed to "use wooden sticks" beginning in measure 21.11

A very unusual special effect is found in movement two of Divergents. In this movement, the score calls for two suspended cymbals—one small and one large. As the score indicates, "SP is written above the S.C. (suspended cymbal) note when a splash is wanted" on the small cymbal, while "W is written above the S.C. note when a wooden stick is used" on the large cymbal.12 The exact instructions for execution are located inside the cover of the percussion part. (McBeth states that the small cymbal must be no larger than fourteen inches in
In movement three, the percussionist is instructed to use felt mallets on the suspended cymbal (beginning in measure 17) for a softer, more delicate sound (see full score in appendix Q).

Movement four contains no special effects and very few specific instructions to the instrumentalists. This movement utilizes two snare drums. Beginning in measure 40 of the fourth movement, the instructions in the full score indicates "snares off" for the second snare drum (see full score in appendix Q).

A wide spectrum of instrumental choices are employed in Divergents. Full-band scoring appears as follows: (1) movement one, measures 15-19 and 45-57; (2) movement two, measures 61-73; (3) movement three, measures 39-47; and (4) movement four, measures 4-21, 54-77, and 79-81 (see full score in appendix Q). The most extensive full-band scoring exists in the fourth movement.

The contrasts in instrumental choices is most evident in measures 20-31 of the first movement (see fig. 85). For example, the clarinet entrance in measure 20 is followed by the entrance of the flutes and horns in measure 21. The oboe and glockenspiel add additional color to the sound of the ensemble in measure 22. This same sequence of instrumental entrances occurs in measures 23-25 of the first movement.
Fig. 85. McBeth: *Divergents*, Mvt. I---mm. 17-26, four-four, Forcefully \((d=60-63)\)/Piu mosso \((d=88-92)\)
The wide contrast in instrumental choices also is evident in the third movement. The low brass and horns state the opening phrase (mm. 1-9), after which the clarinet-dominated timbre emerges in measure 8. Various woodwind combinations continue until measure 24 where the horns enter. The brass dominate the texture until measure 30. At this point, the woodwinds enter and various instruments are added until full-band scoring is reached in measure 39. This alternation between brass and woodwind timbres occurs most frequently in the third movement (see full score in appendix Q).

In the finale of Divergents, McBeth utilizes full-band scoring to open and close this movement (mm. 1-21 and 40-84). The contrasting middle section (mm. 26-39) contains low-register woodwind writing with a rising tessitura near the conclusion of this section (see full score in appendix Q). This "A-B-A" scoring pattern indicates a relative infrequent change in instrumental choices throughout the fourth movement of Divergents.

This composition contains a wide variation in dynamics as well as a frequent use of dynamic contrasts. The following middle-dimension variations in dynamic levels are present in Divergents.
Movement I—

<table>
<thead>
<tr>
<th>Crescendo from</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>mf to ff</td>
<td>m. 15-16</td>
</tr>
<tr>
<td>p to mf</td>
<td>m. 25</td>
</tr>
<tr>
<td>p to f</td>
<td>m. 29-30</td>
</tr>
<tr>
<td>mp to f</td>
<td>m. 44-45</td>
</tr>
<tr>
<td>f to ff</td>
<td>m. 48</td>
</tr>
</tbody>
</table>

Movement II—

<table>
<thead>
<tr>
<th>Crescendo from</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>mp to mf</td>
<td>m. 10-11</td>
</tr>
<tr>
<td>f to p</td>
<td>m. 24-25</td>
</tr>
<tr>
<td>p to f</td>
<td>m. 39-40</td>
</tr>
<tr>
<td>f to ff</td>
<td>m. 42</td>
</tr>
<tr>
<td>mp to mf</td>
<td>m. 52</td>
</tr>
<tr>
<td>mf to f</td>
<td>m. 55-56</td>
</tr>
<tr>
<td>f to ff</td>
<td>m. 59-60</td>
</tr>
<tr>
<td>f to pp</td>
<td>m. 79-82</td>
</tr>
<tr>
<td>ff to ppp</td>
<td>m. 86-94</td>
</tr>
</tbody>
</table>

Movement III—

<table>
<thead>
<tr>
<th>Crescendo from</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>p to mf</td>
<td>m. 3-4</td>
</tr>
<tr>
<td>mf to pp</td>
<td>m. 7-8</td>
</tr>
<tr>
<td>p to f</td>
<td>m. 15-16</td>
</tr>
<tr>
<td>f to ff</td>
<td>m. 18</td>
</tr>
<tr>
<td>ff to p</td>
<td>m. 22-24</td>
</tr>
<tr>
<td>p to mp</td>
<td>m. 29</td>
</tr>
<tr>
<td>mp to f</td>
<td>m. 37-38</td>
</tr>
<tr>
<td>f to ff</td>
<td>m. 41-42</td>
</tr>
<tr>
<td>pp to mf</td>
<td>m. 51</td>
</tr>
<tr>
<td>mf to pp</td>
<td>m. 54-55</td>
</tr>
</tbody>
</table>

Movement IV—

<table>
<thead>
<tr>
<th>Decrescendo from</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>ff to ppp</td>
<td>m. 23-25</td>
</tr>
<tr>
<td>pp to p</td>
<td>m. 32</td>
</tr>
<tr>
<td>p to mf</td>
<td>m. 36</td>
</tr>
<tr>
<td>mf to f</td>
<td>m. 38-39</td>
</tr>
<tr>
<td>f to ff</td>
<td>m. 52-53</td>
</tr>
</tbody>
</table>

These dynamic contrasts include crescendos and
decrescendos to adjacent dynamic levels as well as
crescendos and decrescendos to extreme dynamic levels.

Sudden dynamic changes are evident in measures 20.
and 32 of the first movement, measures 43 and 86 of the second movement, and measure 48 of the third movement (see full score in appendix Q). The finale contains no sudden dynamic contrasts.

Small Dimensions. Subtle changes in dynamic levels are evident throughout Divergents. Extreme contrast in dynamics appear in the low brass and low woodwinds at the beginning of movement one (mm. 1, 3, 5, 6, 7-8, and 9). An even larger variation in dynamic level occurs in the timpani line at measure 19 (decrescendo from fortissimo to pianissimo) (see full score in appendix Q).

Brief crescendos from piano (p) to fortissimo (ff) appear in the suspended cymbal line in measures 5, 6, 8, 9, and 12 of the fourth movement (see fig. 86). Other dramatic effects produced by the sudden dynamic contrasts in the suspended cymbal occur in measures 65, 73, and 82 of the finale.

Sforzando, utilized for dramatic purposes, is used sparingly in Divergents. Movement one, for example, contains only one such dynamic marking in measure 32, stated by the low woodwinds, saxophones, and low brass. This sforzando-piano (sfz-p) strengthens the articulation in measure 32 (see full score in appendix Q).

In the second movement, the only sforzando is stated by the full-band ensemble in measure 86. Dramatic tension is increased in measures 44-46 of the
third movement by the sforzandos which appear in the timpani and bass drum lines. The only sforzando in the fourth movement also is stated by the timpani and bass drum in measure 82 (see full score in appendix Q).

Articulation is often identified by changes in timbre, dynamics, and texture, or a combination thereof. A definite major articulation occurs at the beginning of measure 20 in the first movement of *Divergents*. Contrasts in timbre, dynamics, and texture with the preceding section contribute significantly to the Shape of this movement. Measures 15-19 contain full-band instrumentation at a fortissimo dynamic level; however, at measure 20 the E-flat clarinet, alto clarinets, and
bass clarinets enter alone at a dynamic level of piano (see full score in appendix Q). Sudden dynamic contrast contributes to the musical Shape of each movement in Divergents. In movement two, for example, the sudden piano (m. 43) following a crescendo to fortissimo in measure 42 enhances the articulation at this point (see fig. 87). The change from a heavy texture to a much thinner texture also contributes to the weight of this articulation.

In the third movement, changes in instrumentation contributing to the articulation process occur in measures 8 (entrance of the clarinets), 24 (entrance of the horns), and 48 (entrance of the horns and low brass). The major articulation beginning in measure 48
is further enhanced by a change from full-band scoring to a much thinner texture, as well as the change from a fortissimo dynamic level to pianissimo (see fig. 88). Major articulations in the finale of Divergents influenced by changes in timbre and texture occur at measures 26 and 40 (see full score in appendix Q).

Occasionally, different surface articulations appear in the brass and woodwinds. For example, in measures 39-42 of the third movement, the trumpets and woodwinds have the same notes but different surface articulations, i.e., the trumpets have a tongued pattern while the woodwinds have a slurred pattern (see fig. 89). This same situation exists in measures 13-19 of the finale. At this point, the slurred surface articulations appear in the woodwinds while the tongued surface articulations appear in the brass (see full score in appendix Q).

The use of polydynamics is another characteristic of Divergents which contributes to its "romantic" nature. For example, in measure 30 of movement one the upper woodwinds have a decrescendo from forte to mezzo-forte on beats three and four while the trumpets and horns have a crescendo from mezzo-piano to forte throughout this measure (m. 30) (see fig. 90). This type of polydynamics (referred to as contrary polydynamics by McBeth)\textsuperscript{14} is a common occurrence in
Fig. 88. McBeth: Divergents, Mvt. III—mm. 44-50, four-four, Dramatic Ad. lib. (J = 44)/A tempo (J = 48-52)
Fig. 89. McBeth: *Divergents*, Mvt. III—mm. 37-43, four-four, Romantically ($\frac{3}{4}$ = 48-52)

romantic wind-band music. Another example of polydynamics is found in measure 19 of the third movement. At this point, the baritones and tubas are playing mezzo-forte while the bass and contrabass clarinets are playing fortissimo (see fig. 91).
Fig. 90. McBeth: *Diversants*, Mvt. IV—mm. 13-18, four-four, Drammatico ($J=144$)
Several harmonic techniques are employed by McBeth in *Divergents*. The use of polychords is a harmonic characteristic of each movement. In measures 17-19 of the first movement, for example, a C major chord is found in the upper woodwinds, a D-flat major chord is found in the trumpets and horns, and a D minor chord is found in the low brass and saxophones (see fig. 92). The final section of the first movement (mm. 45-57) contains many polychordal structures, including integrated polychords (see fig. 93). Other sections of *Divergents* containing integrated polychords are as follows: (1) movement two, measures 70-73, and (2) movement four, measures 69-73 (see condensed score in appendix P). These integrated polychords are created...
Fig. 92. McBeth: Diversors, Mvt. I—mm. 12-21, four-four, Forcefully (d=60-63)
as a result of secundal harmonic procedures which McBeth employs in movements one, two, and four. Inverse-pyramid effects occur in the following measures: (1) movement one, measures 49-57; (2) movement two, measures 68-73; and (3) movement four, measures 66-73 (see condensed score in appendix P). Inverse-pyramid chordal effects begin on a unison pitch and move downward by seconds (see fig. 94). McBeth utilizes the low brass in inverse-pyramid harmonic structures in the first and second movements; however, in the fourth movement both the low brass and upper woodwinds are involved in secundal harmonic techniques (see fig. 95). The inverse-pyramid harmonic technique also is found in the upper woodwind ostinato figures from measure 40 through measure 53 (see condensed score in appendix P).
Another harmonic device employed by McBeth in *Divergents* is the use of parallel chords. For example, in measures 45-55 of the first movement, parallel chords are found in the trumpets (see fig. 96). Other instances of parallel movement of chords are found in the following sections: (1) measures 12-23 of the second movement; (2) measures 1-8, 25-43, and 44-56
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Fig. 95. McBeth: Divergents, Mvt. IV—mm. 65-72,
four-four, Drammatico ( \( \text{\( J \)} = 144 \))

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Fig. 96. McBeth: Divergents, Mvt. I—mm. 47-52,
twelve-eight, Tempo I ( \( \text{\( J \)} = 60-63 \))
(all in the low brass) of the third movement; and
(3) measures 53-54 and 64-65 of the fourth movement (see
condensed score in appendix P). (Note that the last
movement contains only a few examples of parallel chord
progressions as compared with the numerous examples
found in the first three movements.)

Parallel chord progressions are found throughout
Divergents and are a primary characteristic of the
harmonic style of this composition. The parallel
open-fifths in the third movement illustrate the
frequent use of this harmonic technique (see fig. 97).
Other prominent parallel chord progressions occur in
measures 45-53 of the first movement, measures 12-23 of
the second movement, and measures 49-53 of the fourth
movement (see condensed score in appendix P).

The tonal and modal relationships between the four
movements of Divergents are as follows:

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tonality</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement I</td>
<td>d/f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>Movement II</td>
<td>c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>Movement III</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>Movement IV</td>
<td>b-flat</td>
<td>Aeolian/Phrygian</td>
</tr>
</tbody>
</table>

A tonic-dominant relationship exists between movements
one, two, and three. The two slow movements (one and
three) are related harmonically through their f tonality.
The third movement concludes on a half cadence--
the final chord is the dominant of f. The initial
note of the final movement is b-flat, a major
second below the root of the final cadential chord in the third movement. Therefore, a subdominant relationship exists between movements three and four.

McBeth utilizes the Phrygian mode harmonically and melodically in the first three movements. Movement four contains aspects of both the Aeolian and Phrygian modes. The transposed Aeolian mode is present in the melodic material of the finale, while the transposed Phrygian mode is utilized harmonically in measures 66-73 of the finale (see condensed score in appendix P).
**Middle Dimensions**

*The middle-dimension tonalities and modalities of Divergents are as follows:*

### Movement I--

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonality</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-17</td>
<td>d</td>
<td>Phrygian</td>
</tr>
<tr>
<td>17-19</td>
<td>transition</td>
<td></td>
</tr>
<tr>
<td>20-31</td>
<td>g</td>
<td>Phrygian</td>
</tr>
<tr>
<td>32-57</td>
<td>f</td>
<td>Phrygian</td>
</tr>
</tbody>
</table>

### Movement II--

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonality</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-34</td>
<td>c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>35-38</td>
<td>d</td>
<td>Phrygian</td>
</tr>
<tr>
<td>39-52</td>
<td>c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>53-56</td>
<td>d</td>
<td>Phrygian</td>
</tr>
<tr>
<td>57-94</td>
<td>c</td>
<td>Phrygian</td>
</tr>
</tbody>
</table>

### Movement III--

<table>
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<tr>
<th>Measures</th>
<th>Tonality</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>9-18</td>
<td>e-flat</td>
<td>Phrygian</td>
</tr>
<tr>
<td>19-30</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>31-34</td>
<td>e-flat</td>
<td>Phrygian</td>
</tr>
<tr>
<td>35-47</td>
<td>c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>48-57</td>
<td>f</td>
<td>Phrygian</td>
</tr>
</tbody>
</table>

### Movement IV--

<table>
<thead>
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<th>Measures</th>
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<tr>
<td>13-21</td>
<td>c</td>
<td>Aeolian</td>
</tr>
<tr>
<td>22-39</td>
<td>e-flat</td>
<td>Aeolian</td>
</tr>
<tr>
<td>40-53</td>
<td>f</td>
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</tr>
<tr>
<td>54-65</td>
<td>f</td>
<td>Aeolian</td>
</tr>
<tr>
<td>66-73</td>
<td>f</td>
<td>Aeolian/Phrygian</td>
</tr>
<tr>
<td>74-84</td>
<td>b-flat</td>
<td>Aeolian</td>
</tr>
</tbody>
</table>

McBeth utilizes some harsh dissonances at major points of articulation, particularly in movements one
and two. One of the most dissonant cadences, for example, appears in measures 15-19 of the first movement—a d-flat major chord progressing to a c major chord in the upper woodwinds, an e-flat major chord progressing to a d-flat major chord in the trumpets and horns, and a c major major-seventh chord progressing to a d minor chord in the low brass and saxophones (see fig. 98).

The first movement is the only one which contains a dissonant final chord (see fig. 99). This chord is an integrated polychord containing a c major chord, an e-flat major chord, and an f major chord.

Another cadential progression involving integrated polychords appears in measures 72-73 of the second movement (see fig. 100). In measure 73 a g diminished/ f minor polychord is found in the low brass. Meanwhile, a g major chord is stated by the trumpets and woodwinds on beats one through four, moving to an a-flat major chord on beat five and a b-flat major chord on beat six.

The notes of the transposed Phrygian mode are utilized by McBeth in the inverse-pyramid chords of movements one, two, and four. For example, in measures 49-52 of the first movement, the low brass begins on a unison c and each additional note of the descending pyramid spells-out the Phrygian scale transposed to c, i.e., (in descending order) c, b-flat, a-flat, g, f, e-flat, and d-flat (see condensed score in appendix P).
Fig. 98. McBeth: Divergents, Mvt. I—mm. 12-21, four-four, Forcefully (d=60-63)
Fig. 99. McBeth: Diversants, Mvt. I—mm. 54-57, twelve-eight, Tempo I ($J=60-63$)

The final tonic note of this modal scale does not appear until the final chord in measure 56. Therefore, the integrated polychord stated by the low brass in measures 52-55 includes every note of the transposed Phrygian
Rode (see fig. 101).

This same harmonic technique exists in measures 68-73 of the fourth movement (see condensed score in appendix P). In each instance, the harmonic material present in the low brass includes the notes of the Phrygian scale transposed to c.

Small Dimensions

The following non-harmonic tones are employed by McBeth in Divergents: passing tones, both ascending and descending; neighboring tones, both upper and lower; added structural dissonances; appoggiaturas; anticipations; and suspensions. The unaccented passing tone appears more frequently than the accented passing tone. Whenever the accented passing tone does occur, it is in ascending form. Both upper and lower neighboring tones are used with equal frequency.

Anticipations occur in the third movement of Divergents. For example, the concert f in the first horn on beats two and three of measure 2 anticipates the d-flat major harmony of the third and fourth beats (see fig. 102).

The only movement of Divergents which contains suspensions is the third movement. An unusual suspension occurs in measure 20 (see fig. 103). The note of suspension appears on beats one and two of measure 20 (the f tied over from the previous measure).
Fig. 101. McBeth: Divergents, Mvt. I—mm. 48-57, twelve-eight, Tempo I (d=60-63)
This dissonance resolves upward to a g-flat—an unusual resolution.

A 9-8 suspension, occurring simultaneously with a 6-5 suspension, is found in measure 23 of the third
movement. The note of preparation (g-flat) occurs on beat four of measure 22, the note of suspension on beat one of measure 23, and the downward resolution to an f on beat two of measure 25 (see fig. 104).

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Fig. 104. McBeth: Divergents, Mvt. III--mm. 21-25, four-four, Romantically (♩=48-52)

Appoggiatura dissonances are found in measures 44-46 of the third movement. The appoggiatura g on beats one and two resolves to a consonance on beat three of each measure (see fig. 105). The strong-beat placement of dissonances increases the climactic tension of measures 44-47 in the third movement.

These appoggiatura and anticipatory dissonances contribute significantly to the Movement of this work. The careful placement of strong-beat dissonances--suspensions and appoggiaturas--and weak-beat dissonances--anticipations--enhances the musical flow of Divergents, particularly the chorale-like third movement.
Added structural dissonances are created in movements one, two, and four by the secundal harmony. The third movement, on the other hand, contains added chord tones, such as the added sixth in the d-flat seventh chord in measures 8 and 9 (see fig. 106).

The most dissonant harmonic structures in Divergents, i.e., those containing intervals of a minor second or major seventh (or compounds thereof),
contribute to the tension and movement of this composition. For example, in the third movement the build-up of tension leading to the climax is strengthened by the diminished octave between the b-natural and b-flat in measure 43 (see fig. 107). This tension is maintained through measure 47. The first two beats of measures 44-46 contain a g against an a-flat.
The first cadence of the first movement contains a d-flat major/c minor/c major polychord thus creating the following dissonances: d against d-flat, e against a-flat, e against d-flat, e against f, and g against g-flat (see fig. 108).

![Figure 108](image)

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Fig. 108. McBeth: Divergents. Mvt. I--mm. 17-19, four-four. Forcefully (d=60-63)

Another example of harsh cadential dissonance appears at the final cadence of the first movement. In measures 55-57 an f major/e-flat major/f minor polychord exists. The dissonances created in these measures include an e against an a-flat, a g against an a-flat, and a d-flat against a c. The d-flat/a-flat open-fifth appear in the bass line (see fig. 109).
Harsh dissonant structures also appear in measures 69-73 of the second movement. In measure 72, for example, the following dissonances are present: $g$ against $a$-flat, $d$-flat against $d$, and $b$ against $b$-flat (see fig. 110).
Melody and Counterpoint
Large Dimensions

All melodic material in Divergents is modal in character. For example, the melody employed by McBeth in the contrapuntal section from measures 32-41 of the first movement is in the Phrygian mode transposed to f. The first five notes of the Phrygian scale—e, f, g, a, and b—are transposed to f, g-flat, a-flat, b-flat, and c (see fig. 111). The seventh tone of the Phrygian mode on f, i.e., e-flat, also is employed. The melodic material in measures 45-57 also utilize the notes of the Phrygian mode, this time transposed to c—c, d-flat, e-flat, f, g, a-flat, b-flat, and c. The use of these tones is most apparent in the ostinato upper woodwind and melodic percussion line (see fig. 112). The opening measures of the second movement illustrate the employment of the Phrygian mode transposed to c (see fig 113).

In the finale, McBeth utilizes the Aeolian mode transposed to b-flat in the melodic line of measures 1-12. The notes appearing in the trumpet/horn line in this opening section includes the following tones: b-flat, c, d-flat, e-flat, f, g-flat, a-flat, and b-flat (see fig. 114). This modal scale is transposed to c in measures 13-19, to e-flat in measures 26-39, and to f in measures 40-65 (see condensed score in appendix P). As McBeth stated: "When approaching a work, the fundamental,
Fig. 111. McBeth: Divergente, Mvt. I—mm. 32-44, four-four/twelve-eight, $J = 88-92 / J = 72$
Fig. 112. McBeth: \textit{Divergents}, Mvt. I--mm. 45-47, twelve-eight, Tempo I (\( \text{J}=60-63 \))

Lively and very animated \( \text{J}=144 \)

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig112.png}
\end{figure}

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Fig. 113. McBeth: \textit{Divergents}, Mvt. II--mm. 1-5, two-four, Lively and very animated (\( \text{J}=144 \))

basic first simple step is to find its scale," which "is the basic building material of any musical work."\(^{15}\)

The melodic statement of the original motive
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Fig. 114. McBeth: Divergents, Mvt. IV—mm. 1-13,
four-four, Drammatico (\( \frac{d}{4} = 144 \))
utilized in each movement is varied either rhythmically or melodically at every occurrence. This economy of material is one of the chief characteristics of Divergents.

Middle Dimensions

Each movement of Divergents contains very significant thematic relationships between phrases. Exact repetition of phrases is found often throughout this work. McBeth utilizes four types of melodic continuation in Divergents—recurrence, development, response, and contrast.

The initial instance of recurrence appears in the second movement. Measures 12-22, for example, are an exact melodic repetition of measures 1-11. Other instances of recurrence in the second movement are as follows: (1) measures 46-52 repeat measures 28-34, (2) measures 53-56 repeat measures 35-38, and (3) measures 61-64 repeat measures 35-38. (Note that measures 61-64 are a varied recurrence of measures 35-38.) These examples can be found in the condensed score in appendix P.

In the third movement, the final phrase (mm. 48-57) is an exact repetition of the opening phrase (mm. 1-8). The finale, on the other hand, contains a varied recurrence of measures 4-20 in measures 40-53 (see condensed score in appendix P).
Development is evident in the first and fourth movements. For example, the passage beginning in measure 26 and ending at measure 31 constitutes a development of the melodic material in the preceding phrase (mm. 20-25). In the finale, the melodic material found in measures 13-21 is developed from the trumpet/horn line in measures 4-12. Measures 54-65 of the final movement also contain melodic material based upon the melody in measures 4-12 (see condensed score in appendix P).

Response (interdependence of phrases) is the most common form of melodic continuation utilized by McBeth in Diversions since it appears in all four movements. The third movement contains the most extensive use of phrase response. For example, measures 14-18 serve as a consequent phrase to measures 8-13 (see condensed score in appendix P). This antecedent-consequent effect also is found in measures 25-43. The phrase beginning in measure 30, for instance, answers the opening phrase of this section, i.e., measures 24-29, stated by the horns and trumpets (see fig. 115).

Melodic imitation in the finale of Diversions is more extensive than in the other movements. In measures 13-18, the low brass/low woodwind line is imitated by the trumpets and horns with rhythmic alterations. The imitation is broken in measure 18 (see condensed score
Melodic imitation at the octave is present in the section beginning in measure 40 with the entrance of the baritones and horns (see condensed score in appendix P). Each line in this three-voice canon enters every four
measures, i.e., the second voice (trumpets) enters in measure 44 and the third voice (tubas) enter in measure 48.

Small Dimensions

The thematic material of each movement in Divergents is based upon a motive from an earlier wind-band composition by McBeth. Each motive is utilized in an opposite manner. For example, the opening melody of the first movement is taken from the first horn line in measures 1-3 of Cantique and Faranade (see fig. 116).

Fig. 116. McBeth: Cantique and Faranade, mm. 1-5, four-four, Dramatically (J = 58-63)

The entire thematic material of the first movement is based upon the opening thematic motive in Cantique and Faranade. This motive, in its original form, is stated at a beginning dynamic level of piano, while the transformed motive at the opening of Divergents is
stated at a dynamic level of fortissimo (see fig. 117).

The legato style of the motive in Cantique and Faranade is stated in a forceful manner in the first movement of Divergents; however, there is no contrast of tempos. The following successive intervals comprise the opening first horn motive in Cantique and Faranade and are utilized by McBeth in the first movement of Divergents: ascending minor second, ascending major second, ascending major second, and descending perfect fourth. This melodic sequence is found on six occasions in movement one. The opening melodic phrase, presented by the trumpets, horns, and baritones, contains three temp.
statements of this intervallic sequence: measures 2-3, 6, and 8-9 (see fig. 118).

In addition, three rhythmically-varied statements of this same motive are presented in the contrapuntal section beginning in measure 32—the first stated by the upper woodwinds in measures 33-34, the second stated by the trumpets and horns in measures 37-38, and the third stated by the upper woodwinds in measures 38-39. These motivic statements begin on beat two of measures 33, 37, and 38 (see fig. 119). Each of these statements is identical.

McBeth also employs retrograde and inversion as devices in the melodic treatment of the original motive. In measures 27-28 of the first movement, for example, a retrograde version of the original motive, i.e., an ascending perfect fourth, a descending major second, a descending minor second, and a descending major second, appears in the bassoon, alto saxophone, tenor saxophone, and low brass lines (see fig. 120).

The upper woodwind and melodic percussion ostinato of measures 49-55 is comprised of an inverted version of the original motive with the last interval altered from a perfect fourth to a minor third (see fig. 121). The first three intervals are reversed as well as being inverted; therefore, the successive intervals in this motive are as follows: descending major second, descending major second, descending minor second, and
Commissioned by and Dedicated to
Lambda Chapter, Kappa Kappa Psi and Psi Chapter, Tau Sigma Sigma of the University of Arkansas, Fayetteville, Arkansas

DIVERGENTS
A short Symphony for Band

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Fig. 118. McBeth: Divergents, Mvt. I—mm. 1-11,
four-four, Forcefully ($j=60-63$)
Another technique employed by McBeth in the first movement to vary the melodic nature of the original motive is the omission of one or more intervals in the intervallic sequence. For example, in measures 4-5 the trumpets, horns, and baritones state only the last three intervals of the original motive—ascending major second, ascending major second, and descending perfect fourth (see fig. 122).
Fig. 120. McBeth: Divergents, Mvt. I--mm. 27-30, four-four, $J = 88-92/J = 60$

Fig. 121. McBeth: Divergents, Mvt. I--mm. 51-53, twelve-eight, Tempo I ($J = 60-63$)

The primary motive found in the second movement of Divergents, i.e., an ascending minor second followed by a descending minor third, is based upon the opening motive from McBeth's Masque 17 (see fig. 123). In Masque
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Fig. 122. McBeth: Divergents, Mvt. I—mm. 1-5,
four-four; Force div.; \( \text{J} = 60-63 \)

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Fig. 123. McBeth: Masque, mm. 1-5, four-four,
Allegro agitato (\( \text{J} = 160-168 \))
this motive is stated fortissimo by the full-band ensemble in a very dramatic fashion. Its first appearance in the second movement of Divergents, stated by the flutes at a mezzo-piano dynamic level, is very lighthearted in character (see fig. 124).

Fig. 124. McBeth: Divergents, Mvt. II—mm. 1-5, two-four, Lively and very animated (J=144)

This opening motive is found in the following instances throughout the second movement: (1) measures 1-2, stated by the flutes; (2) measures 6-7, stated by the solo bassoon; (3) measures 12-13, stated by the flutes and B-flat clarinets; (4) measures 17-18, stated by the bassoons and bass clarinets; and (5) measure 75, stated by the upper woodwinds (see full score in appendix Q). The middle section of the movement (mm. 28-74) contains several references to the original motive (ascending minor second followed by a descending
minor third). The original intervallic relationship is altered rhythmically in measures 35-36 (stated by the trumpet, oboe, E-flat clarinet, and first B-flat clarinet), 53-54 (stated by the glockenspiel, flutes, horns, E-flat clarinet, and oboes), and 61-62 (stated by the upper woodwinds, trumpets, and melodic percussion) (see full score in appendix Q).

This same section (mm. 28-74) of the second movement also contains melodically-altered versions of the Masque motive. McBeth alters the second interval of this motive from a descending minor third to a descending major third in measure 77 (see fig. 125).

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Fig. 125. McBeth: Divergents, Mvt. II—mm. 73-80, six-eight/two-four, \( J = 66 \)/Tempo I (\( J = 144 \))

The second interval of the Masque motive is altered to a descending perfect fourth in measures 28-29, 46-47, and 57-58 (see condensed score in appendix P). In the last
two instances, McBeth also has altered the first interval from a minor second to a major second (see fig. 126).

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Fig. 126. McBeth: Divergents, Mvt. II—mm. 44-48, two-four/three-eight, Lively and very animated (J=144)

Intervallic inversion of the Masque motive is found in measure 4 of the second movement, stated by the flutes (b-flat, a-flat, c), and measure 15, stated by the flutes and B-flat clarinets (b-flat, a-flat, c; g-flat, f-flat, a-flat). Note that the quality of the intervals has been altered from minor to major. The resultant intervallic sequence becomes a descending major second followed by an ascending major third (see fig. 127).

The thematic material found in the third movement of Divergents is based upon the B-flat clarinet/low woodwind line of measures 11-16 in McBeth's Drammatico (see fig. 128). The initial theme in the third movement
Fig. 127. McBeth: Diversents, Mvt. II--mm. 1-5 and 12-16, two-four, Lively and very animated (\( \text{J}=144 \)) of Diversents, stated by the first and second horns, is a rhythmically-varied version of the original theme found in Drammatico (see fig. 129). The Drammatico motive, as it appears in movement three of Diversents, is presented in a soft, lyric, and romantic nature; the tempo marking is \( \text{J}=48-52 \). The original statement of this motive in Drammatico is presented at a tempo of \( \text{J}=144-152 \). Note the utilization of the Drammatico motive in an opposite manner in the third movement of
Fig. 128. McBeth: Drammatico, mm. 10-16, four-four, Allegro (\( \cdot = 144-152 \))

Fig. 129. McBeth: Divergent, Mvt. III—mm. 1-7, four-four, Romantically (\( \cdot = 48-52 \))
Divergents.

The opening statement of the original motive in this movement of Divergents includes the following successive intervals: descending minor third, ascending minor second, ascending major second, ascending major second, ascending minor second, descending major third, descending minor third, and ascending minor second. This motive is not presented again in its entirety until measures 48-52 (see condensed score in appendix P).

McBeth frequently alters major intervals to minor, and vice versa. He also utilizes the horn motive of the original source throughout this movement. For example, in measures 14-15 the clarinets and flutes state a motive comprised of an ascending major third, an ascending major second, an ascending major second, and an ascending minor second (see fig. 130). This same intervallic sequence appears in measures 36-40 and is stated by the first flute, oboe, E-flat clarinet, first B-flat clarinet, and first trumpet (see fig. 131).

In measures 16-17, the first three intervals of the Drammatico motive is stated by the flutes and clarinets (see fig. 132). This head motive is found also in measures 26-29 (stated by the first trumpet) as well as in the dramatic ad libitum section (mm. 44-47) of the third movement (see fig. 133). The initial interval in this instance is altered from a minor third to a major third.
Fig. 130. McBeth: *Divergents*, Mvt. III—mm. 8-15,
four-four, Romantically ($\frac{j}{_4}$=48-52)

Fig. 131. McBeth: *Divergents*, Mvt. III—mm. 32-40,
four-four, Romantically ($\frac{j}{_4}$=48-52)
The melodic material appearing in the fourth movement of *Divergents* is based upon the horn/baritone line in measures 5-7 of McBeth’s *Reflections Past* (see fig. 134). The following successive intervals from this motive are utilized as the primary motive in the finale of *Divergents*: ascending major second, ascending minor second, ascending major second, and descending perfect fourth.

The original *Reflections Past* motive is as follows: ascending major second, ascending minor second, ascending major second, ascending major second, and descending perfect fifth. The second to last note of this motive is omitted by McBeth in the finale’s primary motive. The original setting of the motive in *Reflections Past* is sombre, very lyric, and subdued. In the fourth movement of *Divergents*, this motive is stated
Fig. 133. McBeth: Diversants, Mvt. III--mm. 41-50, four-four, Romantically (\(J=48-52\))/Dramatic ad lib. (\(J=44\))/a tempo (\(J=48-52\))

in measures 4-5 by the trumpets and horns in a very dramatic fashion--accented at a dynamic level of fortissimo and a tempo marking of \(J=144\) (see fig. 135). Note the contrast in style between the opening motive in measures 4-5 of the fourth movement and the original statement of the motive in measures 5-7 of Reflections Past.
Fig. 134. McBeth: Reflections Past, mm. 1-10, four-four, Grave ($j=52$)

Fig. 135. McBeth: Divergents, Mvt. IV—mm. 1-5, four-four, Drammatico ($j=144$)

Other statements of this motive are found in
(1) measures 13-14, stated by the low brass and low woodwinds, (2) measures 40-41, stated by the baritones,
Measures 48–51, stated by the tubas, and (4) measures 44–45, stated by the trumpets (see full score in appendix Q). The main motive in each instance is neither melodically nor rhythmically varied. Rhythmic variation of this motive, however, is stated by the B-flat clarinets in measures 28–30 (see fig. 136).

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Fig. 136. McBeth: Divergente, Mvt. IV—mm. 26–30, four-four, Drammatico ($J=144$)

Rhythmic alteration of the main motive also appears in measures 13–15, stated by the oboes, B-flat clarinets, trumpets, and horns (see fig. 137).

In measures 31–33 of the clarinet line, exact intervallic relationships of the original motive are utilized by McBeth (see fig. 138). The descending perfect fourth also is altered to a descending minor third in measures 35–36, stated by the flutes and clarinets (see fig. 139).
Fig. 137. McBeth: Divergents, Mvt. IV—mm. 10-17, four-four, Dramatico $j=144$

Rhythm

Large Dimensions

McBeth utilizes the following tempos in Divergents:

Movement I—

<table>
<thead>
<tr>
<th>Measures</th>
<th>$j$</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-19</td>
<td>60-63</td>
</tr>
<tr>
<td>20-29</td>
<td>88-92</td>
</tr>
<tr>
<td>30</td>
<td>60</td>
</tr>
<tr>
<td>31-36</td>
<td>88-92</td>
</tr>
<tr>
<td>37-44</td>
<td>72</td>
</tr>
<tr>
<td>45-57</td>
<td>60-63</td>
</tr>
</tbody>
</table>
The slow-fast-slow-fast pattern of tempos is employed by McBeth in the four movements of Divergents. The first movement contains five changes in tempo but the fourth movement contains no changes in tempo. Subtle variations in tempi are evident in movements one and three; however, movement two contains a larger change in tempo between the two outer sections (d = 144) and the
Fig. 139. McBeth: *Divergents*, Mvt. IV—mm. 33-39, four-four, Drammatico \( j=144 \)

slower middle section \( j=66 \).

*Divergents* contains six meter signatures—two-four, three-four, four-four, three-eight, six-eight, and twelve-eight. Eighteen meter changes are present in movement two; however, movement four is written entirely in four-four. During measures 32-44 of the first movement, the percussion is written in twelve-eight while the remainder of the band is playing in four-four.

The modular profile for large-dimension rhythm in *Divergents* is as follows:

<table>
<thead>
<tr>
<th>Movement</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Stress</td>
</tr>
<tr>
<td>II</td>
<td>Transition</td>
</tr>
<tr>
<td>III</td>
<td>Lull</td>
</tr>
<tr>
<td>IV</td>
<td>Stress</td>
</tr>
</tbody>
</table>

Note that the outer movements receive stress; the third movement, on the other hand, is a very inactive movement rhythmically and is preceded by the transitional second movement. According to the front cover of the full and condensed scores, the approximate performance time of
Divergents is thirteen minutes, thirty seconds (13 mins., 30 secs.).

Middle Dimensions

Divergents contains many gradual tempo changes. For example, eleven rallentandos are indicated throughout this composition. The first movement alone contains six rallentandos (two poco rallentandos and four molto rallentandos) of varying lengths lasting from five to nine beats each. Three rallentandos are present in movement two lasting from two to five beats. The longest variational change in tempo is the accelerando found in measures 35-38 of the third movement. This accelerando is followed four measures later (mm. 42-43) by a seven-beat rallentando. Movement four contains only a single molto rallentando, three beats in length, near the conclusion of Divergents (m. 81) (see condensed score in appendix P).

The middle-dimension modular profile of Divergents offers some important observations. For example, in the first movement measures 1-19 and 45-57 receive rhythmic stress. Measures 20-44 serve as a transitional section; therefore, there is no period of lull in the first movement (see condensed score in appendix P).

In the second movement, stress patterns are evident in measures 1-22, 35-45, and 61-73 (see condensed score in appendix P). This movement concludes
on a long sustained pitch which produces a static state of rhythm, lull.

The third movement contains three sections of inactive rhythmic activity—measures 1-8, 25-34, and 48-57. The climax of this movement, occurring in measure 44, produces a stress in measures 44-47 (see fig. 140).

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Fig. 140. McBeth: Divergents, Mvt. III—mm. 41-45, four-four, Romantically (\(J=48-52\))/Dramatic ad lib. (\(J=44\))

In contrast, the component state of rhythm known as stress is evident in four sections of the fourth movement—measures 1-12, 13-25, 54-65, and 66-84 (see condensed score in appendix P). A short period of lull
is reached in measures 26-32 with the entrance of the low clarinets (see fig. 141).

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Fig. 141. McBeth: Diversants, Mvt. IV—mm. 22-32, four-four, Drammatico (j=144)
Small Dimensions

The modular profile of musical phrases in the first movement is late-stressed, i.e., the area of stress appears at the conclusion of each phrase. In movements two and three, no particular pattern of modular profile exists since early-, middle-, and late-stressed phrases are utilized by McBeth. The finale, however, employs mostly late-stressed phrases.

McBeth's use of ostinato rhythms in Divergents is most evident in the first and fourth movements. A sixteen-measure ostinato appears in the snare drum line beginning in measure 32 of the first movement. The glockenspiel, playing a slightly different ostinato pattern, joins the snare drum in measure 37. These patterns continue through measure 44. A short one-measure ostinato rhythm in the upper woodwinds is then stated three times in succession in measures 49-51 (see condensed score in appendix P).

In the second movement, an ostinato rhythm is stated by the snare drum, trombones, horns, and saxophones in measures 61-67 (see fig. 142). This same rhythmic pattern \( \begin{array}{c|c|c}
\hline
\hline
6 & \hline
\hline
\end{array} \) is stated also by the horns and saxophones in measures 35-38 and the B-flat clarinets and trombones in measures 53-56 (see full score in appendix Q).

Movement four contains numerous ostinato rhythms
Fig. 142. McBeth: *Divergents*, Mvt. II—mm. 62-68, six-eight, =66.

utilized as a propelling force which contributes to the overall musical flow of this movement. These ostinato figures are confined to the upper woodwind line. For example, a one-measure rhythmic pattern appears in the piccolo, flute, E-flat clarinet, oboe, and xylophone lines beginning in measure 2. This ostinato rhythm
shifts to the timpani and snare drum lines in measures 13-20 (see fig. 143). The snare drum continues this pattern in measures 23-73 (see full score in appendix Q).

Another ostinato rhythm is stated by the upper woodwinds in measures 40-53 of the finale; this one-measure pattern is identical to the ostinato figures appearing in measures 2-12. The chief difference between these two sections involves the harmonic structure—the rhythmic figures of measures 2-12 are stated in octaves, but secundal harmony is present in the ostinato rhythms of measures 40-53 (cf. figs. 144 and 145).

The first two notes of each one-measure ostinato figure in measures 66-73 are a reversal of the first two notes of the original ostinato pattern in measures 2-12 of the finale. McBeth reverses the order of the eighth and dotted quarter notes. The original order of these two notes is as follows: \( \uparrow \), \( \uparrow \). McBeth changes this order to read \( \uparrow \), \( \uparrow \) in measures 66-73 (see fig. 146).

The original ostinato pattern recurs in measures 76-77 and 79-80 (see condensed score in appendix P). No new or innovative rhythms were found in Divergents.

Syncopation also is employed by McBeth as a contributing factor to the musical flow of Divergents; however, movement two contains no rhythmic syncopation. The fourth movement contains more examples of
Fig. 143. McBeth: Diversents. Mvt. IV—mm. 10–17, four-four, Drammatico ($d=144$)
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Fig. 144. McBeth: Divergents, Mvt. IV—mm. 1-5,
four-four, Drammatico ($d=144$)

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Fig. 145. McBeth: Divergents, Mvt. IV—mm. 40-44,
four-four, Drammatico ($d=144$)
syncopation than any of the other movements. The third movement relies on syncopated rhythms in contributing to its musical flow. Figure 147 illustrates the use of syncopation in the opening phrase of the third movement.

**Form**

**Large Dimensions**

The inside movements of *Divergents* contain a single climax. For example, the rallentando in measures 58-60 of the second movement, along with the increase in dynamic intensity, leads to the major climax in measure 61 (see fig. 148).

The climax in the third movement occurs in measure 44 (see fig. 149). A two-measure rallentando and a crescendo from forte to fortissimo prepares the listener for the climactic measure. The tempo is reduced
from $J = 48-52$ to $J = 44$ at this point (mm. 44-47). This particular climax is strengthened by the addition of the following percussion instruments: bass drum, timpani, and crash cymbals.

Movement one contains three climaxes—the first occurs in measure 17, the second occurs in measure 45, and the third occurs in measure 49. The initial climax (m. 17) is strengthened by the full-band instrumentation, crescendo to fortissimo, and the tension of the polychordal harmony (see fig. 150).

The second climax, in measure 45, is marked by a
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Fig. 148. McBeth: Divergents, Mvt. II—mm. 59-63,
six-eight, \( \text{\textit{j}} = 144/ \text{\textit{j}} = 66 \)

change to twelve-eight meter throughout the entire band
(see fig. 151). A slight rallentando in measure 44,
along with a subtle crescendo from mezzo-piano to
mezzo-forte, leads to the climactic measure. This
climax is transitional in nature as the final climax
occurs four measures later in measure 49. A crescendo
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Fig. 149. MacBeth: Divergents, Mvt. III—mm. 41-45, four-four, Romantically \( J=48-52 \)/Dramatic ad lib. \( J=44 \)

from forte to fortissimo and the accentuations which appear in all the instrumental parts mark this final climax. The addition of the bass drum and cymbal crash strengthens the impact of this climax.

In the fourth movement, three climaxes are present. The first climax occurs in measure 21, i.e., at the conclusion of this movement's first section (see fig. 152). The crescendo from piano to fortissimo in the suspended cymbal line (mm. 19-20) leads to the climactic measure (m. 21). Accents (\(^A\)) in measure 21 by the soprano instruments mark this climax.

The major climax of the fourth movement appears in measure 66 (see fig. 153). A rising tessitura precedes
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Fig. 150. McBeth: Divergents, Mvt. I—mm. 12-21, four-four/three-four. Forcefully (d=60-63)
Fig. 151. McBeth: Divergents, Mvt. I—mm. 45-50, twelve-eight, Tempo I ($J=60-63$)

this climactic measure. Note the piano to fortissimo crescendo by the suspended cymbal in measures 64-65 leading to the downbeat of measure 66.

A very minor climax occurs in measure 74 (see fig. 154). The harmonic structure at this point reverts to b-flat major; the piano to fortissimo crescendo by the suspended cymbal in the preceding measure (m. 73)
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Fig. 152. McBeth: Divergents, Mvt. IV—mm. 18-21, four-four, Drammatico (\( \dot{J} = 144 \))

prepares the listener for this anticlimactic measure. A cymbal crash also is employed by McBeth to project the importance of this measure (m. 74).

The climaxes found in Divergents divide each movement as follows:

Movement I

\[
\begin{array}{c|c|c|c|c}
\text{mm. 1-19} & \text{mm. 20-44} & \text{mm. 45-48} & \text{mm. 49-57} \\
\end{array}
\]

Movement II

\[
\begin{array}{c|c}
\text{mm. 1-60} & \text{mm. 61-94} \\
\end{array}
\]
Fig. 153. McBeth: Divergents, Mvt. IV—mm. 61-68, four-four, Drammatico (d =144)
Fig. 154. McBeth: *Divergents*, Mvt. IV—mm. 73-76, four-four, Drammatico (J=144)

Movement III

| mm. 1-43 | mm. 44-57 |

Movement IV

| mm. 1-21 | mm. 22-65 | mm. 66-84 |

The climax in measure 74 of the fourth movement does not give sufficient weight to warrant a major climactic articulation.

Large-dimension form achieves a partial symmetry in *Divergents* with the recurrence of melody and harmony as controlling elements in movements one and four.
These two movements enclose the melody-dominated second movement and the harmony-dominated third movement.

The major growth articulations of *Divergents* divide each movement into the following sections:

**Movement I—**
- Measures 1-19 Part A
- Measures 20-31 Part B
- Measures 32-44 Part A'
- Measures 45-57 Part C

**Movement II—**
- Measures 1-22 Part A
- Measures 23-74 Part B
- Measures 75-94 Part A'

**Movement III—**
- Measures 1-24 Part A
- Measures 25-47 Part B
- Measures 48-57 Part A'

**Movement IV—**
- Measures 1-25 Part A
- Measures 26-39 Part B
- Measures 40-65 Part A'
- Measures 66-84 Part C

The major articulations in movement one—measures 20, 32, and 45—are confirmed by changes in instrumentation, harmony, melody, and rhythm. Other articulative situations in *Divergents* are defined by these same changes in the basic musical elements. The degree of change is often striking.

**Middle Dimensions**

Each of the major articulations found in the four movements of *Divergents* is divided into the following sub-sections:
Movement I

Part A--
measures 1-9
measures 10-19
Part B--
measures 20-25
measures 26-31
Part A'--
measures 32-40
measures 41-44
Part C--
measures 45-48
measures 49-57

Movement II

Part A--
measures 1-11
measures 12-22
Part B--
measures 23-27
measures 28-34
measures 35-42
measures 43-45
measures 46-52
measures 53-60
measures 61-67
measures 68-74
Part A'--
measures 75-81
measures 82-85
measures 86-91

Movement III

Part A--
measures 1-8
measures 9-18
measures 19-24
Part B--
measures 25-30
measures 31-34
measures 35-38
Movement IV

Part A--
measures 1-12
measures 13-25

Part B--
measures 26-32
measures 33-39

Part A'--
measures 40-53
measures 54-65

Part C--
measures 66-73
measures 74-84

Elision is employed as a technique of composition by McBeth in Diversants to connect musical phrases. For example, measure 13 of the fourth movement serves as the final measure of the first phrase and the first measure of the second phrase (see fig. 155). The same situation exists in measures 40, 54, 66, and 74 of the finale (see condensed score in appendix P). Elided cadences also appear in movements one and two.

Anticipations at the beginning of phrases and overlaps at the end of phrases also are employed by McBeth in Diversants. For example, the overlapping texture of measures 32-44 in the first movement contains stratification as evidenced by the entrance of
Fig. 155. McBeth: Divergents, Mvt. IV--mm. 10-13, four-four, Drammatico ($\text{\textit{j}}=144$)

the trumpets and horns in measure 37 while the woodwinds are continuing with their phrase (see fig. 156).

Fig. 156. McBeth: Divergents, Mvt. I--mm. 36-39, four-four, $\text{\textit{j}}=88-92/\text{\textit{j}}=72$
Each movement of Divergents contains material that resembles other sections within the same movement. For example, in the first movement the melodic material of Part A’ (mm. 32-44) is a rhythmic variation of the melodic material from Part A (mm. 1-19); however, the tonal plateau of Part A is d but the tonal plateau of Part A’ is f (cf. figs. 157 and 158).

Fig. 157. McBeth: Divergents, Mvt. I—mm. 1-5, four-four, Forcefully (J=60-63)

More exact repetition of material is found in the second movement. The first and second phrases are nearly identical with the exception of the instrumentation and the addition of the parallel major third harmony (see fig. 159).
The only example of exact repetition of melodic, harmonic, and rhythmic material without change in instrumentation occurs in the third movement. The opening phrase in measure 1-8 recurs in measures 48-57 following the climax of this movement (see condensed score in appendix P).

Small Dimensions

McBeth employs motivic variation, including both rhythmic and melodic transformation of the basic motives, in each movement of Divergents. Figure 160 illustrates this technique. Note the similarities between the motive in measure 2 and the motive in measure 6 of the first movement as stated by the trumpets and horns.

Motivic sequencing is another device appearing in Divergents. For example, the rhythmic figure in measure 29 of the first movement is sequenced in the following
Fig. 159. McBeth: Diversants, Mvt. II—mm. 1-5 and 12-16, two-four, Lively and very animated (d=144)

In the second movement, the final section (mm. 75-94) returns to the original tempo of d=144 with a melodic statement of the motive which began this movement (\(d = 144\)). Diminution and augmentation also are employed by McBeth in measures 68-72 of the second movement (see fig. 162). The treble instruments state a
CONDENSED SCORE
A short Symphony for Band

W. Francis McBeth

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Fig. 160. McBeth: Divergents, Mvt. I—mm. 1-11,
four-four, Forcefully (J=60-63)
Fig. 161. McBeth: *Divergents*, Mvt. I—mm. 27-31, four-four, \( J = \frac{88-92}{60} \) a tempo \( J = 88-92 \)

Fig. 162. McBeth: *Divergents*, Mvt. II—mm. 64-72, six-eight, \( J = 66 \)
short motive consisting of two sixteenth notes followed by a longer tied note. The accent on the first note of each motive creates rhythmic dissonances throughout these measures (mm. 68-72), and falls on the beat in measure 68, on the first third of the beat in measures 70, 71, and 72, and on the second third of the beat in measure 69. The third note of this motive is shortened on its third appearance from two and one-third beats (as it appears in the first and second statements of this motive) to one and two-thirds beats. The fourth statement contains a final note lasting only two-thirds of a beat. This technique of diminution is employed in this instance as a contributing factor to the musical flow of the second movement.

Rehearsal and Performance Problems

Introduction

The following errors were found in the scores and individual parts of Divergents.

Condensed Score--

1. Movement I, measure 2, accent (>) omitted from the sixteenth note on the last fourth of beat one in the second line (trumpets/horns).

2. Movement I, measure 14, slur should end on the first eighth note on beat one and the new slur should begin on the eighth note on the second half of beat one in the third line (low brass).

3. Movement I, measure 15, accent (>) omitted from the eighth note on the second half of beat two in the top line (upper woodwinds).
4. Movement I, measures 21-22, slur omitted between the eighth note on beat two of measure 21 and the tied half note to eighth note on beat three of measure 22 in the top line (flutes/horns).

5. Movement I, measure 30, accent (>) omitted from the dotted half note on beat two in the second line (trumpets/horns).

6. Movement I, measure 38, slur should end on the dotted eighth note on beat one and the new slur should begin on the sixteenth note on the last fourth of beat one in the top line (upper woodwinds).

7. Movement I, measures 53-54, roll indication omitted from the suspended cymbal line.

8. Movement II, measure 5, accent (>) omitted from the first sixteenth note on beat one in the top line (flutes).

9. Movement II, measure 8, accent (>) omitted from the first sixteenth note on beat one in the third line (bassoons).

10. Movement II, measure 22, flat omitted from the a-flat on the second half of beat two in the second line.

11. Movement II, measure 34, accent (>) omitted from the eighth note on the last third of beat two in the bottom line (bass part).

12. Movement II, measure 35, accents (>) omitted from all dotted quarter notes in the bass line.

13. Movement II, measures 53-54, accents (>) omitted from all dotted quarter notes in the bass line.

14. Movement II, measure 61, accents (>) omitted from all dotted quarter notes in the bass line.

15. Movement II, measure 72, accent (>) omitted from the eighth note on the last third of beat two in the second line (low brass).

16. Movement III, measure 12, slur should begin with the eighth note on the second half of beat two instead of the half note on beat three in the top line (clarinet).
17. Movement IV, measures 16-17, slur not needed between the sixteenth note on the last fourth of beat four in measure 16 and the half note on beat one in measure 17 in the second line.

18. Movement IV, measure 21, accent (>) omitted from the eighth note on the second half of beat four in the third line (low brass).

19. Movement IV, measure 23, accent (>) omitted from the quarter note on beat one in the fourth line (melodic percussion).

20. Movement IV, measures 56 and 59, accent (>) omitted from the whole notes in the third line (low brass).

21. Movement IV, measure 79, accent (>) omitted from the whole note in the second line (low brass).

Full Score—

1. Movement I, measure 17, accent (>) omitted from the eighth note on beat one in all trumpet lines.

2. Movement I, measure 32, slur should begin on the sixteenth note on the last fourth of beat three and continue into measure 33 in the first B-flat clarinet line.

3. Movement I, measure 49, accents (>) omitted on the dotted quarter notes on beats two and four in the timpani line.

4. Movement I, measure 50, simile marking omitted in the timpani line.

5. Movement II, measure 53, accents (>) omitted from all dotted quarter notes in the bassoon and tuba lines.

6. Movement II, measures 63-64, accents (>) omitted from the dotted quarter notes on beat two of measure 63 and beats one and two of measure 64 in the tuba line.

7. Movement III, measure 14, eighth rest omitted from the second half of beat one in the glockenspiel line.
Piccolo—
1. Movement III, measure 47, accent (>) omitted from the half note on beat one.

1st and 2d Oboes—
1. Movement IV, measures 57 and 59, accents (>) omitted from the first sixteenth note on beat one of each measure.
2. Movement IV, measure 58, accent (>) omitted from the dotted quarter note on beat one.

1st and 2d Bassoons—
1. Movement I, measure 34, quarter rest omitted on beat one.
2. Movement II, measures 58 and 59, accent (>) omitted from the eighth note on the last third of beat two in each measure.
3. Movement IV, measure 73, accent (>) omitted from the eighth note on beat one.

2d B-flat Clarinet—
1. Movement I, measure 14, accent (>) omitted from the eighth note on the second half of beat two.
2. Movement IV, measure 56, the two eighth notes on beat two should be a g and an a instead of an a and a b.
3. Movement IV, measure 76, accent (>) omitted from the last sixteenth note on beat four.

3d B-flat Clarinet—
1. Movement IV, measure 70, the third sixteenth note on beat four should be a d instead of a c.
2. Movement IV, measures 70-72, the slur should connect the eighth note on the second half of beat three to the second sixteenth note on beat four; the last two sixteenth notes of beat four should be connected by a slur in the lower
part with the first sixteenth note accented (⇒); the last two sixteenth notes of beat four should be tongued and accented (⇒) in the upper part.

Bass Clarinet—
1. Movement II, measure 58, accent (⇒) omitted from the eighth note on the last third of beat two.

1st and 2d E-flat Alto Saxophones—
1. Movement I, measure 15, slur omitted between the two eighth notes on beat two; slur omitted between the eighth note on the second half of beat three and the quarter note on beat four.
3. Movement II, measure 86, accent (⇒) omitted from the half note.
4. Movement IV, measure 61, extra accent (⇒) appears on beat one in the second part.

E-flat Baritone Saxophone—
1. Movement I, measure 50, simile marking omitted.
2. Movement I, measure 54, accent (⇒) omitted from the note on beat two.
3. Movement II, measure 47, accent (⇒) omitted from the whole note.
4. Movement II, measure 73, bar line omitted at the end of the measure.

1st B-flat Cornet (Trumpet)—
1. Movement I, measure 17, accents (⇒) omitted from the eighth note on beat one and the eighth note on the last half of beat four.
2d B-flat Cornet (Trumpet)—
1. Movement I, measure 17, accents (>) omitted from the eighth note on the second half of beat four and the quarter notes on the second half of beats two and three.

3d B-flat Cornet (Trumpet)—
1. Movement I, measure 15, slur omitted between the eighth note on the second half of beat one and the quarter note on beat two.
2. Movement I, measure 17, accent (>) omitted from the eighth note on beat one.
3. Movement I, measure 50, smile marking omitted.
4. Movement IV, measure 65, accents (>) omitted from the quarter note and dotted half note.
5. Movement IV, measure 68, slur should connect all four sixteenth notes on beat four (instead of the last three).
6. Movement IV, measure 62, accent (>) omitted from the half note on beat two.

1st and 2d Horns in F—
1. Movement I, measure 15, slur omitted between the eighth note on the second half of beat three and the quarter note on beat four.
2. Movement II, measure 59, accent (>) omitted from the second note of the \( \text{\textfrac{3}{4}} \) rhythm on beat two.
3. Movement II, measure 60, slur omitted connecting the three eighth notes on beat one.

3d and 4th Horns in F—
1. Movement I, measure 30, accent (>) omitted from the dotted half note on beat two.
2. Movement I, measure 50, smile marking omitted.
1st Trombone—
   1. Movement II, measures 58-59, accents (>) omitted from the eighth note on the last third of beat two in both measures.

2d Trombone—
   1. Movement II, measures 58-59, accents (>) omitted from the eighth note on the last third of beat two in both measures.
   2. Movement III, measure 47, accent (>) omitted from the whole note.

3d Trombone—
   1. Movement II, measure 58, accent (>) omitted from the eighth note on the last third of beat two.

Baritone (Bass Clef)—
   1. Movement I, measure 9, accent (>) omitted from the eighth note on the second half of beat two.

Timpani—
   1. Movement I, measure 29, accent (>) not needed on the half note on beat three.

The "Selective Music Lists" of the 1982-84
Administrative Handbook of Activities, Policies, Rules, and Regulations, compiled jointly by the Virginia Music Educators Association and the Virginia Band and Orchestra Directors Association, classifies Divergents as a Grade VI wind-band composition. This work, on the other hand, is classified by the Selective Music Lists, compiled by the Music Educators National
Conference (MENC), the College Band Directors National Association (CBDNA), the National Band Association (NBA), and the National School Orchestra Association (NSOA), as a Grade V composition. This indicates that only an advanced high school band should attempt to perform this work.

The amount of rehearsal time needed for *Divergents* can be cut in half by rehearsing the percussion section in advance. This wind-band composition requires an expanded percussion section of eleven instruments, including the glockenspiel (or orchestra bells), chimes, xylophone, triangle, suspended cymbal, tambourine, and finger cymbals, as well as the standard percussion instruments (snare drum, bass drum, and crash cymbals). The melodic percussion instruments (glockenspiel, chimes, and xylophone) are an essential ingredient in this work's instrumentation. For example, the glockenspiel and chimes are employed in a soloistic capacity in measures 37-40 and 41-55 of the first movement and in measures 27-48 of the fourth movement; the xylophone is the predominant instrument in measures 2-12 and 79-80 of the final movement (see full score in appendix Q). Other percussive effects which the wind-band conductor must address in the rehearsal of movement one include the bass drum flams in measures 49-55 and the molto rallentando in the timpani line in measure 55 (see full score in appendix Q).
Potential precision problems within the percussion section should be corrected in the sectional rehearsal. An example of areas where potential precision problems could delay a full-band rehearsal are found in measures 22, 25, 29, and 30 of the first movement (see fig. 163). In these measures, the triplet rhythms in the melodic percussion and triangle lines must be rehearsed separately to insure an exactness of rhythm. These rhythms also present themselves in measures 37-48 of the first movement (see full score in appendix Q).

In the second movement, the rehearsal problems center around the percussion section in measures 61-73. At this point, the entire percussion section is employed by McBeth (see fig. 164).

The octave glissandi stated by the glockenspiel in measures 1-18 of the third movement must be rehearsed very carefully. The top note of these glissandi occurs on the second fourth of the beat. Subdivision of the beat is very important in insuring proper evenness of each glissando. The tendency will be for the player to play these glissandi too fast because of the slow tempo (see fig. 165). These octave glissandi recur in measures 48-57.

The fourth movement contains numerous potential rhythmic problems. This entire movement is built on a driving percussive ostinato which appears in the
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Fig. 163. McBeth: Diversants, Mvt. I—mm. 22-31.
four-four, Piu mosso (\( \text{\textgreek{f} = 88-92} \))/\( \text{\textgreek{f} = 60/\text{a tempo} (\text{\textgreek{f} = 88-92})} \)
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Fig. 164. McBeth: *Diversions*, Mvt. II—mm. 59-72,
six-eight, Lively and very animated ($J=144$)/$J'=66$
timpani, xylophone, and bass drum lines in measures 5-12. The sixteenth notes in the bass drum line add to the potential precision problems within this movement (see fig. 166). In measures 13-20, this driving ostinato pattern is stated by the timpani, snare drum, and bass drum. These instruments should be rehearsed together, initially at a much slower tempo.
than indicated. Then after the precision problems are eliminated, the tempo can be gradually increased until the proper tempo is reached. The delicate tone of the snare drum at a pianissimo dynamic level states the driving ostinato in measures 23-47; in measure 48 the timpani joins the snare drum (see full score in appendix Q).

Another section containing potential precision problems is measures 55-73 of the fourth movement. For example, sixteenth-note patterns appear in the bass drum and timpani lines. Careful rehearsal of these parts will be necessary to solve any problems of precision (see fig. 167). This movement contains more inherent rehearsal problems involving the percussion section than any of the other movements.
In measures 1-9 of the first movement, all notes which diminish from fortissimo to piano (alto clarinet, bass clarinet, contrabass clarinet, tenor saxophone, baritone saxophone, second trombone, third trombone, and tuba lines) must be released together exactly on the downbeat (see fig. 168). A similar situation exists in measures 18 and 19 (see full score in appendix Q). Each of the tied notes (mm. 18 and 19) must be released on the beat.

Following the molto tenuto passages in measures 21-31 of the first movement, the director must avoid allowing those players who have a single eighth note tied over from the previous measure from hanging over at the a tempo, i.e., these eighth notes must be released precisely on the beat (see fig. 169).
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Fig. 168. McBeth: Divergents, Mvt. I—mm. 1-6, four-four, Forcefully (\( \text{d} = 60-63 \))
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Fig. 169. McBeth: Divergents, Mvt. I—mm. 22-31, four-four, Più mosso (d = 88-92)/d' = 60/a tempo (d' = 88-92)
The majority of potential precision problems exist in the quick-tempo fourth movement. The woodwind ostinato in measures 2-12 and 40-53, for example, should be rehearsed at a slow tempo in a sectional rehearsal (see full score in appendix Q). The sixteenth-note pattern on beat four of each measure is the cause of most problems which impair rhythmic accuracy in these sections. The tempo marking of \( \text{-}=144 \) will make it difficult for many high school woodwind players to tongue these four sixteenth notes at such a rapid pace. The conductor may need to edit these parts to insure good rhythmic precision.

Measures 66-73 of the finale contain some potential precision problems. On beat four of each measure the upper woodwinds and trumpets have four sixteenth notes \((\text{±±±})\) while the other band instruments have a tied eighth note followed by two sixteenth notes \((\text{±±})\) (see fig. 170). The two sixteenth notes of the pattern \(\text{±±} \) must be placed precisely on the second half of beat four to coincide with the last two sixteenth notes of the \(\text{±±±} \) rhythm. In measure 73, all instruments with a \(\text{±±} \) rhythm on beat four must notice that they have a half rest on beat one of measure 74. (There will be a tendency for these instruments to play a note on beat one of measure 74.) Correct subdivision of the beat will help insure rhythmic accuracy.
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Fig. 170. McBeth: Divergents, Mvt. IV--mm. 69-76, four-four, Dramatico (d = 144)
Various surface articulations occurring simultaneously also contribute to the rhythmic problems of this section (mm. 66-73). For example, on the fourth beat of measures 70-72 the following articulation patterns exist in the upper woodwind and trumpet lines:

1. in the upper woodwinds (except the B-flat clarinets); 

2. in the top line of the third B-flat clarinet and third trumpet lines; 

3. in the first and second trumpet lines; and 

4. in the bottom line of the third B-flat clarinet and third trumpet lines (see fig. 171).

Divergents contains no new or innovative rhythms; however, certain rhythmic areas of this work warrant the attention of the conductor--movement one, measures 20-44, and movement two, measures 22-52 and 68-73. In measures 32-44 of the first movement, compound meter and simple meter are juxtaposed (see full score in appendix Q). Those instruments performing in twelve-eight meter must subdivide the beat into three equal parts, while those instruments performing in four-four meter must subdivide the beat into two equal parts.

Several potential precision problems are found in the second movement. The rhythm appearing in the woodwinds in measures 1-19 must not be played as an eighth-note triplet (see fig. 172). To correct this potential rhythmic inaccuracy, the director must insist that these players accurately subdivide each beat.
Other rhythmic problems in the second movement revolve around the constant shifting between simple and compound meters, as well as the wide variety of rhythms appearing in measures 28-73 (see full score in appendix Q). The eighth note must remain constant throughout this entire movement. Figure 173 illustrates the alternation in measures 25-32 of three-eight meter and two-four meter. The rhythm $\frac{6}{8}$ in measures 35-38 (stated by the saxophones and horns) and measures...
Lively and very animated  $J=144$

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Fig. 172. McBeth: Divergents, Mvt. II—mm. 1-16, two-four. Lively and very animated ($J=144$)
Fig. 173. McBeth: Divergents, Mvt. II—mm. 23-33, two-four/three-eight, Lively and very animated (\(J = 144\))

53-56 (stated by the B-flat clarinets and trombones) must be rehearsed as a separate unit to correct any inaccuracies in this rhythm (see fig. 174). Accurate subdivision of the beat into three equal parts will help insure good precision. Other characteristic rhythms, which are potential precision problems in the second movement, include \(\begin{array}{c}
\text{\textfrac{6}{8}}
\end{array}\) in measures 39-41 and 57-59 (see fig. 175) and \(\begin{array}{c}
\text{\textfrac{6}{8}}
\end{array}\) in measures 39-41, 57, 59, and 68. The solution to these rhythmic problems is correct subdivision.
Fig. 174. McBeth: *Divergents*, Mvt. II—mm. 32-38, two-four/six-eight, Lively and very animated ($J=144$)

Fig. 175. McBeth: *Divergents*, Mvt. II—mm. 54-63, six-eight, Lively and very animated ($J=144$)/$J=66$
Intonation

Variation in loudness affects the intonation of each wind instrument. Ralph R. Pottle, former Professor of Music at Southeastern Louisiana University in Hammond, Louisiana, stated:

A condition which causes wind instruments to digress from their normal frequency is a variation in loudness with which they are playing. When playing gradually from pianissimo to fortissimo, as in executing a crescendo, tones go sharp on some wind instruments and flat on others. The opposite phenomenon occurs when observing a decrescendo. Since faithful interpretation of the musical score demands numerous deviations in loudness, one should remain aware of these tendencies and endeavor to provide for their correction.

Measures 39-42 of the second movement, for example, contain a graduated crescendo from piano to fortissimo in the upper woodwinds and trumpets (see fig. 176).

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Fig. 176. McBeth: *Divergents*, Mvt. II—mm. 39-43, six-eight/two-four, Lively and very animated (ט=144)

The potential problem within these measures is that the frequency of pitch in the clarinets will tend to
to decrease as the volume increases, while the frequency of pitch in the trumpets will tend to increase as the volume increases. Embouchure adjustments need to be made to compensate for the differences in pitch. To allow a greater width of vibration of the reed as the volume increases, the clarinetist should drop the lower teeth slightly while increasing the pressure of the lips around the mouthpiece to prevent the pitch from becoming flatter and flatter. The clarinet and bassoon players also must be aware of the sudden piano in measure 43 of this movement since these instruments tend to play sharp in soft passages (see full score in appendix Q).

All full-band fortissimo passages will provide some potential problems with intonation because the flutes and most brass instruments will play sharp at a fortissimo level while the clarinets will play flat at a fortissimo level. Appropriate adjustments in embouchure or the use of alternate fingerings can be used to correct these problems. Full-band fortissimo passages are found in measures 61-73 of the second movement, measures 44-47 of the third movement, and measures 13-19 and 54-77 of the fourth movement (see full score in appendix Q).

The tuning of exposed sections is another important rehearsal problem. For example, in measures 75-81 of the second movement, the woodwinds are playing in octaves (see fig. 177). Each note of this section
Fig. 177. McBeth: *Diversents*, Mvt. II—mm. 73-80, six-eight/two-four, \( \frac{j}{4} = 66 \) Tempo I (\( \frac{j}{4} = 144 \))

must be carefully tuned and checked for pitch accuracy.

The unison concert c in measures 86-94 of the second movement presents a very serious potential tuning problem. The trumpet players must be instructed to use the third-valve tuning slide on the unison d\(^1\) (mm. 86-94). This note, throughout the full-band instrumentation, is very difficult to tune (especially in unison). The c\(^1\) in the flutes, for example, will be played flat and the d\(^1\) in the trumpets will be played sharp if adjustments are not made to correct these pitch inaccuracies (see fig. 178).

Other intonation problems in *Diversents* are centered around individual notes which tend to be out-of-tune and the tuning of specific chords. The fourth-line d\(^2\) on the trumpet, for instance, is almost always below pitch. This particular note occurs in
Fig. 178. McBeth: *Diversants*, Mvt. II—mm. 84-94, two-four, Tempo I (♩=144)
measures 8-9 and 39-40 of the first movement (both times in unison). To correct the pitch either have the players adjust their embouchures or use the first and third valves for this note (d₂) (see full score in appendix Q).

In measures 39-42 of the third movement, the potential for serious pitch problems exists. The c³ in the first flute line will tend to be played sharp while the d₂ in the first trumpet line (an octave below the first flute) will tend to be played flat. A critical correction of pitch must be made by these players (see fig. 179).

Proper intonation is even more critical in measures 44-47 of the third movement with the addition of dissonant harmony on beats one and two of each measure. In the trumpet line, for example, the first trumpet has an a², the second trumpet has a d₂, and the third trumpet has a b-flat¹ (see fig. 180). The a² will be extremely sharp; the pitch must be accurate and the dissonance (with the b-flat¹) must be tuned. The d² in this chord has a tendency to be played flat and must be adjusted in the opposite direction to achieve pitch accuracy. The fortissimo chords in the upper woodwinds add to the intonation problems of these measures since the flute tends to play sharp at a fortissimo level and the clarinet tends to play flat. This problem is complicated by the fact that the flutes are playing in...
Fig. 179. McBeth: Divergents, Mvt. III—mm. 37-43, four-four, Romantically (J = 48-52)

their upper register (which tends to be sharp). The extremely low notes in the alto, tenor, and baritone saxophone lines (mm. 44-47) will tend to be played sharp. Embouchure adjustments may be necessary to correct faulty intonation of these tones.

The chords in all polyphonic sections should be tuned separately to insure proper tuning of the dissonances. In measures 17-19 of the first movement,
for example, the c major chord in the upper woodwinds, the d-flat major chord in the trumpets and horns, and the d minor chord in the low brass should be isolated by the conductor and tuned separately (see full score in appendix Q). The polychordal final cadence of the first movement also should be tuned in a like manner.
This final measure of movement one contains some potential intonation problems. For example, in measures 53-55 the $a^2$ in the first trumpet line will tend to be played sharp while the $d^2$ in the second trumpet line will tend to be played flat (see fig. 181). The final chord in measure 56 also contains similar tuning problems. The sharp tones include the $a^2$ in the first trumpet line, the C in the tuba line, and the $g$ in the baritone line; however, the $d^2$ in the third trumpet line tends to be played flat. The low tones in the saxophones and the $g^1$ in the third clarinet line are other potentially sharp notes in the final chord of the first movement.

In measures 68-72 of the second movement, potential tuning problems are found in the upper woodwind and trumpet lines (see fig. 182). For instance, the first trumpet line has an $a^2$ (with a tendency to be played sharp), the second trumpet line has an $e^2$ (with a tendency to be played flat), and the third trumpet line has a c-sharp$^2$ (with a slight tendency to be played flat). The trumpets must also be tuned with the upper woodwinds. With a dynamic level of fortissimo, the clarinets will tend to play flat in measures 68-72. This pitch inaccuracy will certainly clash with the trumpets if the members of the clarinet section do not make the necessary adjustments. The c in
Fig. 181. McBeth: Divergents, Mvt. I—mm. 53–57, twelve-eight, Tempo I ($d=60-63$)
the baritone line (measures 53-71 of the second movement) also will be sharp if an embouchure adjustment is not made to correct the faulty intonation of this note (c).

The chord in measure 54 of the fourth movement contains another example of potential intonation
problems (see full score in appendix Q). The $g^2$ in the first trumpet line and the $d^2$ in the second trumpet line must be tuned accurately. Once again the fortissimo level in the woodwinds will create intonation problems for them.

Measures 54-65 of the finale contain numerous potential intonation problems, such as the $c$ in the baritone line (usually sharp) and the low tones in the saxophones (usually flat). Embouchure adjustments are necessary to correct the intonation problems which may exist in this section (mm. 54-65) of the fourth movement (see full score in appendix Q).

The concert $b$-natural stated by the bass clarinet, contrabass clarinet, bassoons, baritones, and tubas in measures 19-20 of the third movement must be tuned very carefully (see fig. 183). For example, the lower octave

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Fig. 183. McBeth: Divergentes, Mvt. III—mm. 16-20, four-four, Romantically ($\mathfrak{f}=48-52$)
(second bassoon and bass clarinet) has a tendency to be played extremely sharp while the upper octave (first bassoon, baritones, and tubas) has a tendency to be played flat. The proper-lip adjustments or the use of alternate fingerings are needed to correct these potential problems.

The throat tones appearing in the clarinet lines of measures 19-20 in the third movement also may cause some serious intonation problems. The faulty intonation of these notes must be adjusted with the embouchure or by adding fingers of the right hand to lower the pitch (see fig. 184). The section from measures 30-35 also contains throat tones in the unison B-flat clarinet lines. Tuning problems are inherent in these measures (see fig. 185).

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Fig. 184. McBeth: Divergents, Mvt. III—mm. 16-22, four-four, Romantically (§=48-52)
A major rehearsal problem inherent in Divergents is the achievement of good balance. The integrated polychords in this work must be isolated by the conductor and rehearsed for the proper volume ratio. The greater dissonance created by these polychords requires a larger volume ratio between the soprano and bass groups of instruments than a normal polychord, i.e., the lower the tone the louder the volume. The correct balance-pyramid will be determined by the type of harmonic structures found in Divergents. For example, the final chord of the first movement must be balanced very carefully (see fig. 186). This chord will become too dissonant if over-balanced by the upper voices; in fact, it becomes a different chord according to McBeth. Improper balance in many of these integrated polychords will actually change the sound of the chords; therefore it is important to analyze these
dissonant harmonies before arriving at a solution to proper chord balance.

Next, the conductor must address the problem of proper balance within the inverse-chord pyramids in Divergents. For example, the inverse-chord pyramid stated by the low brass in measures 49-51 of the first movement begins on a unison c (see fig. 187). In a strict inverse-chord pyramid, such as the one in figure 187, "once the notes are added they keep repeating." 25 The conductor must inform the students that in such a chord they must increase their volume each time their note name changes. According to McBeth, "the percent of increase is determined by how many notes are added," 26 i.e., if seven notes are added (as in measures 49-53 of the first movement), the volume increase for each note change will be one-seventh a
level more. Once a note begins to repeat itself, the volume level must remain constant. From measure 49 to the end (in the first movement), the lowest pitches of all dissonances which are moving must be the loudest.

Other instances of the inverse-chord pyramid occur in measures 68-73 of the second movement (in the low brass), measures 40-53 of the fourth movement (in the upper woodwinds), and measures 66-73 of the fourth movement (in the low brass and upper woodwinds) (see condensed score in appendix P). This last example contains two inverse-chord pyramids, one beginning on a
and one beginning on an \( \text{f} \) (see fig. 188).

Potential balance problems also exist in measures 21-32 of the first movement (see full score in appendix Q). In this section, the glockenspiel and chimes must predominate whenever they play if the proper musical effect is to be achieved. The melodic percussion instruments must always come through over the other band instruments. For example, the xylophone must always predominate in the fourth movement.

Other hints for proper balance in the fourth movement include the following: (1) between measures 26
and 40 the glockenspiel is most important; (2) from measures 54-66 the timpani, bass drum, and second snare drum must be prominent; and (3) from measures 40-54 the second snare drum (with snares off) must be prominent.

In the second movement, the director must focus his attention on measures 28-67 and make certain that the accompaniment figures do not over-balance the melodic line. The glockenspiel and chimes must be heard in measures 61-73 of movement two (see full score in appendix Q).

Interpretation

Divergents must receive the conductor's most romantic interpretation if the composer's intent is to be achieved. The many variations in tempi, extreme variants in dynamic levels, moderate use of polydynamics, occasional use of dramatic dynamic markings, and extremes in dynamic range classify this work as romantic in nature. Figure 189 illustrates the many variations in tempi between measures 20 and 32 of the first movement. McBeth stated that these measures "must be performed very romantically for the proper effect." Measure 55, leading to the final chord, also must be approached from a romantic perspective (see fig. 190).

Achieving proper dynamic contrast is extremely important in a romantic wind-band composition such as
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Fig. 189. McBeth: Diversions, Mvt. I—mm. 22–31,
four-four, Piu mosso ($\frac{1}{4} = 88–92$) / $\frac{1}{4} = 60$ / a tempo ($\frac{1}{4} = 88–92$)
Divergents. The degree and length of each dynamic variation must be carefully analyzed and studied by the conductor so that an accurate interpretation of the music is rendered. Short, but extreme, dramatic crescendos appear most frequently in the percussion than in any other instrumental line. For example, measures 53-54 of the first movement contain one-beat crescendos from piano to forte in the suspended cymbal line; measure 55 contains a two-beat crescendo from piano to fortissimo in the suspended cymbal line (see fig. 191).
The volume increase in each crescendo and volume
decrease in each decrescendo must be graduated according
to the total length of the dynamic change, i.e., the
conductor must make certain that a change in dynamics
occurs gradually over the entire length of the crescendo
or decrescendo.

Dramatic changes in dynamic levels always appear in a romantic composition. For example, the rallentando in measure 42 of the second movement, coupled with a crescendo to fortissimo, leads to an a tempo in measure 43 and a sudden change to a dynamic level of piano (see fig. 192).

Subtleties in dynamic contrast often occur over one or two beats in Divergents. These changes in volume must be given careful attention by the conductor.

Divergents contains several subito changes in tempo which must be strictly observed. For example, the a tempo in measures 23, 26, and 31 of the first movement "must be sudden."

In the third movement, the a tempo
in measure 39 occurs following a four-measure accelerando. (This tempo change is an unusual one since an a tempo normally follows a ritard or rallentando.) The conductor must make certain that this a tempo is performed as indicated for proper interpretation (see fig. 193). The only tempo change in the final movement occurs in measure 81, i.e., a molto rallentando.

The following performance suggestions related to the correct interpretation of Diversants are recommended by McBeth (see condensed score in appendix P and full score in appendix Q).

Movement I:
1. In the first nine measures, the "pick-up" notes must be accented as heavily as the "beats" in the eighth-note unisons.
2. The glockenspiel and chimes play in octaves through the first nine measures. This is indicated by brackets in their parts.
3. At no time do the accents alter note durations.
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Fig. 193. McBeth: DIVERGENTS, MVT. III—MM. 32-40, 
FOUR-FOUR, ROMANTICALLY (\( \text{\`J} = 48-52 \))

4. In measures 21-32, the molto tenuto is most important in order to give the dissonant notes (resolving down a half step) a "sighing" effect.

5. Not too loud at measure 45, only mezzo-forte.

6. From measure 49 to the end, all instruments which enter on the second beat of measure 49 must accentuate each time a note of different pitch enters.

7. In measure 55, only the timpani executes the molto rallentando. A slight crescendo will help.

8. At measure 45, quarter note equals dotted quarter note, as there is no change because of the preceding rallentando. Dotted quarter note equals 60-63 beats per minute.
Movement II—

1. Read the percussion parts for directions on executing a "splash." The "sp" and the "w," and the two different sizes of suspended cymbals, are discussed in detail on the part.

2. The first five measures in the flutes, and all similar passages, must be very dance-like.

3. The three-eight and six-eight measures (particularly when they alternate with simple meter measures) must have compound accentuations as opposed to the simple meter measures.

4. All six-eight sections must have the effect of a "pendulum swinging."

5. The a tempo in measure 43 can catch the clarinets by surprise. The rallentando at the conclusion of the compound meter going into the a tempo in a simple meter makes the tempo seem faster than it really is.

6. There is no reason to conduct from measure 86 to the end. Simply hold it as a fermata and players who drop out along the way count in rhythm, making their exists respectively at the right time. Hold the fermata in measure 93 until the band diminishes to a true triple piano (ppp) before giving the cue for the percussion fermata, then segue to the third movement.

Movement III—

1. In measure 19, note that the baritones and tubas are playing mezzo-forte, while the bass and contrabass clarinets are fortissimo.

2. In measures 26–30, no vibrato in the trumpets.

3. Beginning in measure 35 make a slight quickening of the tempo in each of the four succeeding measures, then suddenly a tempo.

4. Hold the third beat of measure 43 no more than three beats, with no breath following it or following the downbeat of the next measure.

5. Measures 44–47 should be done as romantically as possible. Note that in measures 44–46 the timpani and bass drum play sff-mf and the crescendi begin on the third beat and include the suspended cymbal.
6. Begin the fourth movement before the percussion stops ringing.

Movement IV—

1. Please note again that the accents do not affect the length of the notes, only the manner of attack.

2. In measure 23, note that the snare drum enters piano while everyone else is fortissimo.

3. At measure 54 broad sounds are called for in the low brass. As before, accents do not affect the note values.

4. From measures 39-42, make certain the divisi in the second and third trumpets, and the second and third B-flat clarinets, are equally distributed.
Notes


5 McBeth, *Divergents*, p. 3 of full score.

6 Ibid., front cover of full score.

7 Interview with W. Francis McBeth.

8 Ibid.

9 McBeth, *Divergents*, Mvt. II, m. 94 of full score.

10 Ibid., m. 43 of full score.

11 Ibid., Mvt. I, m. 21 of full score.

12 Ibid., p. 12 of full score.

13 Ibid.


20 McBeth, *Divergents*, front cover of full and condensed scores.


25. McBeth, Effective Performance of Band Music, pp. 7-8


27. McBeth, Diversents, p. 1 of full score.

28. Ibid. 29. Ibid., pp. 1-2 of full score.
THEORETICAL ANALYSES AND PRACTICAL APPLICATIONS
TO THE REHEARSAL AND PERFORMANCE OF
SELECTED WIND-BAND COMPOSITIONS
BY W. FRANCIS MCBETH

VOL. II

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
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in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in
The School of Music

by
Richard James Smith
B.M.E., Louisiana State University, 1972
M.M.E., Louisiana State University, 1977
August 1986
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<td>527.</td>
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<td>720</td>
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<td>528.</td>
<td>Kaddish, Ma. 7-16</td>
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<td>529.</td>
<td>Kaddish, Ma. 1-16</td>
<td>722</td>
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CHAPTER VI

ANALYSIS OF THE SEVENTH SEAL (1972)

Introduction

The Seventh Seal was commissioned in 1971 by Kappa Kappa Psi (national honorary band fraternity) and Tau Beta Sigma (national honorary band sorority) on the occasion of the twenty-fifth anniversary celebration of the founding of Tau Beta Sigma. The premiere performance was given by members of the National Intercollegiate Band at the University of Michigan in Ann Arbor, Michigan, in August 1971, conducted by the composer.1

The title of the work is taken from the last seal in the Book of Revelation found in the Holy Bible.2 Seven seals secure the Book of Life. In Rev. 6:1-17, each of the first six seals is opened. The seventh seal, which is a culmination of the first six, is not opened until Rev. 8:1. According to Biblical scholars, this marks the beginning of the seven years of tribulation after which will follow the one-thousand-year reign of Christ on earth. Therefore, the opening of the seven seals is a warning that the end of the world is drawing near. As H. T. Andrews, a Biblical scholar,
stated: "The seventh seal will bring the final doom."\textsuperscript{3}

The program of \textit{The Seventh Seal} comes from this Biblical source.

The first movement, for example, is based thematically on the famous plainsong chant "Dies irae" (day of wrath). In the second movement, McBeth utilizes a three-note intervallic sequence (ascending major second, ascending minor second, and descending minor second) associated with pathos throughout the centuries and is found in Beethoven's \textit{Piano Sonata No. 8} in C Minor, opus 13 ("Pathetique"), "Dido's Lament" from \textit{Dido and Aeneas} by Henry Purcell, and the first movement of Tchaikovsky's \textit{Symphony No. 6} ("Pathetique"). The final movement of \textit{The Seventh Seal} is based on measures 3-5 of "Surely He Hath Borne Our Griefs," a Moravian anthem by John Antes.\textsuperscript{4}

The original title of \textit{The Seventh Seal} was \textit{Sinfonia sacra}. However, in 1971 Floyd Werle, staff arranger for the United States Air Force Band in Washington, D.C., completed a work which was also titled \textit{Sinfonia sacra}. McBeth changed the title of his composition to \textit{The Seventh Seal} just before the final printing because Werle's work had been published. The title on the original manuscript remains \textit{Sinfonia sacra}.\textsuperscript{5}

Shortly after the publication of \textit{The Seventh Seal}, John Paynter, Director of Bands at Northwestern University in Evanston, Illinois, stated:
It is remarkable that in this [The Seventh Seal], McBeth's most important work for band to date, he has avoided those difficulties that would ordinarily place it beyond the grasp of strong school groups. It is a thoroughly playable, musical, and highly challenging composition, strongly structured in a formal sense, yet endowed with the multiplicity of colors from the symphonic band that we have come to associate with the composer.

In another review of this monumental work, Harold Akers stated:

Worthy contribution to new twentieth-century band literature. Harmonic, rhythmical, and dynamic content excellent. I doubt if any of McBeth's other works surpass this one for musical interest and quality.

The Seventh Seal was first published in 1972 by Southern Music Company of San Antonio, Texas.

**Instrumentation and Scoring**

**Instrumentation**

The following instrumentation is contained in the score of The Seventh Seal.

<table>
<thead>
<tr>
<th>Piccolo</th>
<th>3d and 4th Horns</th>
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<tbody>
<tr>
<td>1st Flute</td>
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<tr>
<td>2d and 3d Flutes</td>
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<tr>
<td>1st and 2d Oboes</td>
<td>3d Trombone</td>
</tr>
<tr>
<td>E-flat Clarinet</td>
<td>Baritones</td>
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<tr>
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<tr>
<td>2d B-flat Clarinet</td>
<td>Timpani</td>
</tr>
<tr>
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<td>Percussion:</td>
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<tr>
<td>E-flat Alto Clarinet</td>
<td>Xylophone</td>
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<tr>
<td>B-flat Bass Clarinet</td>
<td>Vibraphone</td>
</tr>
<tr>
<td>B-flat Contra Bass Clarinet</td>
<td>Glockenspiel</td>
</tr>
<tr>
<td>1st and 2d E-flat Alto Saxophones</td>
<td>Chimes</td>
</tr>
<tr>
<td>3d and 4th Horns</td>
<td>Snare Drum</td>
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<tr>
<td>E-flat Tenor Saxophone</td>
<td>Bass Drum</td>
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<td>3d B-flat Cornet</td>
<td>Triangle</td>
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<tr>
<td>1st F Horn</td>
<td>Gourd (Guiro)</td>
</tr>
<tr>
<td>2d F Horn</td>
<td></td>
</tr>
</tbody>
</table>
The treble-clef baritone (euphonium) and bass-clef baritone parts are printed separately. Two percussion parts are printed, one for the non-melodic instruments and one for the melodic instruments. The timpani has a separate part of its own. McBeth also treats the terms "cornets" and "trumpets" interchangeably. The cover of the full and condensed scores specifies "cornets," but both terms ("cornets" and "trumpets") appear in the instrumentation list inside the full score. (Inside the condensed score, McBeth employs the term "cornets.")

The first and second horn parts are printed separately in The Seventh Seal. McBeth employs various arrangements of horn parts in this work. Unison scoring for the horns appears as follows: (1) measures 9-13, 30-32, 35-36, 47-57, and 75-77 of movement one; (2) measures 13-25, 42-44, and 72 of movement two; and (3) measures 81-84 of movement three (see full score in appendix S). Two-part horn scoring occurs in the first movement only. In measures 37-40, 57-58, and 75-78 of this movement, the third horn doubles the first horn in unison and the fourth horn doubles the second horn in unison; however, in measures 63-64, the first horn is doubled in unison by the second horn and the third horn is doubled in unison by the fourth horn (see full score in appendix S).

The three-part horn scoring in The Seventh Seal utilizes the first-second and third-fourth arrangement
of parts with the second horn scored higher than the third horn and appears as follows: (1) measures 1-5, 14-18, 40-46, 58-61, and 79-84 of the first movement; (2) measures 31-36 of the second movement; and (3) measures 6-15, 32-39, 49-57, 64-72, and 80 of the third movement (see full score in appendix S). In these instances the third and fourth horns double each other in unison. Four-part horn harmony is utilized by McBeth in measures 5-7, 20-21, and 66-73 of the first movement, as well as measures 73-78 of the third movement (see full score in appendix S).

The harmonic requirements of *The Seventh Seal* necessitates the expanded instrumentation found in this work. For example, McBeth employs three flute parts for a fuller harmony in the upper woodwinds. The contrabass clarinet is added at the lower end of the woodwind spectrum to give depth to the woodwind sound. The percussion section is expanded to include such exotic instruments as the gourd (guiro), triangle, gong, and finger cymbals. Four melodic percussion instruments—xylophone, vibraphone, glockenspiel, and chimes—also are utilized in *The Seventh Seal*.

**Scoring**

*Large Dimensions.* In *The Seventh Seal*, McBeth scores the alto clarinet with the B-flat clarinets as another third clarinet part (see fig. 194) or with the low
McBeth: The Seventh Seal. Mvt. I — mm. 32–36, four-four, Allegro agitato (d = 144)

reeds (see fig. 195). The saxophone section, on the other hand, doubles the low brass in unison a majority of the time in The Seventh Seal. The distribution of parts, in most instances, is as follows: first alto saxophone doubles the first trombone in unison, second alto saxophone doubles the second trombone in unison,
tenor saxophone doubles the third trombone in unison, and baritone saxophone doubles the tubas (recording basses, sousaphones) in unison. Other scoring procedures utilized by McBeth in The Seventh Seal for the saxophone section include the unison doubling of the horn/baritone line in measures 35-42 of the first movement, the unison doubling of the horn line in measure 29 of the third movement, and the unison doubling of the low woodwind line in measures 40-48 of the third movement (see full score in appendix S).

The Seventh Seal contains a number of sectional solos. Exposed soloistic passages are written by McBeth for the bassoons (mm. 21-26 of movement one), flutes (mm. 24-27 of movement one and mm. 61-66 of movement two), B-flat clarinets (mm. 27-30 of movement one), trumpets (cornets) (mm. 3-8 of movement two and mm. 39-46 of movement three), and horns (mm. 13-16 and 31-33 of movement two; mm. 21-26 of movement three) (see full score in appendix S).

A few individual solos are present in The Seventh Seal, but are confined mostly to the percussion instruments. The following solos by percussion instruments appear in this composition: triangle solo (mm. 21-29 and 32-41 of movement one; mm. 18-25 of movement three), timpani solo (mm. 73-74 of movement one; mm. 58-61 of movement two; mm. 1-14 and 52-72 of movement three), glockenspiel solo (mm. 35, 39, and 41
of movement one: mm. 5, 8, 48-53, and 57 of movement
two: mm. 5-7, 12, 14-17, 40, 47, and 60-72 of movement
three), vibraphone solo (mm. 5, 8, 48-53, 57, 63, and 66
of movement two: mm. 4-7, 11-12, 14-17, 42, 47, and
59-72 of movement three), and chimes solo (mm. 1-2,
16-17, 20-21, 25-26, 48-53, 54, 55, 57, 63, and 66 of
movement two: mm. 3-7, 10-12, 14-17, 42, 47, and 58-72
of movement three) (see full score in appendix S).

Sections combining soloistic percussion passages with
other instruments also frequently occurs in The Seventh
Seal.

The second and third movements of this work
contain improvisatory sections scored for the melodic
percussion—measures 48-53 and measure 57 of the second
movement and measures 14-17 of the third movement (see
fig. 196).

Occasionally, the indication "one player only" is
employed by McBeth to aid in controlling the balance of
the ensemble. Figure 197 illustrates this scoring
procedure near the conclusion of the second movement.

McBeth employs the trumpet, horn, and baritone
timbres in various combinations throughout The Seventh
Seal. For example, the blending of these timbres occurs
in measures 1-6 of the first movement. McBeth employs
the trumpet/horn combination in measures 9-20 and 75-80
of this same movement and the horn/baritone combination
in measures 17-27 and 72-74 of the second movement (see
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Fig. 196. McBeth: The Seventh Seal, Mvt. II—
mm. 48-52, four-four, \( J=58 \)

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Fig. 197. McBeth: The Seventh Seal, Mvt. II—
mm. 67-72, four-four/three-four/two-four, S sensitively
\( J=58 \)
full score in appendix S).

Other instrumental groupings are present in The Seventh Seal. The flutes, for instance, are paired with the trumpets in measures 9-13 and 67-72 of the second movement, as well as measures 8-9 of the third movement (see full score in appendix S). The B-flat clarinets also combine with other instruments, such as the horns (mm. 47-50 of movement one), the trumpets (mm. 62-69 of movement one), the flutes and alto clarinets (mm. 32-36 of movement one), and the flutes, bassoons, and baritones (mm. 26-29 of movement three), to form unusual timbral combinations (see full score in appendix S).

Parallel fifths are employed by McBeth in The Seventh Seal to increase the resonant quality of the scoring. Measures 67-72 of the first movement contain this scoring technique (see fig. 198). Note the parallel fifths between the first and second bassoons, the first and fourth horns, and the baritones and tubas.

McBeth also employs this scoring technique in the upper instruments as well as the low brass. In measures 62-68 of the first movement, for example, parallel fifths can be observed between the upper first B-flat clarinet/trumpet line and the second B-flat clarinet/trumpet line (see fig. 199). The improvisatory sections of the second movement in the melodic percussion line--measures 48-53 and measure 57--contain harmonic intervals
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Fig. 198. McBeth: The Seventh Seal, Mvt. I--mm. 68-72, four-four, Allegro agitato (d=144)
Fig. 199. McBeth: The Seventh Seal, Mvt. I--mm. 63-67, four-four, Allegro agitato (d =144)

of a perfect fifth between the glockenspiel line and the vibraphone/chimes line; however, true parallelism does not necessarily exist since each instrumentalist is instructed to improvise using the given note sequence.

Two significant rises in tessitura occur in the third movement--measures 39-56 and 73-78. A drop in tessitura follows each rise for a contrast in instrumental color (see full score in appendix S).
Middle Dimensions. The most unique special effect in The Seventh Seal is the improvisatory rhythm in movements two and three. For example, in measures 48-53 of the second movement, the vibraphone, glockenspiel, and chimes players are instructed to "improvise in eighth and sixteenth rhythms using the given note sequences, starting at about mezzo-piano (mp) and crescendoing to a good triple forte (fff) at the end of the improvisational measures." Similar instructions appear in measures 14-17 of the third movement (see condensed score in appendix R).

Another unusual instrumental effect is created in measures 62 and 66 of the second movement (see condensed score in appendix R). In these measures, the chimes player is instructed to use triangle beaters. Regular chime mallets are employed beginning in measure 67. The following comments by McBeth, regarding the use of triangle beaters on the chimes, are found at the bottom of page sixteen in the condensed score: "Triangle beaters on Chimes are marked mp (mezzo-piano) or anything it takes to be heard." These comments are not present in the full score.

A most unusual special technique is found in the second movement of The Seventh Seal. In measures 15-26 and 73-75, x's are placed in many of the instrumental parts (see fig. 200). The "x" indicates that the note is to be hummed. All hummed notes are in concert pitch.
Fig. 200. McBeth: The Seventh Seal, Mvt. II—mm. 13–18, four-four, Sensitively (d = 58)

The instrument from which each player should obtain the correct pitch is marked in each individual part. These pitches should be hummed in the player's most comfortable range. The audience should not know they are humming; therefore, all hummed notes should be performed with the mouth closed.12

Other instructions regarding interpretation and types of mallets the percussionists should use appear throughout The Seventh Seal. Interpretative instructions include the following: (1) the "no breath" indication in measure 47 of the second movement,13 (2) the directions at the conclusion of the first movement to "let the chimes and gong ring for about four counts at
McBeth indicates, in movements two and three, the correct types of mallets to use on each melodic percussion instrument. For example, the percussionist playing the glockenpiel is instructed to use metal mallets beginning in measure 61 of the second movement. Likewise, the percussionist playing the vibraphone is instructed to use plastic mallets beginning in measure 48 and hard yarn mallets beginning in measure 63 of the same movement. Similar instructions appear in movement three (see condensed score in appendix R).

The spectrum of instrumental choices employed by the composer is important in evaluating the scoring characteristics of a particular composition. In The Seventh Seal, McBeth utilizes full-band scoring more frequently than in Mosaic or Divergents. This type of scoring appears as follows: (1) measures 11-21, 41-46 (without the piccolo), 51-61, 63-73, and 81-84 of the first movement; (2) measures 19-20, 24-25, 43-58, and 77-78 of the second movement; and (3) measures 51-57, 73-78, and 81-84 of the third movement (see full score in appendix S).

Movement three contains the widest and most
frequent contrasts in instrumental timbres. Measures 6–15 of this movement combine the low woodwind and low brass timbres (see full score in appendix S). The melodic material of the next section (mm. 19–29) is stated by the woodwinds beginning with the clarinet entrance in measure 19. The following section (mm. 30–38), on the other hand, is dominated by the low brass and low woodwinds. Measures 39–47 contain several alternations between the trumpets, woodwinds, and melodic percussion (see full score in appendix S).

The largest frequency of timbral contrast occurs between measures 21 and 42 of the first movement. For example, the bassoon and triangle dominate the scoring in measures 21–23; the flute timbre is added in measures 24–27; the B-flat clarinet timbre is added in measures 27–30; the alto saxophones, horns, and baritones dominate the scoring in measures 30–31; the flute/clarinet combination dominates the texture in measures 32–35; the alto and tenor saxophones, horns, and baritones dominate measures 35–38; the upper woodwinds are added to the previous texture in measure 39; and the trumpets enter in measure 41 (see full score in appendix S).

The final section (mm. 75–84) of the first movement also contain wide contrasts in instrumental timbres. For example, the upper woodwinds, trumpets, horns, and melodic percussion dominate in measures 75–80 of movement one with the addition of the remaining instruments in
measures 81-84 to complete the full-band instrumentation (see full score in appendix S).

The major contrasts in timbre in the second movement are present in the opening and closing sections (mm. 1-27 and 61-78). These delicately-scored sections surround the more thickly-scored middle section (mm. 28-57). Staggered entrances in measures 31-38 accentuate the differences in instrumental timbres employed by McBeth in this section. No less than seven changes in instrumentation occur in these eight measures (see fig. 201).

As in Mosaic and Divergents, The Seventh Seal contains a wide contrast of dynamics, and frequent changes of these. An example of extreme dynamic variation appears in the percussion in measures 81-84 of the first movement. These measures contain a twelve-beat crescendo from piano to triple forte (see fig. 202).

In the harmony sections between measures 15 and 27 of the second movement, extreme and subtle dynamic variations occur, such as the crescendo from piano to forte in measures 15-16 and the crescendos from mezzo-forte to forte in measures 19-20 and 24-25 (see full score in appendix S). Movement two concludes with a ten-beat crescendo from pianissimo to fortissimo beginning on beat three of measure 75 and ending on beat one of measure 78 (see fig. 203).

Subtle and extreme dynamic variations also are
Fig. 201. McBeth: *The Seventh Seal*, Mvt. II—mm. 32-37, four-four/two-four, Sensitive (d=58)

present in the third movement of *The Seventh Seal*. For example, extreme dynamic contrasts are evident in measures 39-53, beginning with the decrescendo from fortissimo to pianissimo in measures 39-41 by the trumpets; meanwhile, an eight-beat crescendo from piano
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Fig. 202. McBeth: The Seventh Seal, Mvt. I--mm. 81-84, four-four, Tempo II (\( \text{\textit{j} = 144} \))

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Fig. 203. McBeth: The Seventh Seal, Mvt. II--mm. 74-78, four-four, Sensitively (\( \text{\textit{j} = 58} \))

to fortissimo appears in the low brass and upper woodwinds in measures 41-42. Other extreme dynamic changes occur in the percussion section in measures 42 and 47 of the third movement (see full score in appendix S).
Small Dimensions. Sixteen notes marked sforzando appear in the low brass, low woodwinds, and percussion in measures 7-18 of the first movement (see full score in appendix S). A very forceful sforzantissimo-piano by the percussion occurs on beat one of measure 81 in movement one (see fig. 204). Movement two contains no

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Fig. 204. McBeth: The Seventh Seal, Mvt. I--mm. 81-84, four-four, Tempo II (J = 144)
sforzando; however, the third movement contains one note marked sforzantissimo-piano on beat one of measure 80 (see condensed score in appendix R).

Short dramatic crescendos from piano or pianissimo to fortissimo appear in the suspended cymbal line throughout The Seventh Seal--measures 19-20, 61, and 81-84 of movement one; measures 16, 20, 25, 46-47, 53, 54, 55, and 57 of movement two; and measures 13, 32-33, 35, 52-53, 72, 78, and 83 of movement three (see full score in appendix S).
Articulation is often achieved in *The Seventh Seal* by changes in scoring. For example, the initial major articulation in the first movement occurs in measure 7 with a change in timbre, texture, and dynamics (see fig. 205). The weight of the articulation in measure 21 of this same movement is strengthened by the change in dynamics (from fortissimo to pianissimo), timbre (from full band to bassoon/triangle combination), and texture (from thick to thin) (see fig. 206).

Other heavily-weighted articulations caused by changes in instrumentation and scoring occur in measure 58 of the second movement and measures 6, 19, 39, 57, 64, and 80 of the third movement (see full score in appendix S). (Note the number of weighted articulations in the third movement reinforced by scoring changes.)

Different surface articulations appear in the brass and woodwinds in the second movement of *The Seventh Seal*. For example, in measures 28-31 of movement two, the eighth notes are slurred in the woodwinds and tongued in the brass (see fig. 207). McBeth also utilizes different surface articulation patterns in measures 42-46 of the second movement where slurred patterns in the woodwinds and tongued patterns in the brass occur simultaneously (see full score in appendix S).

Polydynamics are not employed as frequently in *The Seventh Seal* as the other wind-band compositions by McBeth. Movement three contains the only significant
Fig. 205. McBeth: The Seventh Seal, Mvt. I—
mm. 6-10, three-four/four-four, Drammatico (d =112)/
Allegro agitato (d =144)
Fig. 206. McBeth: The Seventh Seal, Mvt. I—mm. 21–26, four-four/two-four, Allegro agitato \( (\textit{d} = 144) \)
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Fig. 207. McBeth: The Seventh Seal, Mvt. II—
mm. 26-31, four-four, d = 58
use of polydynamics in this composition. For example, in measure 21 of the third movement, a crescendo from piano to mezzo-piano appears in the melodic line, a crescendo from pianissimo to mezzo-piano appears in the horn accompaniment figure, and a crescendo from mezzo-piano to mezzo-forte appears in the triangle line (see fig. 208).

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Fig. 208. McBeth: The Seventh Seal, Mvt. III—mm. 18-22, four-four/twelve-eight, Forcefully
( or 104-108)
The use of polyphonic structures as a harmonic device is evident in each movement of The Seventh Seal. For example, the most obvious polyphonic structures in the first movement occur in measures 18-20 (d-flat major/e-flat major polyphonic), measures 43-45 (d-flat major/c minor polyphonic), and measures 81-84 (c major/c minor polyphonic) (see condensed score in appendix R). As figure 209 illustrates, the final chord of the first movement consists of a c major chord (stated by the horns and trumpets) sounding simultaneously with a

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Fig. 209. McBeth: The Seventh Seal, Mvt. I--mm. 81-84, four-four, Tempo II ($j=144$)
c minor chord (stated by the low brass and low woodwinds). Identical chord sonorities are present in measures 14 and 49 of the third movement (see figs. 210 and 211). Polychordal harmonies in the second movement
occur as follows: (1) measures 16, 20, and 25 (c minor/d minor polychord); (2) measure 53 (a-flat major/d-flat major/b-flat major polychord); and (3) measure 74 (d-flat major/e-flat major polychord) (see condensed score in appendix R).

McBeth also employs the chord pyramid to create integrated polychords in each movement of *The Seventh Seal*. For example, in measure 15 of the first movement, an \( f \) is stated in octaves by the low brass. In the following measure (m. 16), an e-flat is added to this harmonic sonority by the baritones, second and third trombones, and tubas. The first trombone then ascends a major second to a \( g \) in measure 17. A d-flat is added to the harmonic structure in measures 18-19. The addition of the g-flat on beats one and two and b-flat on beats three and four of measure 20 (in the first trombone and baritone lines) completes the d-flat major/e-flat major integrated polychord (see fig. 212). (Note the combined

![Musical staff](image)

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Fig. 212. McBeth: *The Seventh Seal*, Mvt. I—mm. 16-20, four-four, Allegro agitato \( j=144 \)
use of the regular- and inverse-chord pyramid in the creation of this integrated polychord.)

A standard inverse-chord pyramid is employed by McBeth in measures 57-61 of the first movement to produce an e-flat major/f minor integrated polychord. Each note of this polychord is added to the harmonic structure in the following order: e, b-flat, a-flat, g, f, and e-flat (see fig. 213).

Fig. 213. McBeth: The Seventh Seal, Mvt. I—m. 56-63, four-four, Allegro agitato ($=$144)
The combination of a regular-chord pyramid and an inverse-chord pyramid is employed again by McBeth in measures 73-76 of the third movement (see full score in appendix S). The final result of this harmonic technique is a g-flat major/a-flat major integrated polychord in the trumpet, upper woodwind, and alto clarinet lines. The notes of this polychord are added in the following order: c, d-flat, b-flat, a-flat, e-flat, and g-flat.

A different harmonic structure appears in the low brass, horn, and low woodwind lines. The inverse-chord and regular-chord pyramids are employed to produce, as a final result, a g diminished triad and an f minor seventh chord (with a missing third) sounding simultaneously. The notes of this integrated polychord are added in the following order: c, b-flat, a-flat, d-flat, g-flat, and f. The combination of these two harmonies in measure 76 produces the following chordal structures: g-flat major, a-flat major, g-flat diminished, and f minor (see fig. 214).

McBeth also employs parallel chord progressions in The Seventh Seal. For example, in measures 59-68 of the first movement, parallel motion of chord tones appears in the B-flat clarinet and trumpet lines (see condensed score in appendix R and full score in appendix S).

The modal harmony of The Seventh Seal is evident
Fig. 214. McBeth: The Seventh Seal, Mvt. III—mm. 72-78, four-four/twelve-eight, \( \frac{\text{j}}{4} \) or \( \frac{\text{d}}{4} = 104-108 \)

throughout this work. The harmonic structure of the first movement, for example, indicates the Phrygian mode transposed to c--c, d-flat, e-flat, f, g, a-flat, b-flat, and e. Phrygian harmony is utilized also in the second and third movements. In the integrated polychordal section from measures 73-84 of the third movement, the treble harmony utilizes notes of the Phrygian mode.
transposed to f--f, g-flat, a-flat, b-flat, c, d-flat, e-flat, and f--and the harmony in the horns, low brass, and low woodwinds utilizes the notes of the Aeolian mode transposed to f--f, g, a-flat, b-flat, c, d-flat, e-flat, and f (see condensed score in appendix R).

The tonal relationships between the three movements of *The Seventh Seal* are as follows:

Movement I-- f  
Movement II-- c  
Movement III-- c

The Phrygian mode is utilized harmonically and melodically in all three movements; however, aspects of the Aeolian mode are employed also in the third movement. Measures 30-38 of movement three, for example, utilize pitches from the Aeolian mode transposed to f--f, g, a-flat, b-flat, c, d-flat, e-flat, and f (see fig. 215).

**Middle Dimensions**

The middle-dimension tonalities and modalities of *The Seventh Seal* are illustrated as follows:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonality</th>
<th>Modality</th>
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</thead>
<tbody>
<tr>
<td>1-20</td>
<td>f</td>
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</tr>
<tr>
<td>21-23</td>
<td>c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>24-26</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>27-29</td>
<td>g</td>
<td>Phrygian</td>
</tr>
<tr>
<td>30-31</td>
<td>b-flat</td>
<td>Phrygian</td>
</tr>
<tr>
<td>32-34</td>
<td>g</td>
<td>Phrygian</td>
</tr>
<tr>
<td>35-45</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>46-84</td>
<td>c</td>
<td>Phrygian</td>
</tr>
</tbody>
</table>
Fig. 215. McBeth: The Seventh Seal, Mvt. III—
mm. 30–35, twelve-eight/four-four, Forcefully
($J_\text{or } J = 104–108$)

Movement II—

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1–2</td>
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<tr>
<td>13–27</td>
<td>c</td>
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</tr>
<tr>
<td>28–30</td>
<td>b-flat</td>
<td>Phrygian</td>
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<tr>
<td>31–41</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>42–47</td>
<td>b-flat</td>
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</tr>
<tr>
<td>48–60</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>61–71</td>
<td>d</td>
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<tr>
<td>72–78</td>
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<td>Phrygian</td>
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Movement III—

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<tbody>
<tr>
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<tr>
<td>19–29</td>
<td>g</td>
<td>Phrygian</td>
</tr>
<tr>
<td>30–38</td>
<td>b-flat</td>
<td>Aeolian</td>
</tr>
<tr>
<td>39–63</td>
<td>c</td>
<td>Aeolian/Phrygian</td>
</tr>
<tr>
<td>64–78</td>
<td>f/c</td>
<td>Aeolian/Phrygian</td>
</tr>
<tr>
<td>80–84</td>
<td>c</td>
<td>Aeolian</td>
</tr>
</tbody>
</table>
The tonalities of f and c pervade the harmonic texture of this entire work. In measures 64-77 of the third movement, McBeth utilizes these two tonal centers simultaneously creating a polytonal section. Figure 216 illustrates the use of polytonality by McBeth as the low brass, low woodwinds, and horns are in the key of f minor while the melodic percussion and timpani are in the key of c minor.

Very harsh dissonances appear in The Seventh Seal at points of articulation. In measures 43-46 of movement
one, for example, the pitches d-flat, f, a-flat, c, g-flat, and g form a stacked d-flat major/c minor polychord which contains two dissonant intervals—d-flat to c (a major seventh) and a-flat to g (a major seventh) (see fig. 217). This same interval (major seventh) occurs in the chordal structure of measures 62-69. At this point, the a-flat sounding against the g produces a very dissonant harmony (see fig. 218).

Other dissonant harmonies occur in measures 52-57.
Fig. 218. McBeth: *The Seventh Seal*, Mvt. I—
mm. 64-67, four-four, Allegro agitato \( \frac{j=144}{\text{}} \)

of the second movement (a-flat against g), measures
30-38 of the third movement (d-flat against e in the
upper woodwinds) (see fig. 219), and measures 77-78 of
the third movement (f against g-flat, d-flat against e,
a-flat against g, and g against a-flat). Figure 220
illustrates the most dissonant harmonic structure of
*The Seventh Seal* in measures 77 and 78 of the finale.
These harmonic structures are utilized to increase
tension and Movement of the sections where these
harmonies occur.

**Small Dimensions**

In *The Seventh Seal*, McBeth employs organic growth
as a melodic, harmonic, and formal device, i.e., the
melodic and harmonic materials are derived from the
Fig. 219. McBeth: The Seventh Seal. Mvt. III--
mm. 30-35, twelve-eight/four-four, Forcefully
(  or  =104-108)

same intervallic construction. For example, the first
use of harmony in the second movement (not counting the
Phrygian cadence in measures 12 and 13) occurs in
measures 15-17 and contains a minor second, a major second, a minor third, a major third, and a perfect fifth. (There are only six harmonic intervals in music—minor second, major second, minor third, major third, tritone, and perfect fifth. The remaining intervals are inversions of these. For example, a major seventh is an inversion of a minor second and a perfect fourth is an inversion of a perfect fifth.) The melodic intervals appearing in the flute and trumpet lines in measures 3-12 are the same as the harmonic intervals found in measures 15-17 (see figs. 221 and 222).

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Fig. 221. McBeth: The Seventh Seal, Mvt. II—mm. 1-12, four-four, Sensitively (\( \text{\textit{J}}=58 \))

All remaining harmonies in the second movement through measure 47 contain these same harmonic intervals. The only harmonic interval missing to this point is the tritone. The climactic section (mm. 48-57) contains this new interval (tritone) for the first time. Measures 48-51 include a e and a g-flat sounding
simultaneously; measures 54-57 include a d and an a-flat sounding simultaneously (see fig. 223). The harmony in this section (mm. 48-57) contains all six harmonic intervals possible. In the second movement, McBeth saved the tritone for the climax "to make the climactic sonority stand apart from the rest, but surrounded by old friends so that it sounds as if it belongs." 17

In the first movement, the fingered tremolos in measures 1, 2, 4, and 5 add harmonic intervals in the following order: (1) major second between the e-flat and d-flat in measure 1, (2) minor third between the d-flat and b-flat in measure 2, (3) perfect fifth between the e-flat and a-flat in measure 4, and (4) major third between the b-flat and g-flat in measure 5 (see fig. 224). These same intervals are added to the melodic
line in the trumpets and horns in measures 9-16 of the
first movement.

McBeth reserves the use of the tritone as a
harmonic interval for the two climactic sections in the
first movement—e/d-flat in measures 43-45 and d/a-flat
in measures 62-72 (see fig. 225). The harmonic technique
employed by McBeth in measures 1-6 of the first movement
also appears in measures 75-79 (see condensed score in
appendix R).

More subtle organic growth is found in the third
movement. The intervals comprising the melodic motive
CONCLOSED SCORE

The Seventh Seal

Fig. 224. McBeth: The Seventh Seal, Mvt. I—mm. 1-8, four-four/three-four, Drammatico (d=112)/Allegro agitato (d=144)

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in measures 19-21--perfect fourth \(d/g\), major second \(g/f\) and \(f/e\text{-flat}\), minor second \(e\text{-flat}/d\), minor third \(d/f\), and major third \(g/e\text{-flat}\)--appear in the harmony of the woodwind ostinato figures in measures 30-38 (see fig. 226). This accompaniment pattern also includes a harmonic tritone \(d\text{-flat}/g\).

The harmonic motive in measure 6 of the third movement in *The Seventh Seal* is employed by McBeth throughout the remainder of this work, i.e., a c minor chord followed by a c major chord (see condensed score in appendix R). The harmonic structure in measure 14 utilizes this horizontal harmonic progression vertically by sounding the c major and c minor chords simultaneously (see fig. 227). Other appearances of this minor-major harmonic motive occur in measures 39, 43, 48, 49, and 80 (see condensed score in appendix R).
Fig. 226. McBeth: The Seventh Seal, Mvt. III—

mm. 30-35, twelve-eight/four-four, Forcefully

(\textit{d=104-108})

Fig. 227. McBeth: The Seventh Seal, Mvt. III—

mm. 13-17, twelve-eight/four-four, Forcefully

(\textit{d=104-108})

In measure 54, this harmonic motive is reversed and consists of a c major chord followed by a change to a
c minor chord (see fig. 228).

In *The Seventh Seal*, McBeth employs the following non-harmonic tones: passing tones, both ascending and descending; neighboring tones, both upper and lower; added structural dissonances; appoggiaturas; anticipations; escape tones; and suspensions. Added tones are present in much of the first movement's harmony, especially in measures 57-72 and the measured tremelos in the woodwinds (mm. 1-6 and 75-79) (see Fig. 228. McBeth: *The Seventh Seal*, Mvt. III—mm. 51-54, twelve-eight/four-four, $J \text{ or } J' = 76$/Tempo I ($J \text{ or } J' = 104-108$)

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condensed score in appendix R).

Structural dissonances appear in measures 41-45 of movement one (see fig. 229). The chords in these measures contain superimposed thirds, referred to by Labise as enlarged diatonicism. For example, the f minor ninth chord (f, a-flat, c, e-flat, g) of measures 41-42 and the e-flat minor ninth chord (e-flat, g-flat, b-flat, d-flat, f) of measure 42 include four stacked thirds. Measures 43-45, however, contain a c minor chord superimposed on top of a d-flat major chord and an e-flat ninth chord (e-flat, g, b-flat, d-flat, f). The c minor/d-flat major stacked polychord is comprised of five superimposed thirds (d-flat to f, f to a-flat, a-flat to g, g to e-flat, and e-flat to g).

The harmonic language of the second movement contains numerous neighboring tones, both upper and lower, and added tones, particularly in the sections containing secundal harmony—measures 15-17, 19-21, 24-27, 33-41, 45-47, 48-57, and 73-75 (see condensed score in appendix R). Structural dissonances, i.e., enlarged chords with superimposed thirds, do not appear as frequently in this movement as in movement one. The final chord stated by the low brass in measure 47 is such a chord and is composed of the following tones—b-flat, d-flat, f, a-flat, and c (see fig. 230).

Anticipations are employed often in the harmonic structure of the third movement’s main motive. For
Fig. 229. McBeth: The Seventh Seal, Mvt. I—
mm. 40-47, four-four, Allegro agitato \( \text{j=144} \)

Example, the concert \( f \) on beat two of measure 44 in the
second trumpet line anticipates the \( f \) minor harmony of
beat three and the concert d-flat on beat four of the same measure (m. 44) anticipates the b-flat minor harmony of measure 45 (see fig. 231). Other examples of anticipatory harmony appear in measures 7, 11, 40, 50, 65, and 67 of the third movement (see condensed score in appendix R).

Suspensions occur in measures 68 and 71 of the third movement. A 2-3 suspension results in measure 68 as the f in measure 67 is held through beat one. This suspension is resolved downward by step on beat two (to an e-flat) and appears in the bass clarinet, bassoon, alto saxophone, baritone saxophone, first horn, baritone, first trombone, and tuba lines (see fig. 232).

A 7-6 suspension occurs on beat one of measure 71.
Fig. 232. McBeth: *The Seventh Seal*, Mvt. III—mm. 64-71, twelve-eight/four-four, Tempo I
(\( \frac{\text{d}}{\text{c}} \) or \( \frac{\text{d}}{\text{c}} = 104-108 \))

in the third movement. The concert e-flat in the third trombone, third and fourth horn, tenor saxophone, and bassoon lines one beat four of measure 70 is held through beat one of measure 71 (the beat of suspension). This e-flat (the note of suspension) resolves downward to a concert d-flat on beat two (see fig. 233).

The dissonances created by the added tones in the secundal harmony and the anticipations in movement three contribute significantly to the Movement of *The Seventh Seal*. Harsh dissonant structures appearing at points of
Fig. 233. McBeth: The Seventh Seal, Mvt. III—mm. 68-71, four-four/twelve-eight, Tempo I (\( \mathfrak{T} \) or \( \mathfrak{T}' \) =104-108)

climactic tension enhance the release of this tension in the closing measures of each movement.

*Melody and Counterpoint*

*Large Dimensions*

The modal characteristics of the melody in *The Seventh Seal* are evident in all three movements. The transposed Phrygian mode is the basis for most melodic material in movements one and two. For example, the opening melodic section (mm. 9-21) of the first movement utilizes notes of the Phrygian mode transposed to f—measures 9-15—and transposed to g—measures 16-21 (see condensed score in appendix R). The notes employed by the trumpet/horn line in measures 9-15, i.e., f, g-flat, a-flat, b-flat, and e-flat, correspond to the first four notes and the seventh degree of the Phrygian mode. The entire octave range of the Phrygian mode transposed to g—g, a-flat, b-flat, c, d, e-flat, f, and
g--appears in the melodic line in measures 16-21 of the first movement (see fig. 234).

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Fig. 234. McBeth: The Seventh Seal, Mvt. I—mm. 13-23, four-four/two-four, Allegro agitato (j=144)
The remaining melodic material in the first movement exhibits similar characteristics. In measures 46-56, however, the melodic material of the entire wind-band instrumentation utilizes the notes of the Aeolian mode transposed to c—c, d, e-flat, f, g, and a-flat (see condensed score in appendix R).

The thematic material of the second movement also is Phrygian in nature; however, the third movement contains Aeolian characteristics in its thematic material similar to measures 46-56 in movement one. For example, the notes employed by the ostinato figures in the melodic percussion in measures 3-7 and 58-72 (c, d, e-flat, f, g, a-flat, b-flat, and e) correspond to the notes of the Aeolian mode (see fig. 235). (Note that the notes of the Aeolian mode have been transposed to c).

McBeth utilizes rhythmic and melodic variation of the original motive in the first and third movements; however, the second movement contains only rhythmic variation of the initial motive, i.e., the intervallic relationships remain intact.

Middle Dimensions

McBeth utilizes all four options of melodic continuation, as defined by LaRue, in *The Seventh Seal*—recurrence, development, response, and contrast. Response following a contrasting phrase is the most
often continuation utilized by McBeth in this composition and occurs in all three movements. This antecedent-consequent phrase interaction is found in measures 62-74 and 75-84 of the first movement. For example, measures 69-74 serves as an answering phrase to measures 62-68 (see fig. 236).

The section between measures 24 and 43 of the first movement contains overlapping phrases. The initial phrase (mm. 24-30) is answered by a recurrence, slightly altered, in measures 30-35. The clarinet/flute line of measures 32-35 is an exact recurrence of the clarinet line in measures 27-30. The last phrase (mm. 35-42) of this section is a response to the contrapuntal phrase in measures 24-35 (see condensed
Fig. 236. McBeth: The Seventh Seal, Mvt. I--
mm. 60-74, four-four, Allegro agitato (\( \text{=} 144 \))
score in appendix R).

In the first two sections of the second movement, the consequent phrase serves as a response which develops the melodic material of the antecedent phrase (see fig. 237). This same situation is found in the last section (mm. 61-78) of the first movement (see condensed score in appendix R).

Fig. 237. McBeth: The Seventh Seal, Mvt. II--
mm. 1-12, four-four, Sensitively (\( \text{j} = 58 \))

The use of development as a technique for melodic continuation is found in measures 42-47 of the second
movement. This phrase develops motivic ideas from measures 28-32 of the second movement (see condensed score in appendix R).

The third movement, on the other hand, is saturated with antecedent and consequent phrases. Figure 238 illustrates this melodic device.

The only example of development (interrelationship of phrases) is contained in measures 39-47 of the third movement. For example, the second phrase (mm. 43-47) of this section is interrelated melodically to measures 39-42 (see fig. 239).

**Small Dimensions**

The thematic material in the first movement of *The Seventh Seal* is based upon the initial phrase of the plainsong chant, "Dies irae" (see fig. 240). In measures 24-39 of the first movement, for example, the "Dies irae" motive is stated first by the flutes (mm. 24-27); second by the B-flat clarinets (mm. 27-31); third by the alto saxophones, horns, baritones, and chimes (mm. 30-32); fourth by the flutes, B-flat clarinets, and alto clarinets (mm. 32-36); and fifth by the alto saxophones, tenor saxophones, second and fourth horns, and second baritone (mm. 35-39) (see condensed score in appendix R).

The original intervallic relationships of the first phrase of the "Dies irae" are as follows: descending
Fig. 238. McBeth: The Seventh Seal, Mvt. III—mm. 18-29, four-four/twelve-eight. Forcefully
(j or j=104-108)

minor second, ascending minor second, descending minor third, ascending major second, descending major third,
and ascending major second. This succession of
Fig. 239. McBeth: The Seventh Seal, Mvt. III—mm. 36-50. four-four/twelve-eight/three-four. Forcefully (for $J = 104-108)/J = 76
Fig. 240. Anonymous: "Dies irae," first phrase

intervals is found only in the fifth statement of the "Dies irae" motive in measures 35-39. McBeth alters the quality of four intervals in each of the first four motivic statements (mm. 24-36) -- the first two intervals are altered from a minor second to a major second, the fifth interval is altered from a major third to a minor third, and the sixth interval is altered from a major second to a minor second (see fig. 241).

The first three intervals of the "Dies irae" motive (descending minor second, ascending minor second, and descending minor third) is employed melodically by McBeth in measures 46-52 of the first movement (see fig. 242). The initial appearance of this motive in measure 46 is stated by the alto clarinet, contrabass clarinet, tenor and baritone saxophones, baritones, third trombones, and tubas. The horns, B-flat clarinets, and glockenspiel answer this motive in measures 47-50 with successive appearances of the same intervallic relationships found in measures 46-49 in the bass line (alto clarinet, contrabass clarinet, tenor and baritone saxophone, third trombone, and tuba).
Fig. 241. McBeth: The Seventh Seal, Mvt. I—mm. 24-35, four-four, Allegro agitato (J=144)
Fig. 242. McBeth: The Seventh Seal, Mvt. I—
mm. 44-51, four-four, Allegro agitato (J =144)

The motive appearing in the bass line in measures 50-51 and the soprano line in measures 50-52 also
includes the first three intervals of the "Dies irae" motive (see fig. 243). (Note that the f on the last fourth of beat four, measure 50, in the bass line and the f on beat two, measure 51, in the soprano line are ornamental.)

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Fig. 243. McBeth: The Seventh Seal, Mvt. I—mm. 48-51, four-four, Allegro agitato (j =144)

The melodic material of the second movement is based upon the following successive intervals: ascending minor second, descending minor second, descending major second, and ascending major second. This intervallic sequence has been associated with such works as Beethoven's Sonata No. 8 in C Minor, op. 13 ("Pathetique"), "Dido's Lament" from Dido and Aeneas by Henry Purcell, and the first movement of Tchaikovsky's Symphony No. 6 in B Minor, op. 74 ("Pathetique"). The sequence of notes is different but the intervallic relationships are the same as the motive employed by
McBeth in the second movement of The Seventh Seal. For example, in the first measure of the "Pathetique" Sonata by Beethoven, the notes $c^1$, $d^1$, and $e\text{-flat}^1$ appear in the upper line of the right hand in the following intervallic sequence: ascending major second, ascending minor second, and descending minor second. This same intervallic sequence is found throughout the introduction (mm. 1-10) of the "Pathetique" Sonata (see fig. 244).

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Fig. 244. Beethoven: Piano Sonata No. 8, Op. 13 ("Pathetique"), mm. 1-7, four-four, Grave ($j=52$)
Note that in movement two of The Seventh Seal, the intervallic sequence becomes ascending minor second (the second interval of the original motive), descending minor second (the third interval of the original motive), descending major second (the first interval of the original motive in retrograde), and ascending major second (the first interval of the original motive) (see condensed score in appendix R).

The opening motive of Tchaikovsky’s Symphony No. 6 employs this same intervallic sequence (ascending major second, ascending minor second, descending minor second) which is found at the beginning of Beethoven’s "Pathetique" Sonata. This motive appears throughout the first movement—measures 1-2 and 7-8 in the bassoon line, measures 4-5 and 19-20 in the first viola line, just to name a few (see fig. 245).

Note that this intervallic relationship always ends on the second note of the motive. The Phrygian leading tone, i.e., the major second interval between notes one and two or notes one and four of the original motive at the beginning of Tchaikovsky’s Symphony No. 6, is the symbol of pathos found also in Beethoven’s "Pathetique" Sonata and "Dido’s Lament" by Purcell.

The second movement of The Seventh Seal does not contain any melodic alteration of the basic motive (ascending minor second, descending minor second, descending major second, and ascending major second).
This motive is stated in the opening section (mm. 1-27) of the second movement by the following instruments: (1) the trumpets and chimes in measures 3-5; (2) the glockenspiel in measures 5 and 8; (3) the trumpets, flutes, and chimes in measures 9-11; (4) the horns in measures 13-15; and (5) the horns and baritones in measures 21-22 (see fig. 246).
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Fig. 246. McBeth: The Seventh Seal, Mvt. II--
mm. 1-18, four-four, Sensitively (d=58)

The middle section (mm. 28-60) of this movement
also contains extensive utilization of the original
motive stated by the trumpets and chimes in measures 3-5.
Each of these motivic statements employ the following
rhythm: \( \begin{array}{c}
\text{\textsuperscript{4}} \\
\text{\textsuperscript{4}} \\
\text{\textsuperscript{4}} \\
\text{\textsuperscript{4}} \\
\text{\textsuperscript{4}} \end{array} \). Figure 247 illustrates McBeth's use of this motive in measures 28-34.

Measures 45-46 contain a retrograde version of the original motive—a descending major second, an ascending major second, an ascending minor second, and a descending minor second—which is stated by the upper woodwinds and trumpets (see fig. 248). These measures contain the only use of retrograde as a melodic device in the second movement.

In the concluding section (mm. 61-78), the original motive is stated by the flutes and glockenspiel in measures 61-62; the chimes in measures 63 and 66; the trumpets, flutes, chimes, and glockenspiel in measures 67-69; and finally the horns and baritones in measure 72 (see fig. 249). Note the rhythmic diminution of the basic motive in measures 63, 66, and 72.

The thematic material of the third movement is based upon measures 3-5 of the Moravian anthem "Surely He Has Borne Our Griefs" by John Antes (see fig. 250). The complete harmonic structure of this phrase is stated by the B-flat clarinets, alto clarinets, bassoons, alto and tenor saxophones, horns, and low brass in measures 6-9 and 10-14 of the third movement of The Seventh Seal (see fig. 251). In measures 19-29, McBeth utilizes the intervallic sequence of the soprano voice in the original source ("Surely He Has Borne Our Griefs") as a basis for the melodic line.
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Fig. 247. McBeth: The Seventh Seal, Mvt. II--
mm. 25-34, four-four, Sensitively ($J=58$)
This intervallic sequence includes the following successive intervals: an ascending perfect fourth, a descending major second, a descending major second, and a descending minor second. This motive appears twice (altered rhythmically the second time) in measures 19-23 (see fig. 252).

Another rhythmic alteration of the melodic motive (ascending perfect fourth, descending major second,
descending major second, and descending minor second) is stated at the beginning of the following phrase in measures 26-27 by the clarinets, flutes, bassoons, and baritones. Diminution is used as a device in achieving
this rhythmic alteration (see fig. 253).

Other presentations of the original motive from "Surely He Has Borne Our Griefs" appear in full harmony and are stated by the following instruments: (1) the brass in measures 30-32; (2) the trumpets in measures 39-41 and 43-46; (3) the horns in measures 49-50; and
Fig. 251. McBeth: The Seventh Seal, Mvt. III--
mm. 5-17, four-four/twelve-eight, Forcefully
( $ \text{ or } \text{ } \text{ } = \text{104-108})

(4) the bass clarinets, bassoons, saxophones, horns, and
low brass in measures 64-66 and 67-72 (see condensed
score in appendix R). (This last phrase contains an
extension of the original motive.)
The following tempos are employed by McBeth in The Seventh Seal:

**Movement I**
- measures 1-6: $j=112$
- measures 7-74: $j=144$
- measures 75-80: $j=92$
- measures 81-84: $j=144$

**Movement II**
- measures 1-78: $j=58$

**Rhythm**

**Large Dimensions**
The first movement contains three changes in tempo and
the third movement contains four changes in tempo;
however, the middle movement has a constant pulse ($d=58$)
throughout its entire movement.

The general rhythmic profile of the three movements in *The Seventh Seal* is as follows: movement one, fast tempo; movement two, slow tempo; movement three, moderate tempo. The changes of tempo in movement three are more extreme than the tempo changes in movement one. For example, at measure 39 of the third movement, the tempo is retarded from a metronome marking of \( \text{J} \) or \( \text{J}^* = 104-108 \) to one of \( \text{J} \) or \( \text{J}^* = 76 \). A greater tempo change occurs in measure 80 as the metronome marking of \( \text{J} = 58 \) is almost one-half the tempo of the preceding section (mm. 54-79), i.e., \( \text{J} \) or \( \text{J}^* = 104-108 \) (see condensed score in appendix R).

Five different meter signatures are found in *The Seventh Seal*: four-four, three-four, two-four, five-four, and twelve-eight. Movement two contains the most tempo changes. The compound meter signature of twelve-eight is introduced in the third movement and is found also in combination with four-four (mm. 1-47 and 51-72). According to the front cover of the full score, the approximate time of performance for the entire work is thirteen minutes, twenty-five seconds (13 mins., 25 secs.)

The large-dimension rhythmic profile in *The Seventh Seal* is as follows:
The outer movements receive stress; however, the second movement is a relatively stable movement rhythmically.

Middle Dimensions

Very few gradual fluctuations in tempo appear in The Seventh Seal. For example, the first movement contains only two gradual decreases in tempo (a four-beat rallentando in measures 5-6 and an eight-beat rallentando in measures 73-74), the second movement contains no fluctuations in tempo, and the finale contains two gradual changes in tempo (a six-beat rallentando in measures 37-38 and a four-beat rallentando molto in measure 78) (see condensed score in appendix R).

The middle-dimension modular profile of The Seventh Seal offers the following observations. The balance between stress, lull, and transition is most evident in the first two movements. For example, rhythmic intensification produces the following sections of stress: measures 9-20 and 43-72 (see condensed score in appendix R). The second movement also contains two sections of stress, i.e., measures 28-32 and 42-60, separated by a transitional phrase (mm. 33-41). This movement, however, begins and concludes with a rhythmically inactive section (mm. 1-13 and 61-78) (see condensed score in appendix R).
The third movement of *The Seventh Seal* contains the following sections which produce rhythmic stress: measures 6-14, 30-38, and 64-84. The only section of lull (relative rhythmic stability) in the third movement occurs in measures 39-53 and in measure 80. Most rhythmic activity in this movement is produced by the ostinato rhythms in the percussion. In measures 39-53, however, no ostinato rhythms are to be found (see condensed score in appendix R). (The slackening of the tempo in measures 39-53 also contributes to the lull in the state of rhythm.)

Small Dimensions

The small-dimension modular profile of each phrase in *The Seventh Seal* is classified as either early-stressed or late-stressed. Movements one and two contain an equal number of early- and late-stressed phrases. The third movement, on the other hand, contains more early-stressed phrases because of the combination of metrical, sectional, and phrase accents occurring simultaneously at the beginning of the following phrases: measures 54-63, 64-72, 73-78, and 80-84 (see condensed score in appendix R). (Figure 254 illustrates the combination of stresses at measure 39 and measure 43 which produce two successive early-stressed phrases.)

The outer movements of *The Seventh Seal* contain
several ostinato rhythmic patterns. The initial ostinato rhythm of the first movement is stated by the timpani and bass drum in measures 7-19 (see fig. 255). This eighth-note pattern contributes to the Movement of the allegro agitato.

Other ostinato figures appearing in the first movement of *The Seventh Seal* are stated by the following
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Fig. 255. McBeth: The Seventh Seal, Mvt. I---
mm. 17-19, four-four, Allegro agitato ($=144$)

instruments: (1) snare drum, bass drum, and timpani in
measures 50-55; (2) upper woodwinds (without the B-flat
clarinets) and xylophone in measures 62-71; and
(3) upper woodwinds and xylophone in measures 81-82 (see
condensed score in appendix R). The ostinato figures
appearing in the upper woodwinds and xylophone in
measures 62-71 and 81-82 are identical (see fig. 256).
The one-measure rhythmic pattern in these ostinato
sections makes its initial appearance in measure 11 of
the first movement.

The musical flow of the third movement is dependent
Fig. 256. McBeth: The Seventh Seal, Mvt. I—mm. 64-67 and 81-84, four-four, Allegro agitato ($j=144$)

on the many ostinato rhythmic structures which permeate its texture. This movement opens with a forceful one-measure rhythmic figure in the timpani which continues through the first section (mm. 1-12). A rhythmic variation of this pattern appears in the triangle ostinato beginning in measure 18. The guiro
joins this ostinato pattern in measure 22; the snare
drum is added to this ostinato pattern in measure 26;
and the timpani and upper woodwinds join this ostinato
pattern in measure 30. These instruments continue this
pattern (\(
\begin{align*}
\text{\texttt{\textbackslash}}&\text{\texttt{\textbackslash}}
\text{\texttt{\textbackslash}}&\text{\texttt{\textbackslash}}
\text{\texttt{\textbackslash}}&\text{\texttt{\textbackslash}}
\end{align*}
\)) until the first beat of
measure 39 (see condensed score in appendix R).

Measures 54-72 of the third movement also contain
several ostinato rhythmic patterns. For example, the
timpani enters in measure 54 with the same rhythmic
pattern which began this movement. (The snare drum and
bass drum also state this rhythm in measures 54-56.)
The timpani states this one-measure ostinato pattern
through measure 72. A separate rhythmic ostinato
appears in the melodic percussion (chimes, vibraphone,
and glockenspiel) beginning in measure 58 with the
entrance of the chimes. Each melodic percussion
instrument states a completely different rhythm pattern
in this ostinato section. The upper woodwinds and alto
clarinet join the timpani and melodic percussion in
measure 64 with an ostinato figure of its own. Measures
64-72, therefore, contain a five-layered rhythmic
ostinato with five separate ostinato rhythms occurring
simultaneously (see fig. 257).

Syncopation, as a rhythmic device, is evident in
all three movements. The first movement, however,
contains more syncopated rhythms than the other two
movements. For example, measures 2 and 4 contain a
Fig. 257. McBeth: The Seventh Seal, Mvt. III--
mm. 64-67, twelve-eight/four-four, Tempo I
($ \text{ or } \text{ } =104-108$)

syncopated quarter note in the crash cymbal line. This
particular rhythm ($\text{ $}$) is augmented in measure 3 (see
fig. 258).

Fig. 258. McBeth: The Seventh Seal, Mvt. I--
mm. 1-5, four-four, Drammatico ($\text{ $} =112$)
Other prominent instances of syncopation in the first movement occur in measures 62-68. In this section, the rhythm $\frac{4}{4} \uparrow \uparrow \uparrow \uparrow$ predominates. An augmented version of this rhythm--$\frac{4}{4} \downarrow \downarrow \downarrow \downarrow$ --is present in measures 69 and 71 (see fig. 259).

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Fig. 259. McBeth: The Seventh Seal, Mvt. I--mm. 68-71, four-four, Allegro agitato ($\frac{4}{4}$ =144)

In the second movement, syncopation exists in measures 28-31, 42-46, and 48-52 and is associated with the same rhythmic figure ($\frac{4}{4} \uparrow \uparrow \uparrow \uparrow$) (see condensed score in appendix R). The third movement contains syncopated rhythms beginning with the pedal $G$ stated by the tubas in measures 3-6 (see fig. 260). In these measures, the dotted half note on beat two tied to the quarter note on beat one of the succeeding measure creates the syncopation.
Measures 9-12 also include syncopated rhythms not only in the bass line but also in the horn, low brass, and low woodwind lines (see fig. 261). Note the notes on beats two and four of measure 12 which contribute to the syncopated effect of this measure and the musical flow of the third movement.

The technique of rhythmic diminution is employed by McBeth in the first movement of *The Seventh Seal*. The motive stated by the trumpets and horns in measures 9 and 10 of the first movement involves five separate pitches (f, a-flat, f, g-flat, and a-flat). The third and fifth notes of this motive are shortened at each successive appearance in measures 12-13 and measure 14.
For example, the third note (f) is shortened from four and one-half beats to three and one-half beats in measures 12-13, and shortened even further to just one-half a beat in measure 14. Likewise, the fifth note (a-flat) of this motive is shortened from six and one-half beats to one and one-half beats in measures 13-14, and shortened to a single beat in measure 14 (see fig. 262).

In measures 30 and 31 of the first movement, rhythmic diminution is utilized to shorten the "Dies irae" motive from four measures to two measures. The last three notes of this motive (a-flat, f, and g), as it appears in the horn, baritone, chimes, and first alto saxophone lines, are shortened (see fig. 263).

The fifth phrase (mm. 35-39) of this contrapuntal section contains augmentation of the first three notes of the original rhythm which appears in measures 24, 27,
Fig. 262. McBeth: The Seventh Seal, Mvt. I—
mm. 9-16, four-four, Allegro agitato (d =144)

30, and 32 as $\frac{4}{4} \frac{d}{d} \frac{d}{d}$. McBeth doubles the length of these notes to read $\frac{4}{4} \frac{d}{d}$ in measures 35 and 36. McBeth's use of rhythmic diminution and augmentation is limited to the first movement.

Form

Large Dimensions

The formal profile of The Seventh Seal is best illustrated by the climaxes existing in each movement of this work. As in Divergente, the outer movements
contain more than one climax—movement one contains two climaxes and movement three contains three climaxes. These climaxes, along with the single climax in the second movement, divide each movement of The Seventh Seal into the following major sections:
The initial climax of the first movement occurs on beat one of measure 43. A four-beat crescendo from forte to fortissimo precedes this climax which is heightened by the sudden accentuation of notes in measure 43 (see fig. 264).
The major climax of movement one occurs at measure 62. This climactic measure is preceded by a piano to fortissimo crescendo in the suspended cymbal. A cymbal crash on beat one of measure 62 strengthens the impact of this climax (see fig. 265).

Fig. 265. McBeth: The Seventh Seal, Mvt. I--mm. 60-63, four-four, Allegro agitato (\(J=144\))

The only climax in the second movement occurs at measure 48. This measure is preceded by a six-beat crescendo from piano to fortissimo by the suspended
cybal. Once again a fortissimo cymbal crash is utilized to strengthen the impact of this climax (see fig. 266).

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Fig. 266. McBeth: The Seventh Seal, Mvt. II--mm. 44-52, four-four, J = 58
The three climaxes in the third movement occur at measures 39, 54, and 73. The rallentando in measure 37 and measure 38, along with a crescendo from forte to fortissimo, precede the climactic measure (m. 39) (see fig. 267). The second climax (m. 54) of the third

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Fig. 267. McBeth: *The Seventh Seal*, Mvt. III--mm. 36-40, twelve-eight/four-four, Forcefully
(\( \frac{d}{d} \) or \( \frac{d}{d} = 104-108 \)) \( \frac{d}{d} = 76 \)

movement is preceded by a four-beat crescendo from forte to fortissimo as well as a six-beat crescendo from piano to fortissimo by the suspended cymbal. McBeth again utilizes the crash cymbal on beat one of measure 54 to
heighten the impact of this climax. The return to the original tempo ($J=104-108$) also marks this climactic measure (see fig. 268). The entrance of the timpani,

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Fig. 268. McBeth: The Seventh Seal, Mvt. III-- mm. 51-54, twelve-eight/four-four, $J=76/$Tempo I ($J$ or $J=104-108$)

snare drum, and bass drum in measure 54 marks the beginning of the recapitulation and strengthens the weight of this major articulation.

The final climax of the third movement occurs at measure 73. This climax is preceded by another piano to
fortissimo crescendo by the suspended cymbal. The impact of the climactic measure (m. 73) is strengthened by the cymbal crash on beat one (see fig. 269).

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Fig. 269. McBeth: *The Seventh Seal*, Mvt. III—mm. 72-73, twelve-eight/four-four, Tempo I
($J$ or $J' = 104-108$)

The large-dimension articulations of *The Seventh Seal* divide each movement as follows:

**Movement I**—
- measures 1-6
- measures 7-20
- measures 21-42

Introduction
Part A
Part B
McBeth utilizes a moderate tempo \((J=112)\) in the introduction to the first movement and an even slower tempo \((J=94)\) in the first phrase of the coda (mm. 75-80). The third movement, on the other hand, is divided into a moderate-slow-moderate pattern, i.e., the three major articulations of this movement are confirmed by changes in tempo (mm. 1-38, moderate; mm. 39-43, slow; mm. 54-84, moderate).

The articulations in all three movements are confirmed by changes in instrumentation, harmony, melody, and rhythm. For example, in measure 75 of the first movement, a definite major articulation is produced by changes in tempo, scoring, harmonic structure, and melody (see fig. 270).
Fig. 270. McBeth: The Seventh Seal, Mvt. I—
mm. 72-80, four-four, Allegro agitato (\( d=144 \)}/
Drammatico (\( d=92 \)).
The major articulation at measure 7 in the first movement is confirmed by changes in meter, tempo, and harmony, as well as the notes marked sforzando in the low brass, low woodwinds, and percussion (see fig. 271).

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Fig. 271. McBeth: The Seventh Seal, Mvt. I—mm. 5–8, four-four/three-four, Drammatico ($J=112$)/Allegro agitato ($J=144$)

The major articulations of the second movement are produced by changes in three of the controlling elements—instrumentation, harmony, and melody in measures 28, 42, and 61; instrumentation, harmony, and
rhythm in measure 48 (see full score in appendix S).

The third movement contains major articulations which are confirmed by changes in all five of the controlling elements (scoring, harmony, melody, rhythm, and growth), i.e., measures 30, 39, 73, and 80. Other articulations in the finale of The Seventh Seal are produced by changes in scoring, harmony, and melody (mm. 6, 19, 58, and 64) (see full score in appendix S).

A partial symmetry is achieved in The Seventh Seal through the emphasis in movements one and three on rhythm and harmony. The second movement, on the other hand, is dominated by two controlling elements, melody and harmony. Note that harmony is dominant in all three movements.

Middle Dimensions

Each large-dimension section of The Seventh Seal is divided into the following sub-sections:

Movement I

Introduction--
measures 1-6 a

Part A--
measures 7-15 b
measures 16-20 c

Part B--
measures 21-23 d
measures 24-29 e
measures 30-42 f
Elision, truncation, and stratification are techniques employed by McBeth in *The Seventh Seal* to connect musical phrases. In movements one and two,
elision is the primary technique used for this purpose. Five examples of elision are found in the first movement and six examples are found in the second movement. For instance, the overlapping phrases in Part B (mm. 21-42) of the first movement are all dominated by the elision and stratification processes. Measure 27 serves both as the concluding measure of the first phrase (mm. 24-27) of Part B, section "e," and the initial measure of the second phrase (mm. 27-30) of this same section. Other examples of contrapuntal overlapping phrases exist in measures 30, 32, and 35 of the first movement (see fig. 272).

Elided cadences also are present in the second and third movements. For example, the last measure of the first section of Part A in movement two, i.e., measure 13, is also the first measure of Part A, section "b" (see fig. 273). Elision also is utilized by McBeth in measures 61 and 72 of the second movement. In the third movement, elision is employed in measures 14, 30, 54, and 64 (see condensed score in appendix R).

Truncation (the complete elimination of the final bar of a phrase by too early intrusion of a following phrase) appears in the third movement of The Seventh Seal. For example, the final measure of the phrase concluding in measure 72 is eliminated because of the entrance in measure 73 of the next phrase (mm. 73-78).
Stratification (overlap and anticipation of phrases) as a device to connect articulations is found in all three movements of *The Seventh Seal*. In the first movement, for example, stratification is utilized to connect the many overlaps in the contrapuntal section from measures 24-42. This device also is employed by McBeth to connect the two phrases in measure 56 (simultaneous use of phrase-overlap and phrase-
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Fig. 273. McBeth: The Seventh Seal, Mvt. II—mm. 7-18, four-four, Sensitively (\( \text{\textit{j}} =58 \))

anticipation) (see condensed score in appendix R).

In measures 32-33 of the second movement, two phrases are connected through the use of phrase overlap in the horns and phrase-anticipation on beat four of measure 32 in the woodwinds (see fig. 275). Another overlapping texture connecting Part A with Part B of movement two is illustrated in figure 276.

Stratification in the form of phrase-overlap is found in Part B (mm. 39-53) of the third movement. For
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Fig. 274. McBeth: The Seventh Seal, Mvt. III--
mm. 72-73, twelve-eight/four-four, Tempo I
(\( \text{j} \) or \( \text{j} \) =104-108)

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Fig. 275. McBeth: The Seventh Seal, Mvt. II--
mm. 30-34, four-four, SensitiveIy (\( \text{j} \) =58)
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Fig. 276. McBeth: The Seventh Seal. Mvt. II—
mm. 25-29, four-four, Sensitively (d=58)

example, in measure 39 an eighth note tied from the
previous measure in the low brass overlaps the beginning
of Part B in the trumpets (see fig. 277). This same
situation occurs in measures 43 and 48 of the third
movement (see condensed score in appendix R).

The recapitulation in the third movement begins at
measure 54 with the return to the initial tempo
(d or d' =104-108). Measures 54-63 is an extension of
measures 1-5 and serves as an introduction to the
recapitulation (mm. 54-84). The phrase following this
introduction, i.e., measures 64-72, is an altered
version of Part A, section "b" (mm. 6-17). Note that the original presentation of the primary theme in measures 6-17 is in c minor tonality while the same theme is stated in measures 64-72 in f minor. The c minor tonality of measures 6-17 appears in the melodic percussion ostinato passage in measures 64-72. New material is then inserted by McBeth to form measures 73-78 of the third movement (see full score in appendix S).

Small Dimensions

The most important aspect of small-dimension form in The Seventh Seal is organic growth, i.e., the same intervallic relationships employed both melodically and harmonically. McBeth utilizes this aspect of form
particularly in movements one and two.

The opening intervallic relationships in the first movement appear harmonically in the fingered tremolos in measures 1, 2, 4, and 5 (see fig. 278). The initial harmonic interval is a major second (m. 1). In measure 2, a minor third is added to the harmonic structure; in measure 4, a perfect fifth is added to the harmonic structure; and in measure 5, a major third is
added to the harmonic structure. All the melodic intervals found in the trumpet/horn line of measures 9-16 in the first movement are utilized in these tremolos and are added in the exact same sequence.

Figure 279 illustrates the addition of these intervals (major second, minor third, perfect fifth, and major third) in the melodic line—the major second (f to e-flat) appears in measure 9, the minor third (f to e-flat) appears in measure 10, the perfect fifth (e-flat to b-flat) appears in measure 14, and the major third (e-flat to c) appears in measure 16. As McBeth stated, this "organic compositional usage shows a motive both horizontally and vertically."24

The melodic intervals found in the opening phrase of the second movement appear in the following order: minor second (d to e-flat) in measure 3, major second (d to c) in measure 4, minor third (e-flat to c) in measures 3-4, major third (e-flat to g) in measures 7-8, and perfect fifth appearing in inversion (c to f) in measures 10-12. Note that all the harmonic intervals, except the tritone, have been utilized and appear in successive order from the smallest to the largest (see fig. 280).

The harmony found throughout the second movement, beginning in measure 15, contains the same intervallic construction. For example, the harmony in measures 15-17 includes all five of the intervals found in the
Fig. 279. McBeth: The Seventh Seal, Mvt. I—
mm. 9-16, four-four, Allegro agitato (\(j=144\))

melodic line of measures 3-12 (see fig. 281). All
remaining harmonic structures in this movement contain
these intervals. The missing interval (tritone) is
finally added to the harmony in measures 48-57 (the
climactic section of the second movement).
Fig. 280. McBeth: *The Seventh Seal*, Mvt. II--
mm. 1-12, four-four, Sensitively $(J=58)$

Fig. 281. McBeth: *The Seventh Seal*, Mvt. II--
mm. 13-18, four-four, Sensitively $(J=58)$
Rehearsal and Performance Problems

Introduction

The following errors in the condensed and full scores of *The Seventh Seal*, as well as the individual parts, were located by this investigator:

Condensed Score—

1. Movement I, measure 1, accent (>) omitted from the fingered tremelos on beat three in the upper woodwinds.

2. Movement I, measure 2, accent (>) omitted from the first sixteenth note on the second half of beat one in the cornet/horn/baritone line.

3. Movement I, measures 2-3, slur omitted between the first sixteenth note on the second half of beat one in measure 2 and the eighth note on beat one of measure 3 in the cornet/horn/baritone line.

4. Movement I, measure 4, accent (>) omitted from the first sixteenth note on the second half of beat three in the cornet/horn/baritone line.

5. Movement I, measure 5, accents (>) omitted from the quarter note on beat two and the half note on beat three in the second (cornet/horn/baritone) line.

6. Movement I, measure 6, accent (>) omitted from the tongued quarter note on beat one in the second (cornet/horn/baritone) line.

7. Movement I, measure 12, accent (>) omitted from the half note on beat one in the top (upper woodwinds) line.

8. Movement I, measure 15, slur omitted between the first sixteenth note on beat one and the eighth note on the second half of beat one in the top (upper woodwinds) line; slur omitted between the first sixteenth note on the second half of beat three and the eighth note on the second half of beat four in the top (upper woodwinds) line; accents (>) omitted from the
first sixteenth note on beat one, the two
eighth notes on beat two, the eighth note on
beat three, and the first sixteenth note on
the second half of beat three in the top (upper
woodwinds) line.

9. Movement I, measure 16, accent (> ) omitted
from the half note on beat one in the top
(upper woodwinds) line.

10. Movement I, measure 20, simile marking omitted
from the third line (low brass); accents (> )
omitted from the first sixteenth note on beat
one, the eighth note on beat two, the first
sixteenth note on the second half of beat two,
and the first sixteenth note on beat four in
the top line (upper woodwinds); bar omitted
from the sixteenth notes on beat four in the
bass drum line.

11. Movement I, measure 29, flat omitted from the
e-flat on beat four in the clarinet line.

12. Movement I, measure 30, accents (> ) omitted
from the first sixteenth note on the second
half of beat one in the second line (bass
line); accent (> ) omitted from the first
sixteenth note on the second half of beat one
and the dotted quarter note on the second half
of beat three in the second line (bass
instruments).

13. Movement I, measure 31, accents (> ) omitted
from the two sixteenth notes on the second half
of beat three and the quarter note on beat four
in the second line (bass instruments).

14. Movement I, measures 44-45, accents (> ) omitted
from all notes in the second line (low brass).

15. Movement I, measure 45, accents (> ) omitted
from the two sixteenth notes on the second half
of beat three and the two eighth notes on beat
two in the top line (upper woodwinds and
upper brass).

16. Movement I, measure 46, accent (> ) omitted
from the eighth note on beat one in the top
line (upper woodwinds and upper brass) and
the second line (low brass).
17. Movement I, measure 61, accents (>) omitted from the quarter note on beat one in the second line (upper brass/clarinets) and the dotted half note on beat two in the second and third (low brass) lines.

18. Movement I, measure 62, accent (>) omitted from the half note on beat three in the second line (trumpets/clarinets).

19. Movement I, measure 64, accent (>) omitted from the first sixteenth note on beat one in the top line (upper woodwinds).

20. Movement I, measure 65, accent (>) omitted from the whole note in the second line (trumpets/clarinets).

21. Movement I, measure 66, accent (>) omitted from the eighth note on the second half of beat one in the second line (trumpets/clarinets); a g\# instead of an f\# should appear on the first sixteenth note of beat three in the second line (first B-flat clarinet/first trumpet).

22. Movement I, measure 68, accent (>) omitted from the first sixteenth note on beat one in the top line (upper woodwinds).

23. Movement I, measure 70, accent (>) omitted from the quarter note on beat four in the second and third lines.

24. Movement I, measure 71, accent (>) omitted from all notes in the second and third lines.

25. Movement I, measure 72, accent (>) omitted from the whole note in the second and third lines; a whole note f (fourth line of the bass clef) is omitted from the third line (low brass).

26. Movement I, measures 77-78, accents (>) omitted from the quarter notes on beats two and three of measure 77 and the quarter note on beat one and the dotted half note on beat two of measure 78 in the second line (trumpets/horns).

27. Movement I, measure 84, triple forte (fff) omitted from the snare drum/bass drum line.
28. Movement II, measure 13, bar line omitted connecting the third line (horns) and the fourth line (melodic percussion) at the beginning of the measure.

29. Movement II, measure 16, bass clef omitted at the end of the measure in the third line (horns/baritones).

30. Movement II, measure 20, crescendo marking omitted from the suspended cymbal (s.c.) line.

31. Movement II, measure 23, bass clef omitted at the end of the measure in the second line (low clarinets).

32. Movement II, measure 24, mezzo-forte (mf) omitted from the top line (flutes).

33. Movement II, measure 25, dot omitted from the dotted half note on beat one in the third line (horns/baritones); dotted half note c on beat two (following the quarter note) omitted from the second line (low clarinets).

34. Movement II, measure 27, crescendo omitted from the third line (horns/baritones).

35. Movement II, measure 29, dot omitted from the dotted half note on beat one in the second line (upper woodwinds and upper brass).

36. Movement II, measure 31, accent (>) omitted from the eighth note on beat one in the third line (low brass).

37. Movement II, measure 46, accents (>) omitted from the two quarter notes on beats three and four in the top line (woodwinds/brass); accents (>) omitted from the quarter note on beat two and the half note on beat three in the second line (low brass).

38. Movement II, measure 47, accent (>) omitted from the dotted half note on beat two in the second line (low brass).

39. Movement II, measures 48-52, accents (>) omitted from the half note on beat three in each measure of the third line (timpani).
40. Movement II, measure 53, accents (>) omitted from the quarter note on beat one and the dotted half note on beat two in the third line (timpani).

41. Movement II, measure 63, eighth rest omitted on the second half of beat four in the top line (flutes).

42. Movement II, measure 71, dot omitted from the dotted half note on beat one in the second line (d-flat and b-flat in the trumpets and flutes).

43. Movement II, measure 77, flat omitted from the d-flat dotted half note on beat two in the top line (woodwinds).

44. Movement III, measure 9, dot omitted from the dotted half note on beat three in the top line (upper woodwinds/trumpets).

45. Movement III, measure 12, accent (>) omitted from the quarter note, half note, and dotted half note on beat one in the second line (low brass/low woodwinds).

46. Movement III, measure 14, dots omitted from the dotted whole notes in the timpani line and the top line (flutes/trumpets); leger line omitted from the c in the fifth line (chimes).

47. Movement III, measure 15, rests written in four-four notation instead of twelve-eight notation in the top line and third line (timpani).

48. Movement III, measure 23, bar omitted from the sixteenth notes on the second half of beat one in the bottom line (guiro).

49. Movement III, measure 36, accent (>) omitted from beat one in the third line (low brass).

50. Movement III, measures 37-38, crescendo and fortissimo (ff) markings omitted from the timpani line.

51. Movement III, measure 39, four-four meter signature omitted at the end of the measure in the top line (upper woodwinds).
52. Movement III, measure 44, decrescendo omitted from the second line (trumpets).

53. Movement III, measure 49, leger line omitted from the e in the horn line.

54. Movement III, measure 53, flat omitted from the b-flat dotted half note on beat two in the second line (trumpets).

55. Movement III, measures 55-56, decrescendo from fortissimo to pianissimo omitted from the top three lines in measure 55 and crescendo from pianissimo to fortissimo omitted from the top three lines in measure 56.

56. Movement III, measure 60, twelve-eight meter signature omitted at the end of the measure in the second line (trumpets).

57. Movement III, measure 62, twelve-eight meter signature omitted at the end of the measure in the top line (woodwinds).

58. Movement III, measures 67-68, tie omitted between the half note f on beat three of measure 67 and the half note f on beat one of measure 68 in the third line (low brass).

59. Movement III, measure 68, treble clef instead of bass clef appears at the beginning of the second line (low brass).

60. Movement III, measure 72, twelve-eight meter signature omitted from the end of the measure in the third line (low brass).

61. Movement III, measure 73, accents (> ) omitted from the four sixteenth notes on the last two-thirds of beat four in the snare drum/bass drum line; dot omitted from the dotted half rest on beat one in the third line (low brass) and the fourth line (timpani).

62. Movement III, measure 74, accents (> ) omitted from the eighth note on beat one in the snare drum/bass drum line.

Full Score---

1. Movement I, measure 33, second half note in the glockenspiel line should be an f instead of an e.
2. Movement I, measure 43, accent (>) omitted from the eighth note on beat one in the alto clarinet line.

3. Movement I, measure 46, accent (>) not needed on the first sixteenth note on the second half of beat one in the tenor saxophone and baritone saxophone lines.

4. Movement I, measures 71-72, accents (>) omitted from the half note on beat two in measure 71, the quarter note on beat four in measure 71, and the whole note on beat one in measure 72 in all parts with this rhythm.

5. Movement II, measure 52, accent (>) omitted from the half note on beat three in the timpani line.

6. Movement II, measure 53, accents (>) omitted from the quarter note on beat one and the dotted half note on beat two in the timpani line.

7. Movement III, measure 72, twelve-eight meter signature not needed in the trumpet line; crescendo omitted from the suspended cymbal line; piano (p) marking omitted at the beginning of the measure in the suspended cymbal line.

8. Movement III, measure 74, slur omitted between the first sixteenth note on the second half of beat one and the eighth note on beat four in the trumpet lines.

9. Movement III, measure 76, slur omitted between the first sixteenth note on the second half of beat three and the eighth note on beat four in the trumpet lines; slur omitted between the first sixteenth note on the second half of beat two and the dotted eighth note on beat three in the second and third trumpet lines.

Piccolo—

1. Movement I, measure 20, accent ( ) omitted from the first sixteenth note on beat one.

2. Movement III, measure 73, dot omitted from the dotted eighth note on beat one.
1st Flute---
1. Movement II, measure 47, accents (> ) omitted from the quarter note on beat one and the dotted half note on beat two.
2. Movement III, measure 9, slur omitted between the eighth note on beat one and the quarter note on beat two.

2d and 3d Flutes---
1. Movement II, measure 47, accents (> ) omitted from the quarter note on beat one and the dotted half note on beat two.
2. Movement III, measures 51-52, slur should connect the second eighth note (instead of the first eighth note) on beat three of measure 51 with the eighth note on beat two of measure 52.

1st and 2d Oboes---
1. Movement II, measures 34-35, tie omitted between the dotted half note on beat two of measure 34 and the half note on beat one of measure 35 in the first part.
2. Movement III, measure 74, eighth note on beat two should not be dotted.

1st and 2d Bassoons---
1. Movement I, measure 20, simile marking omitted.
2. Movement II, measures 50-51, accents (> ) omitted from the half note on beat three in both measures.
3. Movement III, measure 33, accent (> ) omitted from the half note on beat three.

1st B-flat Clarinet---
1. Movement I, measures 12 and 16, accent (> ) omitted from the half note tied to the eighth note on beat one in each measure.
2. Movement I, measure 64, accent (> ) omitted from the first sixteenth note on beat three.
3. Movement I, measures 71–72, accents (>) omitted from the half note on beat two in measure 71, the quarter note on beat four in measure 71, and the whole note in measure 72.

4. Movement III, measure 30, meter signature should read twelve-eight instead of twelve-four.

5. Movement III, measure 39, four-four meter signature omitted at the end of the measure.

6. Movement III, measure 48, slur should connect the quarter note on beat one with the half note f-sharp on beat two.

2d B-flat Clarinet—
1. Movement I, measure 12, accent (> ) omitted from the half note on beat one.

2. Movement I, measures 71–72, accents (> ) omitted from the half note on beat two in measure 71, the quarter note on beat four in measure 71, and the whole note in measure 72.

3. Movement III, measure 39, four-four meter signature omitted at the end of the measure.

3d B-flat Clarinet—
1. Movement I, measure 12, accent (>) omitted from the half note on beat one.

2. Movement I, measure 40, flat omitted from the half note b-flat on beat one; flat not needed on the half note c on beat three.

3. Movement I, measures 71–72, accents (>) omitted from the half note on beat two in measure 71, the quarter note on beat four in measure 71, and the whole note in measure 72.

4. Movement II, measure 73, hum pitch "x" omitted.

5. Movement III, measure 39, four-four meter signature omitted from the end of the measure.

6. Movement III, measures 75–76, slur omitted between the first sixteenth note on the second half of beat four in measure 75 and the eighth note on beat two in measure 76.
7. Movement III, measure 76, slur omitted between the first sixteenth note on the second half of beat two and the dotted eighth note on beat three; slur omitted between the first sixteenth note on the second half of beat three and the eighth note on beat four.

E-flat Alto Clarinet--
1. Movement I, measure 20, simile marking omitted.

2. Movement I, measure 31, accent (> ) omitted from the first sixteenth note on the second half of beat three.

3. Movement I, measure 43, accent (> ) omitted from the eighth note on beat one.

4. Movement I, measures 71-72, accents (> ) omitted from the half note on beat two in measure 71, the quarter note on beat four in measure 71, and the whole note in measure 72.

5. Movement III, measure 39, four-four meter signature omitted at the end of the measure.

6. Movement III, measures 75-76, slur omitted between the first sixteenth note on the second half of beat four in measure 75 and the eighth note on beat two in measure 76.

B-flat Bass Clarinet--
1. Movement I, measure 20, simile marking omitted.

2. Movement I, measure 30, accents (> ) omitted from the first sixteenth note on the second half of beat one and the first sixteenth note on the second half of beat three.

3. Movement III, measure 33, accent (> ) omitted from the quarter note on beat three.

B-flat Contra Bass Clarinet--
1. Movement I, measure 20, simile marking omitted.

2. Movement I, measure 30, accent (> ) omitted from the first sixteenth note on the second half of beat three.
1st and 2d E-flat Alto Saxophones--
1. Movement I, measure 20, simile marking omitted.
2. Movement III, measure 75, wrong rhythm on beat two (\( \frac{3}{4} \) should be \( \frac{3}{4} \)).

B-flat Tenor Saxophone--
1. Movement I, measure 46, accent (\( > \)) not needed on the first sixteenth note on the second half on beat one.
2. Movement III, measure 36, accent (\( > \)) omitted from the whole note on beat one.

E-flat Baritone Saxophone--
1. Movement I, measure 20, simile marking omitted.
2. Movement I, measure 46, accent (\( > \)) not needed on the second half of beat one.

1st B-flat Cornet (Trumpet)—
1. Movement III, measure 13, slur should connect the first eighth note on beat one with the second eighth note on beat two.
2. Movement III, measure 60, twelve-eight meter signature omitted at the end of the measure.
3. Movement III, measure 64, dot omitted from the dotted half note on beat one.
4. Movement III, measure 74, slur omitted between the first eighth note on the second half of beat one and the eighth note on beat two.
5. Movement III, measure 80, accent (\( > \)) omitted from the dotted whole note.

2d B-flat Cornet (Trumpet)—
1. Movement III, measure 13, slur should connect the first eighth note on beat one with the second eighth note on beat two.
2. Movement III, measure 74, slur omitted between the first sixteenth note on the second half of beat one and the eighth note on beat two.

3. Movement III, measures 75-76, slur omitted between the first sixteenth note on the second half of beat four in measure 75 and the eighth note in measure 76.

4. Movement III, measure 76, slur omitted between the first sixteenth note on the second half of beat two and the dotted eighth note on beat three; slur omitted between the first sixteenth note on the second half of beat three and the eighth note on beat four.

3d B-flat Cornet (Trumpet)—

1. Movement I, measures 71-72, accents (>) omitted from the half note on beat two of measure 71, the quarter note on beat four of measure 71, and the whole note in measure 72.

2. Movement III, measure 74, slur omitted between the first sixteenth note on the second half of beat one and the eighth note on beat two.

3. Movement III, measure 76, slur omitted between the second sixteenth note on the second half of beat two and the dotted eighth note on beat three; slur omitted between the second sixteenth note on the second half of beat three and the eighth note on beat four.

2d Horn in F—

1. Movement I, measure 4, accent (>) omitted from the first sixteenth note on the second half of beat three.

2. Movement I, measure 53, accent (>) omitted from the dotted half note on beat two.

2d Trombone--
1. Movement I, measure 30, accent (>) omitted from the first sixteenth note on the second half of beat one.

2. Movement I, measure 46, accent (>) omitted from the eighth note on beat one.

3d Trombone--
1. Movement I, measure 30, accents (>) omitted from the first sixteenth note on the second half of beat one and the dotted quarter note on the second half of beat three.

2. Movement I, measure 46, accent (> not needed on the first sixteenth note on the second half of beat one.

Baritone (T.C.)--
1. Movement I, measure 20, simile marking omitted.

Baritone (B.C.)--
1. Movement I, measure 20, simile marking omitted.

Tuba (Basses)--
1. Movement I, measure 46, accent (> not needed on the first sixteenth note on the second half of beat one.

Timpani--
1. Movement II, measures 48-51, accents (>) omitted from the half notes on beat three of each measure.

According to the "Selective Music Lists" of the 1982-84 Administrative Handbook of Activities, Policies, Rules and Regulations, compiled jointly by the Virginia Music Educators Association and the Virginia Band and
Orchestra Directors Association, *The Seventh Seal* is classified as a Grade VI wind-band composition. This work also appears on the AAAA list (Grade V) of the Texas Prescribed Music List. Only an advanced high school band should attempt to perform *The Seventh Seal* because of its classification and technical requirements.

The extension of the trumpet range to a $d_3$ in measures 70-73 of movement one, measures 54-58 of movement two, and measures 14-15 of movement three, as well as the extension of the flute range to a $e^4$ in measures 46, 83, and 84 of movement one, measures 54-58 of movement two, and measures 14-15 of movement three, indicates that *The Seventh Seal* cannot be performed without advanced instrumentalists (see full score in appendix S).

**Precision**

The extensive use of an expanded percussion section in *The Seventh Seal* requires much attention by the conductor in the wind-band rehearsal. For example, measures 50-72 of the first movement contain some potential precision problems (see full score in appendix S). In this section (mm. 50-72), the timpani, snare drum, and bass drum lines have identical rhythms. The groups of sixteenth notes will cause most of the problems. The sixteenth-note rhythms in these instruments (snare drum, bass drum, and timpani) in measures 82 and 83 must be rehearsed at a slower tempo.
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Fig. 282. McBeth: The Seventh Seal, Mvt. I—
mm. 81-84, four-four, Tempo II (\( \text{J} = 144 \))

than indicated to insure good rhythmic precision (see fig. 282).

In the second movement, the climactic section
(mm. 48-57) contains one potential rhythmic problem.
In measures 54-57, for example, all significant rhythmic action is found in the percussion instruments (see fig. 283). The rhythm \( \frac{5}{4} J J J J \) on beats three, four,
and five of measures 54 and 55 (stated by the timpani and bass drum) must be exact. The students must be told to carefully subdivide beats three and four of measures 54 and 55. The chimes solo on the second half of beat five in these measures also must be accurate. At such a slow tempo \( \text{\textit{\( \text{\( d \)} = 58 \)}} \), the chimes player will have a tendency to play this eighth-note solo slightly ahead of time. Proper and accurate subdivision of the beat will help insure proper rhythmic precision in these two measures (mm. 54-55).

Careful rehearsal of the melodic percussion is absolutely necessary in the third movement of The Seventh Seal, particularly in the contrapuntal sections (mm. 3-7, 10-12, 42, 47, 58-72, and 81-83) and the improvisational measures (mm. 14-17) (see full score in appendix S). As the instructions indicate, the improvisational measures should not be played in strict rhythm. Each instrumentalist should devise an independent rhythm for this section (mm. 14-17). Regarding these measures, McBeth stated:

> These players are to employ the sequence of notes given but use any rhythm they wish. The rhythms should not be regular. The student will tend to fall into a regular pattern. Make the players be creative with their lines using syncopation and complexities.

Other precision problems involving the percussion section exist in measures 30-38 of the third movement (see fig. 284). The ostinato rhythms in the upper
Fig. 284. McBeth: The Seventh Seal, Mvt. III—
mm. 30–40, twelve-eight/four-four, Forcefully
(j or j-=104–108) / j =76

woodwinds, timpani, triangle, guiro, and snare drum
should be rehearsed together, i.e., separate from the
remainder of the full ensemble. The rallentando in
measures 37 and 38 could present some additional
precision problems and should be watched carefully by
the conductor. The increased rhythmic activity in
measures 81–83 also warrants the attention of the
Other potential precision problems are found throughout *The Seventh Seal*. In the first movement, potential precision problems exist in the woodwind figurations of measures 11-20, 62-72, and 81-84 (see full score in appendix S). These sections should be rehearsed at a slow tempo before attempting to play these measures at the indicated tempo. Careful subdivision is necessary to insure proper evenness of rhythm.

A brief word about subdivision as a technique to correct precision problems. According to McBeth, "correct subdivision is a basic fundamental that, if not achieved consistently, drops bands one division at contests." The simplest method to correct faulty subdivision is to have sections of the band work with a metronome. This method of correcting rhythmic and precision problems is excellent. The director must remember that "incorrect subdivision causes micro- or mini-wrong notes." Therefore, it is imperative to correct this problem if it exists.

The potential rhythmic problems in the accompaniment figures of measures 21-42 in the first movement can be solved with accurate subdivision (see fig. 285). In this section of movement one, the potential precision problems exist with the constantly
Fig. 285. McBeth: The Seventh Seal, Mvt. I—
mm. 24-35, four-four, Allegro agitato (d’=144)
shifting rhythms from measure to measure. The rhythm appearing throughout these measures contains potential problems of rhythmic accuracy, i.e., the two sixteenth notes must be played on the second half of the beat. The student will tend to play these notes slightly early or late because of the eighth rest which precedes them.

The third movement also contains numerous areas with potential rhythmic problems. These sections include the upper woodwind ostinato in measures 30-38 (see full score in appendix S) and the full-band rhythmic figures in measures 73-78 (see fig. 286). Careful rehearsal of these rhythmic figures (mm. 73-78) are important because of the various surface articulation patterns created by the repeated notes which occur in some parts that are under a slur. These problems exist on beat four of measure 75 and beats two and three of measure 76.

Intonation

Intonation problems are a major concern of wind-band conductors. In the first movement of The Seventh Seal, several potential intonation problems exist. The flutes, for example, will tend to play their solo passage in measures 24-27 below pitch (see full score in appendix S). Soft playing in the low register of the flute is extremely difficult, especially if the correct pitch is to be maintained. The conductor
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Fig. 286. McBeth: The Seventh Seal, Mvt. III—
mm. 75-79, twelve-eight, Tempo I (d=104-108)
might even decide to use just a few players on this solo passage (mm. 24-27 of movement one). The clarinet passage in measures 27-30, on the other hand, will have a tendency to sound above pitch. (Low tones played softly on the B-flat clarinet have this tendency.) The real intonation problem exists in measures 32-35 where the flutes and clarinets are combined in their low registers. The opposite tendencies of these two instruments will cause a severe discrepancy in pitch if corrective measures are not taken. Adjustments of the embouchure and/or the use of alternate fingerings are possible solutions to this problem (see fig. 287).

Fig. 287. McBeth: The Seventh Seal, Mvt. I--mm. 32-36, four-four, Allegro agitato (d=144)
Measures 62-72, i.e., the climactic section of the first movement, contain some potential intonation problems in the trumpets and clarinets, as well as the ostinato in the upper woodwinds (see fig. 288). The $a^2$ and $e^2$ in the first trumpet line have opposite tendencies (the $a^2$ tends to be sharp and the $e^2$ tends to be flat):
the $d^2$ in the second trumpet also tends to be flat. If these notes are badly out-of-tune, alternate fingerings should be used—first and second values for the $e^2$, third valve for the $a^2$, and first and third valves for the $d^2$. Slight embouchure adjustments will correct small discrepancies in pitch.

The trumpets and B-flat clarinets must be tuned to each other, as well as separately, in measures 62-72 (see fig. 288). These potential intonation problems continue through measure 72 with the extension of the trumpet range to $d^3$ in measures 70-72. The upper woodwind ostinato of measures 62-72 exploits the upper range of the flute. The pitch of these upper notes are very unstable. The various textural layers of this section (mm. 54-72) should be rehearsed separately, i.e., trumpets/B-flat clarinets, low brass/horns/saxophones/low reeds, and upper woodwinds.

The potential intonation problems in the final section (mm. 75-84) of the first movement are confined to the trumpets and horns (see fig. 289). For example, this combination of instruments play in unison for five measures (mm. 75-79) before dividing into harmony. The $d$'s and $g$'s in the trumpets should be checked for pitch accuracy, as well as the high tones in the horns. The final two chords (mm. 79-84) present several potential tuning problems between the first and third trumpets.
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Fig. 289. McBeth: The Seventh Seal. Mvt. I—
mm. 78-84, Drammatico (d = 92)/Tempo II (d = 144)

The e² and a² in the first trumpet will tend to be sharp, while the d² in the third trumpet will tend to be flat. Use alternate fingerings or embouchure adjustments to correct these pitch problems. The C in the tubas could pose a potential tuning problem because of the tendency of this note to be played sharp on three-valve instruments.

Intonation problems in the second movement begin
with the opening phrase in the trumpet line at a pianissimo dynamic level (see fig. 290). The $\frac{1}{4}$ is a bad note on this instrument and should be checked for pitch accuracy. The entrance of the flutes (in the low register) in measure 9 presents some additional tuning.
problems—the flutes will tend to play this section (mm. 9-13) below pitch while the trumpets will tend to play sharp. Note the octave d’s in the trumpets (m. 13) and the octave c’s in the flutes (m. 13). The d² in the trumpet line will tend to be flat; at the same time the c² in the flutes will tend to be sharp. The c₁ in the flutes has the opposite tendency (to be flat). The third valve trigger should be employed by the trumpets on all d₁’s. Embouchure adjustments must be made in the flutes to correct the faulty intonation of these pitches.

The dynamic fluctuations found in the harmony lines beginning in measure 15 of the second movement present some different tuning problems (see fig. 291).

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Fig. 291. McBeth: The Seventh Seal, Mvt. II—mm. 9-17, four-four, Sensitively (j = 58)
Adjustments must be made as the volume increases. The flute pitch, for example, will tend to rise as their volume increases; however, the clarinets will have an opposite tendency, i.e., to go flat.

The next important section containing potential tuning problems is measures 32-36 of the second movement (see fig. 292). The problem here is the throat tones present in the B-flat clarinets. These notes (with a tendency to be sharp) are played in unison with the flutes; the low flute tones will be flat unless corrective measures are taken. A smaller aperture will increase the air speed and thereby help to raise the pitch.

The climactic section of the second movement

Fig. 292. McBeth: The Seventh Seal, Mvt. II—mm. 32-37, four-four, Sensitive (\(d=58\))
(mm. 48-57) contains many of the same tuning problems as
the climactic section of the first movement, i.e., the
pitch discrepancies in the trumpets between $a_2^2$ and $d_2^2$
and the pitch discrepancies in the upper woodwinds due
to register and dynamics (see fig. 293).

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Fig. 293. McBeth: The Seventh Seal, Mvt. II--
mm. 48-53, four-four, Sensitively ($d=58$)

All secundal harmony within the second movement
should be checked very carefully for pitch accuracy.
These harmonic structures must be tuned the same as traditional chords.

Intonation and precision problems may exist in the trumpet and upper woodwind figurations of measures 8-9 and 13-14 in the third movement. The division of the first trumpet part allows the range to be extended to a $d_3$ in measures 13-14. Likewise, the flute range is extended upward to a $c_4$ (see fig. 294).

Throat tones are again present in the B-flat clarinet line from measures 26-50 of the third movement (see full score in appendix S). These notes are confined primarily to the third B-flat clarinet line (which contains $a_1$'s and $b$-$flat_1$'s). Failure to correct the tuning problems in this section (mm. 26-50) of the third movement will be devastating to the intonation of the third movement.

The crescendo from piano to fortissimo in measures 40-42 and 45-47 of the final movement must be given special attention (see full score in appendix S). All extreme dynamic fluctuations will tend to cause pitch inaccuracies because of the various tendencies of the different instruments in the band. Proper adjustments are necessary. Pitch awareness by the students will certainly help in correcting many of the potential tuning problems in this work.

Another section of the third movement to watch is
measures 54-57 which contain a decrescendo from fortissimo to pianissimo in measure 55 followed by a crescendo back to fortissimo in measure 56 (see fig. 295). Since the full band is involved, severe pitch discrepancies are likely to appear in these measures. The chord in measures 54-56 contains many unstable tones (such as the $e^2$ and $d^2$ in the trumpets:
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Fig. 295. McBeth: The Seventh Seal, Mvt. III--mm. 55-60, four-four/twelve-eight, Tempo I
(♩ or ♩=104-108)
the C in the tubas; the A³, E³, and C³ in the flutes; the D³ and E² in the first B-flat clarinet; the A² in the first horn; and the D² in the second horn). These notes must be adjusted during the change in volume.

The octave d's in the trumpets and clarinets, along with the octave e's in the flutes, in measure 73 of the finale present some potential tuning problems (see fig. 296). For instance, the D² in the first and second trumpet lines tends to be flat, the D¹ in the third trumpet line tends to be sharp, and the E¹ and E² in the flute lines tend to be sharp. The director must make certain that the fortissimo in measures 73-78 is not too strong. Tonal control in this section is an absolute necessity to insure good intonation, particularly with the unstable notes which appear throughout the full-band instrumentation.

Balance

Problems of proper balance exist in all inverse-chord and regular-chord pyramids throughout The Seventh Seal. The first movement contains one instance of the inverse-chord pyramid—measures 57-61 in the low brass. Each time a note is added the players should be told to increase their volume (see fig. 297).

The second movement is saturated with secundal harmonic structures involving regular-chord and inverse-chord pyramids. The harmony in measures 15-16,
and all like measures, combine these two harmonic techniques (regular-chord and inverse-chord pyramids).

To keep correct balance in the regular-chord pyramids (mm. 15-16, 19-20, 24-25, 33-34, 36-37, 38-39, and 73-74), the students must be told to begin a crescendo when their note name starts repeating or sustaining. 30

Most of the regular-chord and inverse-chord pyramids in
Fig. 297. McBeth: The Seventh Seal, Mvt. I—mm. 56-63, four-four, Allegro agitato ($J=144$)

the second movement contain three pitches (see fig. 298). The lowest pitch must be the loudest in volume while the highest pitch must be the softest in volume. The balance problems in many of these regular-chord pyramids are increased by the change in volume.

Inverse-chord pyramids are found in measures 15-16, 19-20, 24-25, 34-35, 39-40, 45-47, and 72-73 of the second movement (see condensed score in appendix R). The volume increase of each added tone in these chords
is determined by the number of notes, i.e., one-third if three notes are added or one-half if two notes are added.

In the third movement, regular-chord pyramids exist in measures 40-42 and 45-47 (stated by the upper woodwinds) (see condensed score in appendix R). Measures 73-78, however, contain a combination of the regular-chord and inverse-chord pyramids in both the upper woodwinds/trumpet line and the low brass/low woodwinds line (see fig. 299). Proper balance will be achieved if the director and the students remember the following: the lower the pitch, the louder the volume.

Other potential balance problems exist throughout The Seventh Seal. For example, McBeth stated:

"Whenever a melody note is written (throughout the entire work), it should always predominate." 31 In
movement one, the glockenspiel must come through in measures 35-36, 39-40, and 41-42 (see full score in appendix S).

The second half of beat five in measures 54 and 55 of the second movement includes a chimes solo which
"must be heard in the last row of the audience." In measure 63 and 66 of this same movement, the chimes player is instructed to use triangle beaters (see full score in appendix S). These notes, however, must come through.

Each mallet part in measures 3-7 of the third movement must be of equal volume. This same situation exists in measures 10-12, 42, 47, 58-72, and 81-84 of the finale. Measures 42 and 47 in the melodic percussion are especially difficult to maintain the correct balance because of the crescendo from piano to fortissimo (see full score in appendix S).

In measures 21-29 of the first movement, the triangle must be heard by all (see full score in appendix S). McBeth has marked this part one degree louder than the bassoon line to help aid in achieving good balance. The triangle must come through over the woodwind line in measures 18-29 of the third movement (see full score in appendix S).

The proper division of parts in all divisi sections is very important. For example, McBeth recommends that the conductor place one more player on the bottom note than on the top note in the first trumpet divisi in measures 18-21 of the first movement. The additional player on the lower note of all divisi in The Seventh Seal will help achieve a good balance-pyramid.
Interpretation

The Seventh Seal contains many variations in tempi, extreme variants of dynamic levels, use of polydynamics, frequent use of dramatic dynamic markings, and extremes in dynamic range. These characteristics classify this work as a romantic wind-band composition.

The dynamic changes within The Seventh Seal, including subito dynamic, unison dynamic, and polydynamic changes, are important for the correct interpretation of this work. In movement one, for example, three important subito dynamic changes are found—on beat two in measure 21 (subito pianissimo), on beat one in measure 30 (subito fortissimo), and on the second half of beat one in measure 32 (subito pianissimo). Another sudden dynamic change (subito piano) appears on beat one in measure 18 of the third movement (see condensed score in appendix R).

Dramatic dynamic markings, such as sffz-mf and sffz-p are found throughout The Seventh Seal. Each of these notes must receive a sforzando attack, i.e., a strong and forceful accent. According to McBeth, "if these volume devices are not accomplished, the music will not make sense."

McBeth utilizes such dramatic markings as sffz-p in the percussion to increase the tension of particular sections in The Seventh Seal. For example, measure 81 of the first movement contains a sforzantissimo-piano in
the timpani, snare drum, bass drum, and suspended cymbal lines which is followed by a three-measure crescendo to triple forte (fff) (see fig. 300). The same situation is found in measures 81-82 of the third movement (see condensed score in appendix R).

![Figure 300](image)

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Fig. 300. McBeth: The Seventh Seal, Mvt. I—mm. 81-84, four-four, Tempo II \( \text{J}=144 \)

Extreme variants in dynamic levels are quite common in the suspended cymbal line. These extremes in dynamics must be executed exactly as indicated by the composer to achieve the proper effect. Measures 55-57 of the third movement illustrate the use of fast and extreme variants in volume level (see fig. 301). Other extreme variants in dynamic levels occur in measures 75-78 of the second movement (crescendo from pianissimo to fortissimo) and measures 46-48 of the third movement.
Fig. 301. McBeth: The Seventh Seal, Mvt. III--
mm. 55-58, twelve-eight/four-four, Tempo I
(\textit{j} or \textit{J}=104-108)

(crescendo from piano to forte) (see full score in
appendix S).

The tempo of the music must not be overlooked when
analyzing a volume change. At a slow tempo, for
example, most students will reach the height of their
crescendo too soon, while the reverse is true at a quick
tempo. According to McBeth, instrumentalists "usually
learn to crescendo or decrescendo over four beats evenly
at about \textit{j}=112-120."\textsuperscript{35} Therefore, the conductor
should keep these tendencies in mind during the rehearsal.
and performance of The Seventh Seal because of the various lengths and extremes of dynamics occurring at the different tempos throughout this work.

The following interpretative suggestions for the performance of The Seventh Seal are recommended by McBeth (see full score in appendix S).

Movement I—
1. Throughout the entire work make certain the divisi in the second and third parts are distributed equally. Players will not do this by themselves.

2. The beginning of measure 30 should be subito fortissimo (ff) and very explosive.

3. Measures 73-74 contain a timpani solo. Treat it as such.

4. Check the chime and gong ring instructions at the end of the movement.

Movement II—
1. Trumpets should not use a vibrato in measures 3-13 and 67-74.

2. At the beginning of this movement, please observe the instructions for the mallets. The glockenspiel player will need medium rubber and metal mallets. The chimes player will need two rawhide mallets and two triangle beaters. The vibraphone player will need hard yarn and plastic (Ludwig 640 or equivalent) mallets. For best results with the plastic mallets, glue a small strip of moleskin on them although this is not absolutely necessary.

3. When an "x" is placed with a note, it is to be hummed with the mouth closed and the tongue down (away from the roof of the mouth). Pitches may be an octave higher or lower depending on whether players are male or female, i.e., when middle c is written all players hum their lowest c that is comfortable.
Observe the crescendos. Pitches are easy to get and the parts are marked as to the instrument from which to obtain the pitch. The audience should not know they are humming.

4. Only forte at measure 42.

5. In the improvisational measures (mm. 48-53 and m. 57), check the instructions on the score for the mallet instruments.

Movement III---

1. In measures 14-17, check the improvisational measures.

2. Note the subito mezzo-forte on beat four of measure 34.

3. In measures 75-78, there are a-flat's in the upper instruments and a-natural's in the lower instruments. This is correct.

4. Articulation markings never alter note values.
Notes


2 Ibid.


4 McBeth, The Seventh Seal, p. 1 of full score.

5 Interview with W. Francis McBeth.


8 McBeth, The Seventh Seal, p. 2 of full score.

9 Ibid., front cover of full score.

10 Ibid., Mvt. I, mm. 48-53 of full score.

11 Ibid., p. 16 of condensed score.

12 Ibid., p. 1 of full score.

13 Ibid., m. 47.

14 Ibid., p. 11 of condensed score or p. 17 of full score.

15 Ibid., m. 31.

16 Ibid., m. 18.


18 LaRue, Guidelines for Style Analysis, p. 54.


McBeth, *The Seventh Seal*, front cover of full score.


Ibid., p. 30.

Ibid., p. 8.


Ibid.

Ibid.


Ibid., p. 13.

CHAPTER VII

ANALYSIS OF TO BE FED BY RAVENS (1975)

Introduction

To Be Fed By Ravens was commissioned by and is dedicated to the Texas Music Educators Association (TMEA), J. W. King, president, Eddie Galvon, Chairman, Band Division, on the occasion of their fiftieth anniversary in 1974.¹ The premiere performance of this work was given by the Texas All-State Band in February 1974 at the TMEA convention in Houston, Texas.²

To Be Fed By Ravens is in two movements, each of which has its own dedication. Movement one is dedicated to Marion B. McClure, McBeth's college band director at Hardin-Simmons University, who died in 1973. McClure's friendship, encouragement, and love was the reason for McBeth's study of composition. The second movement is dedicated to each individual Texas bandmaster.³

The program notes of To Be Fed By Ravens contains the following comments by McBeth.⁴

I joined the Texas Bandmasters Association when I was nineteen years old, so the title of this work has a special meaning to me. The title is taken from the book of I Kings, Chapter 17, verses 4-8.

474
... thou shalt drink of the brook; and I have commanded the ravens to feed thee ... and the ravens brought him bread and flesh in the morning, and bread and flesh in the evening; and he drank of the brook.'

The title, To Be Fed By Ravens, is to me symbolic of what I have received from the Texas Bandmasters and a specific Texas Bandmaster, that is, sustenance and strength.

Therefore, the title has nothing to do with the music itself, but with the commissioning of the work. 5

The thematic material utilized by McBeth for this composition is taken from three sources: (1) the Texas Ranger Song, titled "War Song of the Texas Rangers" (see appendix L); (2) the "Mexican Deguella," a trumpet call passed down from generation to generation (see fig. 369 on page 535); and (3) "Green Grow the Lilacs," a Texas folk song (see appendix K). These tunes, however, are not recognizable in the work because McBeth incorporated only the intervallic relationships between a few notes of each source. According to McBeth, he utilized intervals derived from these pieces in the composition of To Be Fed By Ravens because they meant something to the state of Texas. 6

In a March 1976 review of To Be Fed By Ravens, Chuck Graham, critic for the Tucson Daily Citizen, stated:

Many non-aficionados of bands, those who find it easy to write off band music as mostly one-dimensional, would have been converted last night upon hearing To Be Fed By Ravens, a richly textured work.
Graham continues:

McBeth fully understands his medium as a total musical instrument, bringing out a breadth of tone color and expression of emotion that is rarely heard in band concerts anywhere.

H. Robert Reynolds, Director of Bands at the University of Michigan, refers to To Be Fed By Ravens as "one of McBeth's most beautiful and sensitive works." According to Reynolds:

The opening section is not technically difficult, but it will require careful players to control the softer levels and still maintain musical direction. The driving second portion requires a fine percussion section and excellent rhythmic ability of all. The finale offers some interesting twists and unexpected turns.

In another review of To Be Fed By Ravens, appearing in The School Musician, Howard E. Akers, music reviewer, stated:

This music is a series of extreme dynamic changes, both gradual and sudden. The composer states these extreme changes must be present since they are more important than the actual notes. Good phrasing, breath control, intonation, rhythmic accuracy, and tone quality are all important for affective performance. Super variety. Standard band instrumentation. It will take about four percussion players to cover all parts.

To Be Fed By Ravens is published by Southern Music Company of San Antonio, Texas.

Instrumentation and Scoring

Instrumentation

The score of To Be Fed By Ravens contains the following instrumentation.
The treble-clef baritone (euphonium) and bass-clef baritone parts are printed separately. Two percussion parts are printed—the first percussion part is for the non-melodic instruments (snare drum, bass drum, tuneable tomtoms, suspended and crash cymbals, gong, and triangle) and the second percussion part is for the melodic instruments (glockenspiel, chimes, xylophone, and vibraphone). The timpani part is printed separately.

The terms "cornets" and "trumpets" are treated interchangeably by McBeth in To Be Fed By Ravens. The cover of the full and condensed scores, as well as the instrumentation list inside the full score, specifies "cornets:" however, the term "trumpets" appears on the inside of the condensed score (see fig. 302).

As in The Seventh Seal, the first and second horn
Fig. 302. McBeth: *To Be Fed By Ravens*, mm. 20–26, four-four/two-four, Dramatico ($J = 58–60$)

parts are printed separately in *To Be Fed By Ravens*. Various arrangements of horn parts are found in this work. Unison scoring for the horns appears in measures 132–137 and 145–151 (see full score in appendix U). Two-part horn scoring in which the first and third horns double each other in unison and the second and fourth horns double each other in unison occurs in measures 18–33 and 86–91; on the other hand, the first and second horns double each other in unison while the third and fourth horns double each other in unison in measures 99–116, 183–186, and 197–199 (see full score in appendix U). The most common horn instrumentation utilized by McBeth in *To Be Fed By Ravens* is the
three-part scoring arrangement with the fourth horn doubling the third horn in unison. This scoring technique occurs in the following instances throughout this work: measures 1-16, 36-42, 50-54, 61-75, 95-97, 158-169, 174-175, and 186-190 (see full score in appendix U). The third and fourth horns are divided by McBeth in measures 76-77 and 192-195 to achieve a richer sonority (see full score in appendix U). In measure 196, the horn line is divided into six parts (see fig. 303). (This is created by the divisi of the first and second horn parts.)

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Fig. 303. McBeth: To Be Fed By Ravens, mm. 195-199, twelve-eight, \( \text{J} = 66 \)

Three flute parts are employed by McBeth in To Be Fed By Ravens for a more sonorous harmony in the upper woodwinds. The contrabass clarinet, on the other end of the woodwind spectrum, is present in the instrumentation of this work to give added depth to the woodwind sound.
Eleven percussion instruments, excluding the timpani, are found in this work for wind band (melodic percussion—glockenspiel, chimes, xylophone, and vibraphone; and non-melodic percussion—snare drum, bass drum, four tuneable tom-toms, suspended and crash cymbals, gong, and triangle).

Scoring

Large Dimensions. The alto clarinet doubles either the bass clarinet line or the third B-flat clarinet line most of the time in To Be Fed By Ravens. In measures 195-199, however, the alto clarinet doubles the first horn line, first alto saxophone line, and the first trombone line, all in unison (see fig. 304). Figure 305 shows the doubling of the third B-flat clarinet line by the alto clarinet and figure 306 shows the doubling of the bass clarinet line by the alto clarinet.

In To Be Fed By Ravens, the alto and tenor saxophones double the horns and/or trombones in unison throughout. The only exception is in measures 1-16 where the saxophones double the bass line (bass clarinet, bassoons, baritones, and tubas) (see fig. 307). Figure 308 shows the doubling (in unison) of the horn section by the alto and tenor saxophones and figure 309 shows the typical doubling (in unison) of the trombone section by the alto and tenor saxophones. Note that in figure 308 the first alto saxophone doubles the first horn in
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Fig. 304. McBeth: To Be Fed By Ravens, mm. 195-199, twelve-eight, \( J = 66 \)

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Fig. 305. McBeth: To Be Fed By Ravens, mm. 29-36, four-four, Drammatico (\( J = 56-60 \))
Fig. 306. McBeth: *To Be Fed By Ravens*, mm. 159-163, four-four, $J=152$

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Fig. 307. McBeth: *To Be Fed By Ravens*, mm. 1-7, four-four, Drammatico ($J=56-60$)

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Fig. 308. McBeth: To Be Fed By Ravens, mm. 37-43,
four-four, Drammatico ($J=56-60$)

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Fig. 309. McBeth: To Be Fed By Ravens, mm. 22-28,
four-four/two-four, Drammatico ($J=56-60$)
unison, the second alto saxophone doubles the second horn in unison, and the tenor saxophone doubles the third and fourth horns in unison. Figure 309, on the other hand, shows that the first alto saxophone doubles the first trombone in unison, the second alto saxophone doubles the second trombone in unison, and the tenor saxophone doubles the third trombone in unison.

Although no individual solos are found in To Be Fed By Ravens, several sectional solos exist. These soli passages are as follows: (1) flutes—measures 14-20 and 88-94; (2) horns—measures 18-22, 86-91, and 132-137; (3) trumpets (cornets)—measures 23-30, 42-49, 55-57, 64-69, 89-91, 116-127, 151-157, and 171-172; and (4) B-flat clarinets—measures 78-87 (see full score in appendix U).

McBeth utilizes several instrumental combinations throughout this work. The B-flat clarinet/horn combination is found in measures 3-15 (see fig. 310) and the B-flat clarinet/flute combination is found in measures 30-42, 52-65, 160-169, and 173-174 (see full score in appendix U). Figure 311 illustrates McBeth’s use of the B-flat clarinet/flute timbres in combination with each other. No unusual brass combinations are found in To Be Fed By Ravens.

McBeth utilizes parallel fifths as a scoring technique in the low brass. In measures 50-54, 73-78, and 130-137, for example, open fifths appear in the low
brass between the third trombone/baritone lines and the
tuba (recording basses, sousaphones) line (see full
score in appendix U and fig. 312).

Measures 76-77 contain an unusual use of the
parallel-fifth scoring technique. Figure 313
illustrates this parallelism between the glockenspiel/
flute lines and the horn/chimes lines. The open-fifth
Fig. 311. McBeth: To Be Fed By Ravens, mm. 29-36, four-four, Drammatico ($\textit{d}=56-60$)

Fig. 312. McBeth: To Be Fed By Ravens, mm. 46-57, four-four, Drammatico ($\textit{d}=56-60$)
Fig. 313. McBeth: To Be Fed By Ravens, mm. 76-81, four-four, Drammatico (\(\text{\textit{J}}=56-60\))

spacing in the lower brass (mm. 50-54, 73-78, and
130-137) increases the resonance of this work's scoring
(see full score in appendix U).

Middle Dimensions. One particular special effect found
in To Be Fed By Ravens should be mentioned at this point.
McBeth utilizes the marking in measures
114-115 (melodic percussion), 193-194 (melodic percussion,
trumpets, and upper woodwinds), and 197-198 (melodic
percussion) (see full score in appendix U). According
to McBeth, this marking (\(\text{\textit{J}}^p\) ) "means to get
louder and faster over the specified time."\(^{13}\) The actual
number of notes is not measured (see fig. 314).

The second movement (mm. 99-199) of To Be Fed By
Ravens contains several idiomatic passages in the woodwind and brass sections. For example, fingered tremolos appear in the flute and B-flat clarinet lines in measures 143-169 (see fig. 315). The outer sections of the second movement—measures 99-142 and 170-199—contain fanfare-like passages for the trumpets (mm. 116-127 and 175-185) and horns (mm. 132-137) (see full score in appendix U and fig. 316). Rhythmic figurations which are idiomatic for the percussion section are found throughout the second movement (mm. 99-199) of To Be Fed.
Specific instructions indicating the types of mallets to use on the melodic percussion instruments are found in this work. In measure 15, for example, the full score instructs the glockenspiel player to use metal mallets and the vibraphone player to use hard yarn mallets (see fig. 318); in measure 101, the timpani player is instructed to use hard mallets (see fig. 319).

Other instructions appear in the score concerning the distribution of parts. For example, in measure 113 the instructions "Triangle player to C.C. (crash cymbals)" are found and in measure 114 the bass drum player is instructed to play the suspended cymbal (see fig. 320). The snare drum player is instructed to
Fig. 316. McBeth: *To Be Fed By Ravens*, mm. 116-127, twelve-eight, $j=104-106$

switch to the gong in measure 99 (see full score in appendix U).

Instructions to aid the director and students in the correct balance and interpretation of *To Be Fed By*
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Fig. 317. McBeth: To Be Fed By Ravens, mm. 112-113, twelve-eight, $J = 94-96$

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Fig. 318. McBeth: To Be Fed By Ravens, mm. 15-21, four-four, Drammatico ($J = 56-60$)

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Fig. 319. McBeth: To Be Fed By Ravens, mm. 96-102, four-four/twelve-eight, Drammatico ($J = 56-60$)/$J = 94-96$
Fig. 320. McBeth: To Be Fed By Ravens, mm. 109-118, twelve-eight, $d=94-96/d'=104-106$

Ravens also are found in this work. For example, in measure 196 the score indicates that the "bass drum and timpani must come through on the downbeat." The glockenspiel and chimes players are instructed to "choke" their note on the first beat of measures 78, 195, and 199 (see full score in appendix U and fig. 321). A most unusual instruction appears in measure 113—"Hrns. (horns) remove mutes ad lib." (see fig. 322).

Full-band scoring is found as follows: measures 70-77, 160-169, 186-190, and 193-199 (see full score in appendix U). McBeth utilizes frequent changes in
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Fig. 321. McBeth: *To Be Fed By Ravens*, mm. 195-199, twelve-eight, $J'=66$

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Fig. 322. McBeth: *To Be Fed By Ravens*, mm. 109-113, twelve-eight, $J'=94-96$

instrumental timbres throughout *To Be Fed By Ravens*.

For example, the instrumental combinations found between measures 15 and 35 are as follows: (1) flutes (mm. 15-20); (2) horns, baritones, and tubas (mm. 18-22); (3) saxophones, trumpets, and trombones (mm. 23-30); and (4) flutes, B-flat clarinets, alto clarinets, bass clarinets, and bassoons (mm. 30-35) (see full score in appendix U). Other alternations of various instrumental timbres occur throughout this work. Figure 323
Fig. 323. McBeth: To Be Fed By Ravens, mm. 14-19, four-four, Drammatico ($j=56-60$)

illustrates the contrast in instrumental timbres between the flutes and horns.

To Be Fed By Ravens contains frequent and extreme variations in dynamics, especially in the first movement (mm. 1-98). These changes in volume are illustrated as follows:

- crescendo from $p$ to $f$  \[ \text{mm. 4-5} \]
- crescendo from $p$ to $f$  \[ \text{mm. 7-8} \]
- crescendo from $p$ to $f$  \[ \text{mm. 10-11} \]
- crescendo from $p$ to $f$  \[ \text{mm. 15-16} \]
- crescendo from $pp$ to $f$  \[ \text{mm. 18-20} \]
- crescendo from $p$ to $ff$  \[ \text{mm. 21} \]
- crescendo from $pp$ to $f$  \[ \text{mm. 21} \]
- decrescendo from $p$ to $ppp$  \[ \text{mm. 29-30} \]
- decrescendo from $mf$ to $ppp$  \[ \text{mm. 48-49} \]
- crescendo from $p$ to $ff$  \[ \text{mm. 54-55} \]
- crescendo from $pp$ to $f$  \[ \text{mm. 109-113} \]
- crescendo from $pp$ to $f$  \[ \text{mm. 110-113} \]
- crescendo from $pp$ to $f$  \[ \text{mm. 111-113} \]
- crescendo from $mf$ to $fff$  \[ \text{mm. 113-115} \]
- crescendo from $p$ to $ff$  \[ \text{mm. 124-125} \]
decrescendo from f to p \( \text{mm. 130-131} \)
crescendo from p to ff \( \text{mm. 135-137} \)
crescendo from p to fff \( \text{mm. 197-198} \)

To Be Fed By Ravens contains very few subtle dynamic variations. One example of small dynamic change occurs in measures 29-30 in the saxophone, trumpet, and trombone lines (decrescendo from piano to triple piano) (see fig. 324). Short, but extreme, variations in

dynamics are found in the suspended cymbal line—measures 41-42, 70-71, 74-75, 127, 185, 193-194, and 197-198 (see full score in appendix U and fig. 325).

The extreme contrasts in dynamics which are found throughout To Be Fed By Ravens are a primary characteristic of this work.

Small Dimensions. Although the first movement (mm. 1-98) of To Be Fed By Ravens does not contain many notes marked sforzando, the second movement (mm. 99-199) contains
Fig. 325. McBeth: To Be Fed By Ravens, mm. 67-80, four-four/five-four, Dramatico (j = 56-60)

twenty-eight of these notes. The dramatic character of this movement (mm. 99-199) is enhanced by the many sforzandos. For example, in measure 170 a sforzantissimo appears on beats one, three, and four (see fig. 326), and serves to strengthen the dramatic effect of the chord pyramid.

Other more dramatic markings, such as sforzando-piano (sfz-p) and sforzantissimo-piano (sffz-p) appear with regularity throughout the second movement (mm. 99-199) of To Be Fed By Ravens. Figure 327 illustrates the use of the sforzantissimo-piano in enhancing the dramatic quality of the final measures of this work.

Five sudden dynamic changes occur in the first movement (mm. 1-98) to enhance its dramatic character. At measure 42, for example, the dynamic level drops
Fig. 326. McBeth: To Be Fed By Ravens, mm. 169-173, three-four/four-four/twelve-eight, \( j = 152 \) or \( j = 84 \) from triple forte to pianissimo (see fig. 328). A similar situation exists in measure 78 with the dynamic level dropping from triple forte to piano (see full score in appendix U).

The sudden change in dynamics shown in figure 328 contributes to the articulation process in the first
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Fig. 327. McBeth: To Be Fed By Ravens, mm. 195-197, twelve-eight, $J=66$

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Fig. 328. McBeth: To Be Fed By Ravens, mm. 40-45, four-four, Drammatico ($J=56-60$)
movement (mm. 1-98) of *To Be Fed By Ravens*. Changes in instrumentation, texture, and dynamics strengthen the articulations throughout this work. For example, in measure 116 a change from a rather full texture to a much thinner one is made (see fig. 329). A similar situation occurs at measure 170 with changes in texture and instrumental timbre (see full score in appendix U).

The frequent use of polydynamics is a common characteristic in the scoring of *To Be Fed By Ravens*. For example, a contrary polydynamic change (a crescendo from piano to mezzo-forte occurring simultaneously with a decrescendo from mezzo-forte to pianissimo) appears in measure 15 (see fig. 330). In this particular instance, these polydynamic changes are related to correct balance. The flutes maintain a forte volume level in measures 18-19 while the horns enter at pianissimo and crescendo through measure 19 to forte on the downbeat of measure 20 (see full score in appendix U).

Another example of McBeth's utilization of polydynamics is found in figure 331. Note that in measures 76-77 the flutes and horns perform at a sustained triple forte while those instruments with tied whole notes, i.e., all other instruments, decrescendo for four beats from triple forte to piano and then crescendo for four beats from piano to triple forte.

The most important use of contrary polydynamics in *To Be Fed By Ravens* is found in the flute and B-flat
Fig. 329. McBeth: To Be Fed By Ravens, mm. 114-118, twelve-eight/four-four, $J=94-96/4$ or $J'=104-106$
Fig. 330. McBeth: To Be Fed By Ravens, mm. 14-19, four-four, Drammatico ( \( \text{\textit{j}} = 56-60\) )

lines between measures 157 and 169 (see fig. 332). Note that in this section (mm. 157-169) the flutes are playing at a piano dynamic level when the B-flat clarinets are playing at a fortissimo dynamic level. In fact, in measures 162-164 a decrescendo from fortissimo to piano in the flutes occurs simultaneously with a crescendo from piano to fortissimo in the B-flat clarinets, and vice versa.

**Harmony-Style**

**Large Dimensions**

The harmonic texture of To Be Fed By Ravens is saturated with polychords, particularly in the second movement (mm. 99-199). For example, in measures 161-169
Fig. 331. McBeth: To Be Fed By Ravens, mm. 73-80, four-four. Drammatico (J=56-60)
Fig. 332. McBeth: To Be Fed By Ravens, mm. 164-168, five-four/three-four, $\frac{3}{4}$ = 152

the fingered tremolos in the flutes and B-flat clarinets produce a b-flat major/c minor polychord sounding simultaneously with an e-flat major/f minor polychord (see fig. 333).

Fig. 333. McBeth: To Be Fed By Ravens, mm. 165-167, five-four/three-four, $\frac{3}{4}$ = 152
The simultaneous occurrence of two tonal plateaus often creates these polychordal structures. As figure 334 illustrates, the tonal plateau of the treble instruments is an octave plus a perfect fourth above the bass instruments. In measure 189, for example, the following poly chords exist on each beat: b-flat minor seventh/f minor seventh on the first third of the beat, c-flat major/g-flat major on the second third of the beat, and a-flat major/e-flat major on the last third of the beat.

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Fig. 334. McBeth: To Be Fed By Ravens, mm. 187-190, twelve-eight/ten-eight, $J=84$
The most pronounced use of polychords in the first movement (mm. 1-98) occurs in measures 64-71. As figure 335 shows, a d-flat augmented chord appears in the horn line and an f-sharp minor chord appears in the trombone line. This extremely dissonant harmony is characteristic of To Be Fed By Ravens.

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Fig. 335. McBeth: To Be Fed By Ravens, mm. 64-69, four-four, Dramatico \( J = 56-60 \)

McBeth utilizes the regular-chord pyramid, particularly in the first movement (mm. 1-98). An incomplete regular-chord pyramid, for example, appears in the B-flat clarinet/horn line in measures 3-11 as the opening harmonic motive occurs three times in succession (see fig. 336). The flutes repeat this motive in measures 14-20. As figure 337 illustrates, the opening section is repeated at the conclusion of the first movement (mm. 1-98) with the regular-chord pyramids being stated by the B-flat clarinets in measures 78-83.
Fig. 336. McBeth: To Be Fed By Ravens, mm. 1-13, four-four, Drammatico (f = 56-60)

and the flutes in measures 88-91. Note that these regular-chord pyramids contain secundal harmony.

Only isolated instances of parallel chord progressions are found in To Be Fed By Ravens--measures 23-30 in the trombones and saxophones, measures 40-42 in the horns, measures 58-59 in the flutes, B-flat clarinets, and trumpets, and measures 166-169 in the trombones. Figure 338 illustrates this harmonic technique. (Note the parallel progression in each measure.)

The large-dimension tonality of each movement in To Be Fed By Ravens is C. This fact is evidenced by the opening and closing sections of both movements, i.e.,
Fig. 337. McBeth: *To Be Fed By Ravens*, mm. 76-94, four-four, Drammatico (\( \text{\texttt{J}=56-60} \))
Fig. 338. McBeth: To Be Fed By Ravens, mm. 165-170, five-four/three-four/four-four/twelve-eight, \( \text{d}=152 \) or \( \text{d'=84} \)

measures 1-11, 76-98, 99-115, and 195-199 (see condensed score in appendix T.

**Middle Dimensions**

The middle-dimension tonal plateaus of *To Be Fed By Ravens* are illustrated as follows:

**Movement I—**

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-11</td>
<td>c</td>
</tr>
<tr>
<td>23-29</td>
<td>d/g</td>
</tr>
<tr>
<td>30-42</td>
<td>d-flat</td>
</tr>
<tr>
<td>43-53</td>
<td>d</td>
</tr>
<tr>
<td>54-59</td>
<td>e-flat</td>
</tr>
<tr>
<td>60-75</td>
<td>d-flat</td>
</tr>
<tr>
<td>76-98</td>
<td>c</td>
</tr>
</tbody>
</table>
Movement II --

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>99-115</td>
<td>c/c-sharp</td>
</tr>
<tr>
<td>116-131</td>
<td>a-flat/e-flat/a</td>
</tr>
<tr>
<td>132-137</td>
<td>a-flat/e-flat/a/b-flat</td>
</tr>
<tr>
<td>138-142</td>
<td>c/c-sharp</td>
</tr>
<tr>
<td>143-144</td>
<td>d/e-flat</td>
</tr>
<tr>
<td>145-155</td>
<td>f</td>
</tr>
<tr>
<td>155-169</td>
<td>g</td>
</tr>
<tr>
<td>170-174</td>
<td>e-flat</td>
</tr>
<tr>
<td>175-185</td>
<td>a-flat/e-flat/a</td>
</tr>
<tr>
<td>186-190</td>
<td>f/c</td>
</tr>
<tr>
<td>191-194</td>
<td>d-flat</td>
</tr>
<tr>
<td>195-199</td>
<td>c</td>
</tr>
</tbody>
</table>

Note that this work begins and ends on the tonal plateau of c. The constant shifting of tonal plateaus is very evident in the second movement (mm. 99-199).

Dissonant harmonic intervals are found throughout To Be Fed By Ravens. For example, in measures 76-77 the concert a-flat in the lower division of the first oboe, the second B-flat clarinet, and the second trumpet lines clash with the concert G in the baritone line. Other dissonant intervals in these measures include the d-flat to g on beat two of measure 76, the f to a-flat on beat two of measure 76, the a-flat to g on beat four of measure 76, the f to g-flat on beats one and two of measure 77, and the a-flat to g on beat one of measure 77 (see fig. 339).

The opening of the second movement (mm. 99-199) includes the appearance of two dissonant intervals—the e to E-flat augmented octave and the C-natural to c-sharp augmented octave (see fig. 340). This same situation
Fig. 339. McBeth: To Be Fed By Ravens, mm. 76-81, four-four, Dramatico \( \text{J} = 56-60 \)

Suspoonfuly but with Drive

exists in measures 138-142, 175-185, and 191-194 (see condensed score in appendix T).

In measures 122-131 and 181-184, a very harsh dissonance, the diminished octave, is found between the first trumpet and third trumpet lines—\( e \) to \( e \text{-flat} \)}
(mm. 122-127 and 181-184), a-natural\textsuperscript{1} to a-flat\textsuperscript{2}
(mm. 129-131), and a-natural to a-flat\textsuperscript{1} (mm. 128-129)
(see condensed score in appendix T and fig. 341). This
use of the augmented and diminished octave as
dissonant harmonic intervals is very common throughout
the second movement (mm. 99-199).

\textbf{Fig. 341.} McBeth: To Be Fed By Ravens, mm. 126-133, twelve-eight, \textbf{J}.=104-106

The fingered tremolos (mm. 161-169) in the flutes
and B-flat clarinets produce two dissonant intervals—
g to a-flat and d to e-flat (see fig. 342). On beat three
of measures 166-169, three dissonances are present—
f\textsuperscript{1} to a-flat, a\textsuperscript{1} to b-flat, and e\textsuperscript{2} to d-flat\textsuperscript{1} (see
fig. 343).
Small Dimensions

The initial interval (descending major third) of the primary melodic motive in the first movement
(mm. 1-98) of To Be Fed By Ravens also is employed harmonically by McBeth. Each time, the descending major third is followed by an ascending major second. This third note of the main motive in movement one (mm. 1-98) is accompanied by the harmonic interval of a major third. As figure 344 illustrates, the f-sharp\textsuperscript{1}-d\textsuperscript{1}-e\textsuperscript{1} in the trumpet line is the melodic motive (mm. 23-24) and the e\textsuperscript{1} to e\textsuperscript{1} in the trumpet line (m. 24) represents the harmonic use of the major third. This same situation is found throughout the first movement (mm. 1-98).

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Fig. 344. McBeth: To Be Fed By Ravens, mm. 20-26, four-four/two-four, Drammatico (d=56-60)

One of the motives upon which the second movement (mm. 99-199) is based upon the initial melodic interval of the "War Song of the Texas Rangers," i.e., the descending minor third (c\textsuperscript{2} to a\textsuperscript{1}) (see fig. 345). This initial interval is employed by McBeth in a harmonic, as well as melodic, manner. The initial appearance of the minor third used harmonically occurs at the opening of the second movement--measures 99-115 (c-sharp to e and
WAR SONG OF THE TEXAS RANGERS

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Fig. 345. Anonymous: "War Song of the Texas Rangers," mm. 1-2

C-natural to E-flat in the horn, baritone, and tuba lines) (see fig. 346).

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Fig. 346. McBeth: To Be Fed By Ravens, mm. 95-101, four-four/twelve-eight, Drammatico (J=56-60)/J=94-96

This same situation appears in measures 175-185 (stated by the low brass and low woodwinds) (see condensed score in appendix T). This organic growth (the use of a motive harmonically as well as melodically) is an important aspect of this composition. The harmonic use of the minor third also is found in measures 138-142 (see fig. 347) and 191-196 (see fig. 348).

The following non-harmonic tones are present in
To Be Fed By Ravens: passing tones, both ascending and descending; neighboring tones, both upper and lower;
structural dissonances; anticipations; and appoggiaturas. The passing tone and structural dissonance appears more frequently than the other non-harmonic tones. Although the upper neighboring tone is infrequent, the lower neighboring tone occurs with regularity.

The structural dissonance is found in nearly all sections containing secundal harmony. For example, in measures 60-65 in the flute, B-flat clarinet, and trumpet lines the f and d-flat appear simultaneously with the e-flat and c-flat (see fig. 349). In measures 73-75, note the added tone (g) in the low brass (see fig. 350). Added seconds, such as this one, appear with frequency in both movements of this work.

An example of the appoggiatura dissonance occurs on
Fig. 350. McBeth: To Be Fed By Ravens, mm. 70-75, four-four/five-four, Drammatico (J=56-60)

beat one of measure 38 (see fig. 351). Here, the appoggiatura tone (f^1) in the horn line resolves upward to the g-flat^1 on beat two.

Fig. 351. McBeth: To Be Fed By Ravens, mm. 33-39, four-four, Drammatico (J=56-60)

A double anticipation occurs on the fourth beat of measure 50 in the horn line (see fig. 352). The d-flat^1
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Fig. 352. McBeth: To Be Fed By Ravens, mm. 46-51,
four-four, Dramatico (\(\text{\textit{J}}\) =56-60)

and b-flat on beat four anticipates the harmony of measure 51 (in the low brass).

The harmonic movement of To Be Fed By Ravens is enhanced primarily by the added structural dissonances appearing in both strong-beat and weak-beat positions. Anticipations, appoggiaturas, and suspensions do not contribute to the overall Movement in this composition.

Melody and Counterpoint

Large Dimensions

The first movement (mm. 1-98) of To Be Fed By Ravens is very inactive melodically, with the entire movement based on a single three-note motive (descending minor third followed by an ascending major second). On the other hand, the second movement (mm. 99-199) contains increased melodic density beginning with the
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Fig. 353. McBeth: To Be Fed By Ravens, mm. 102-115, twelve-eight, $\text{J} = 94-96$
interjections by the percussion in measures 100-115 (see fig. 353).

There is no evidence of modal characteristics in the melody, either in the first or second movements. The melody in the second movement (mm. 99-199) is built entirely on intervallic relationships from the "War Song of the Texas Rangers"—descending minor third employed melodically in measures 99-142 and 170-199—and the "Mexican Denguilla"—ascending minor second followed by a descending minor second employed melodically in measures 143-169.

Middle Dimensions

Four basic options of melodic continuation are employed by McBeth in To Be Fed By Ravens—response, development, recurrence, and contrast. For example, measures 186-190 serve as a consequent phrase to the preceding contrapuntal section (mm. 175-185) (see condensed score in appendix T). In the first movement (mm. 1-98), measures 30-35 answer measures 23-30 in a responding fashion (see fig. 354). This antecedent-consequent effect also appears as follows: measures 48-54 answer measures 43-49, measures 72-77 answer measures 62-71, measures 88-97 answer measures 78-87, measures 109-115 answer measures 99-108, and measures 138-142 answer measures 128-137 (see condensed score in appendix T).
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Fig. 354. McBeth: To Be Fed By Ravens, mm. 20-39,
four-four/two-four, Drammatico (d=56-60)
Development, as a technique for melodic continuation, is employed quite often by McBeth in *To Be Fed By Ravens*. For example, measures 14-22 are a development of measures 3-15 with changes in scoring and length (see fig. 355). (Measures 78-87 are a more complete development of measures 3-15.)

The middle section (mm. 143-169) of the second movement (mm. 99-199) contains an initial phrase (mm. 145-150) which is followed by a recurrent phrase (mm. 151-156) and a developmental phrase (mm. 157-169). Measures 157-169 contains a phrase extension (cf. figs. 356 and 357).

Contrast of phrases simply exists when two adjacent phrases exhibit no resemblance to one another. This technique of melodic continuation (contrast) appears at measures 99, 116, 145, and 170. These phrases introduce new melodic material (see condensed score in appendix T). Figures 358 and 359 exemplify the technique of contrasting phrases.

Melodic imitation occurs in two sections within the second movement (mm. 99-199) of *To Be Fed By Ravens*—measures 116-127 in the trumpet line and measures 175-185 in the trumpet, flute, and B-flat clarinet lines (see condensed score in appendix T and fig. 360). In measures 116-127, the first voice (first trumpet) enters on an e-flatsuperscript 2, the second voice (second trumpet) enters on a b-flatsuperscript 1—a perfect fourth lower—, and the third
Fig. 355. McBeth: To Be Fed By Ravens, mm. 1-19, four-four, Drammatico ($J=56-60$)

voice (third trumpet) enters on an $e^\flat$--a diminished fifth lower than the second voice. No contrapuntal imitation is found in the first movement (mm. 1-98).
Small Dimensions

The primary melodic motive in the first movement (mm. 1–98) of To Be Fed By Ravens—descending major third followed by an ascending major second—is taken from the second complete measure of the Texas folk song.
"Green Grow the Lilacs." McBeth utilizes the intervallic relationship between the first and third notes (descending major third) as the initial interval of the
first movement's primary motive and the intervallic relationship between the third and second notes (ascending major second) as the second interval of the primary motive. (The intervallic relationship of notes in the second complete measure of "Green Grow the Lilacs"
is note one followed by note three, then note two) (see fig. 361).

The initial appearance of this motive (descending major third following by an ascending major second) occurs in measures 18-20 and is stated by the first and third horns (see fig. 362). Note the presence of the primary motive in measures 20-21 (horn line) and 23-24.
McBeth utilizes rhythmic variation of this three-note motive from "Green Grow the Lilacs" throughout the first movement (mm. 1-98) of To Be Fed By Ravens.
1. Oh, green grow the lilacs and so does the rue,
2. On top of the mountain where green lilacs grow,
In measures 30-31, the inversion creates the following transformed motive: ascending minor sixth followed by an ascending major second (see fig. 363). The inverted interval in measures 48-49 (stated by the low brass)--augmented fifth--is enharmonically the same interval as the minor sixth found in the flute and B-flat clarinet lines in measure 30. McBeth, in this instance, alters the second interval from a major second to a minor second (see fig. 364).

The melodic material of the second movement (mm. 99-199) of To Be Fed By Ravens is built on intervallic relationships from two sources--the "War Song of the Texas Rangers" (mm. 99-142 and 170-199) and the "Mexican Deguella" (mm. 143-169). McBeth utilizes the opening interval (descending minor third) from the
"War Song of the Texas Rangers" in the outer sections (mm. 99-142 and 170-199) of the second movement. The percussion section introduces the descending minor third melodically in measures 99-115 (see fig. 365).

The contrapuntal section (mm. 116-127) in the trumpet lines begins with the emphasis on the descending minor third—$e^\flat$ to $e^2$ in the first trumpet, $b^\flat$ to $g^1$ in the second trumpet, and $e^1$ to $e^\#$ in the third trumpet (see fig. 366). This same situation exists in measures 175-185 (see condensed score in appendix T). The horn line also contains references to the descending minor third in measures 132-137 (see fig. 367). Figure 368 shows the appearance of the descending minor third in the low brass line in measures 195-196, i.e., $e^\flat$ to $c^1$, $b^\flat$ to $g$, and $e$ to $e^\#$. 
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Fig. 365. McBeth: To Be Fed By Ravens, mm. 109-115, twelve-eight, $\frac{3}{4}=94-96$
The melodic material in the middle section (mm. 143-169) of the second movement is based upon the initial four notes of the "Mexican Deguella," a Mexican
Fig. 367. McBeth: To Be Fed By Ravens, mm. 128-135, twelve-eight, \( \textit{j}=104-106 \)

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Fig. 368. McBeth: To Be Fed By Ravens, mm. 195-197, twelve-eight, \( \textit{j}=66 \)

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Trumpet call, which produce the following intervals: ascending minor second followed by a descending minor second (see fig. 369). This "Deguella" motive makes its initial appearance in measures 145-146 and is stated by the baritones and horns (see fig. 370). Other
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Fig. 369. Anonymous: "Mexican Deguella," mm. 1-2

Fig. 370. McBeth: To Be Fed By Ravens, mm. 144-146, four-four, $J = 152$

appearances of the "Deguella" motive are as follows:

measures 151-152 (trumpets), 155-157 (first horn), and
157-158 (trumpets) (see full score in appendix U).

Measures 157-169 contain many references to the "Deguella" motive (ascending minor second followed by a descending minor second) (see figs. 371 and 372).

Rhythm

Large Dimensions

The following tempos are employed by McBeth in

To Be Fed By Ravens.
Fig. 371. McBeth: *To Be Fed By Ravens*, mm. 150-158, four-four, \( \text{j} = 152 \)

Fig. 372. McBeth: *To Be Fed By Ravens*, mm. 159-164, four-four/five-four, \( \text{j} = 152 \)
Six meter signatures are present in this composition—four-four, two-four, five-four, three-four, twelve-eight, and ten-eight. The second movement (mm. 99-199) contains more meter changes than the first movement (mm. 1-98).

Four-four meter dominates the first movement (mm. 1-98) with only one two-four measure and one five-four measure. The second movement (mm. 99-199) is more rhythmically intense than the first movement with the use of twelve-eight and ten-eight meters. The rhythmic complexities of this movement (mm. 99-199) are enhanced by this asymmetrical measure (m. 188). According to the front cover of the full score, the approximate time of performance is eleven minutes and thirty-five seconds (11 mins., 35 secs.).

The large-dimension rhythmic profile of To Be Fed By Ravens is as follows:

<table>
<thead>
<tr>
<th>Movement</th>
<th>Lull</th>
<th>Stress</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The increased rhythmic activity of the second movement (mm. 99-199) is responsible for its stressful state of rhythm; on the other hand, the lack of rhythmic activity in the first movement (mm. 1-98) is responsible for the lull in its state of rhythm.
Middle Dimensions

The only gradual tempo change in *To Be Fed By Ravens* is a five-beat rallentando in measures 189-190 (see fig. 373). All other tempo changes are marked

![Musical notation]

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Fig. 373. McBeth: *To Be Fed By Ravens*, mm. 189-190, twelve-eight, $J=84$

subtio—measures 99, 116, 143, 170, and 175 (see full score in appendix U).

The middle-dimension modular profile in *To Be Fed By Ravens* is as follows:
The majority of phrases in the first movement (mm. 1-98) exhibits a lull in the state of rhythm because of the lack of rhythmic activity. On the other hand, the majority of phrases in Part A (mm. 99-142) and Part A' (mm. 170-199) of the second movement are rhythmically stressful. Measures 143-169 contain contrasting material; the rhythmic profile moves from an inactive state of rhythm to one which is very stressful in nature. The increased rhythmic activity of measures 157-169 contributes to this increased feeling of stress in Part B (mm. 143-169) of the second movement (see condensed score in appendix T).

Small Dimensions

Both early- and late-stressed phrases are found in To Be Fed By Ravens. For example, the stress point of the second phrase (mm. 4-5) of this work occurs as the volume level increases to fortissimo on the final chord of the phrase (see fig. 374). This phrase is typical of many of the late-stressed phrases throughout To Be Fed By Ravens. Another late-stressed phrase occurs in
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Fig. 374. McBeth: To Be Fed By Ravens, mm. 1-19,
four-four, Drammatico ($\text{a}=56-60$)

measures 186-190. The rallentando beginning on the last
beat of measure 189 prepares the listener for the stress
point at the conclusion of this phrase (see fig. 375).

The early-stressed phrases in this composition are exemplified by measures 128-137 (see fig. 376). The accented fortissimo chord in the trumpets and the

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Fig. 375. McBeth: To Be Fed By Ravens, mm. 187-192, twelve-eight/ten-eight, $d^\prime=84/ \bar{d}=66$
Fig. 376. McBeth: To Be Fed By Ravens, mm. 128-137, twelve-eight/four-four, \( \frac{j/d}{d} = 104-106 \)

chordal line in the low brass contribute to the early stress point in this phrase. More late-stressed phrases
than early-stressed phrases appear in *To Be Fed By Ravens*.

Ostinato rhythms are limited to the percussion lines in this composition. For example, the timpani opens *To Be Fed By Ravens* with a quarter-note ostinato in measures 1-6 (see fig. 377). This same situation is found in measures 79-87, i.e., a quarter-note timpani ostinato (see condensed score in appendix T).

![Fig. 377. McBeth: To Be Fed By Ravens, mm. 1-13, four-four, Dramatico (d=56-60)](image)

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Other lengthy ostinato rhythms appear in the snare drum line in measures 143-151 and the snare drum/timpani
line in measures 155-170 (see full score in appendix U). These one-measure rhythms contribute to the Movement of the second movement (see fig. 378).

Complex rhythmic layering is found in the opening section of the second movement (stated by the percussion). Note the hemiola rhythm created by the accent pattern in the tuneable tomtoms and the accent pattern in the timpani line on beat two of measure 114 (see fig. 379). The rhythmic complexity is further enhanced by the improvisatory measures (mm. 114-115) in the melodic percussion.

Measures 112-113 also contains complex rhythmic
layering with the \( \text{\music} \) against \( \text{\music} \) on beat four of measure 112 in the melodic percussion. This three-against-two rhythm is again found on the first three beats of measure 113 (see fig. 380). On the last beat
of this measure (m. 113), McBeth utilizes rhythmic diminution as a technique of composition—\(\text{\textbullet\textbullet\textbullet}\) on beat one (m. 113) becomes \(\text{\textbullet\textbullet\textbullet\textbullet\textbullet}\) and \(\text{\textbullet\textbullet}\) on beat one (m. 113) becomes \(\text{\textbullet\textbullet\textbullet}\).

Other examples of rhythmic diminution found in To Be Fed By Ravens are as follows: measures 108, 110, 111, 112, 113, and 114-115 (\(\text{\textbullet\textbullet}\) becomes \(\text{\textbullet\textbullet\textbullet\textbullet\textbullet}\)); measures 140-142 (\(\text{\textbullet\textbullet}\) in measure 140 becomes \(\text{\textbullet\textbullet\textbullet\textbullet\textbullet}\) in measures 141 and 142); measures 192-194 (\(\text{\textbullet\textbullet}\) becomes \(\text{\textbullet\textbullet\textbullet\textbullet\textbullet}\) in the timpani line) (see condensed score in appendix T and fig. 381).

McBeth utilizes syncopation as a rhythmic device to create Movement in the first movement (mm. 1-98). The syncopated rhythms compensate for the lack of rhythmic activity in this slow section (mm. 1-98). Figure 382 illustrates the contribution of this device.
Fig. 382. McBeth: To Be Fed By Ravens, mm. 46-57, four-four/five-four, Dramatico ($J=56-60$)

(syncopation) to the musical flow of the first movement (mm. 1-98). Note the syncopation in measures 47, 50, 51, and 52. Ties across the barline indicate syncopation in these instances.
Form
Large Dimensions

Four climactic sections appear in *To Be Fed By Ravens*—one in the first movement and three in the second movement. In the first movement, a slight crescendo from fortissimo to triple forte, as well as a crescendo in the suspended cymbal line from piano to forte, precedes the climactic section (mm. 72-77) (see fig. 383). Note the change in texture and the cymbal crash at the beginning of measure 72 which McBeth uses to strengthen the impact of the climax.

In the second movement (mm. 99-199), each major
section contains a single climax. Part A (mm. 99-142), for example, reaches its climax in measures 141-142. These climactic measures (marked triple forte) are preceded by a crescendo from fortissimo to triple forte (see fig. 384).

The middle section (mm. 143-169) of the second movement reaches its climax in measures 164-169 (see fig. 385). In the final section (mm. 170-199), the climax appears in measures 189-190. The melodic and rhythmic repetition, along with the rallentando, strengthens the impact of this final climax (mm. 189-190) (see fig. 386).

The major large-dimension articulations of *To Be Fed By Ravens* divide this work as follows:

**Movement I**—
- measures 1-22 Part A
- measures 23-77 Part B
- measures 78-98 Part A'

**Movement II**—
- measures 99-142 Part A
- measures 143-169 Part B
- measures 170-199 Part A'

The major articulations in each movement are confirmed by changes in instrumentation, harmony, melody, and rhythm. Figure 387 illustrates the beginning of the recapitulation in the first movement (mm. 1-98). At this point (m. 78), melodic, harmonic, and rhythmic material from the opening section (mm. 1-22) returns.

In the second movement (mm. 99-199), the major
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Fig. 384. McBeth: To Be Fed By Ravens, mm. 140-143, twelve-eight/four-four, \( \frac{3}{2} \) or \( \frac{4}{4} \) or \( =104-106/152 \)
Fig. 385. MacBeth: To Be Fed By Ravens, mm. 162-170, four-four/five-four/three-four/twelve-eight, \( \text{j} = 152/ \) \( \text{j} \) and \( \text{j} = 84 \)
articulation at measure 143 is marked by changes in texture, instrumentation, harmony, rhythm, and dynamics (see fig. 388). The same situation is found at the beginning of the recapitulation in measure 170 (see full score in appendix U).

The first movement (mm. 1-98) of To Be Fed By Ravens places emphasis on harmony over the other musical elements; however, the second movement places emphasis on not only harmony, but also melody and rhythm.
The large-dimension articulations within To Be Fed By Ravens are divided as follows:
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Fig. 388. McBeth: To Be Fed By Ravens, mm. 142-143, twelve-eight/four-four, \( j = 104-106 \) / \( j = 152 \)

Movement I

Part A—
measures 1-3
measures 4-15
measures 15-22

Part B—
measures 23-30
measures 30-35
measures 36-42
measures 43-54
measures 54-61
measures 62-71
measures 72-77
Part A'--
measures 78-87
measures 88-98

Movement II

Part A--
measures 99-108
measures 109-115
measures 116-127
measures 128-137
measures 138-142

Part B--
measures 143-144
measures 145-150
measures 151-156
measures 157-169

Part A'--
measures 170-174
measures 175-185
measures 186-190
measures 191-199

Note that Part A' (recapitulation) of the second movement begins with a slightly varied version of measures 138-142 (section "e" of Part A). This short four-measure introductory phrase is followed by an altered version of phrase "c" (mm. 116-127) from Part A. The final two phrases of Part A' (mm. 186-199) of the second movement is comprised of new material (see condensed score in appendix T).

In connecting the musical phrases within To Be Fed By Ravens, McBeth utilizes three techniques—stratification, lamination, and elision. Stratified and laminated phrase connections are the most common.

In measures 86-88, phrase overlapping appears
between the B-flat clarinet line and the horn line (see fig. 389). This laminated effect occurs over five beats. (The main difference between stratification and lamination is the length of overlap between phrases:)

Fig. 389. McBeth: To Be Fed By Ravens, mm. 82-94, four-four, Drammatico (\textit{d}=56-60)

Measures 48-50 also illustrate the technique of phrase-overlap. For example, the trumpet phrase concludes on beat three of measure 49, the low brass
phrase begins on beat three of measure 48, and the horn phrase begins on beat one of measure 50 (see fig. 390). Similar situations are found throughout this work.

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Fig. 390. McBeth: To Be Fed By Ravens, mm. 46–51, four-four, Drammatico (J = 56–60)

Elision, as a technique of composition, connects measures 65–72 with measures 72–77. In this instance, measure 72 serves as both the concluding measure of one phrase (mm. 65–72) and the opening measure of the other phrase (mm. 72–77) (see fig. 391). A similar situation (the use of elision) exists in measure 175 (see fig. 392). This measure (m. 175) serves as a concluding measure to one phrase (because of the final chord in the horn line) and the opening measure to the other phrase (trumpet line).
Organic growth in To Be Fed By Ravens is evident by the melodic and harmonic use of the minor third in measures 99-142 and 170-199. Figure 393, for example, shows the initial appearance of the minor third in a harmonic capacity (C to E-flat and c-sharp to e in the horns and low brass). On the other hand, the initial intervals of the primary theme in the trumpets (first trumpet, m. 117; second trumpet, m. 120; and third trumpet, m. 123) are minor thirds (see fig. 394). In measures 175-185, the harmonic and melodic use of the minor third appear simultaneously (see fig. 395).

The first movement (mm. 1-98) contains evidence of
Fig. 392. McBeth: To Be Fed By Ravens, mm. 173-176, twelve-eight/four-four, $J$ and $J' = 84/ \text{and } J' = 96$

Fig. 393. McBeth: To Be Fed By Ravens, mm. 95-101, four-four/twelve-eight, Drammatico ($J = 56-60)/J' = 94-96
Fig. 394. McBeth: To Be Fed By Ravens, mm. 116-125, twelve-eight, \( \frac{1}{2} \) = 104-106

Organic growth with the use of the major third, the initial interval of the primary motive, not only melodically but also harmonically. For example, following the initial descending major third in the trumpets (f-sharp\(^1\) to d\(^1\)) in measure 23, the unison voice divides into the harmonic interval of a major third (e\(^1\) to e\(^1\)) in the succeeding measure (m. 24) (see fig. 396). This situation exists at each occurrence of the primary
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Fig. 395. McBeth: To Be Fed By Ravens, mm. 175-182, twelve-eight/four-four, and \( \frac{3}{8} = 96 \)
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Fig. 396. McBeth: To Be Fed By Ravens, mm. 20-26, four-four/two-four, Dramatico ($=56-60$)

motive throughout the first movement (mm. 1-98) of To Be Fed By Ravens.

Rehearsal and Performance Problems

Introduction

The following errors in the condensed and full scores, as well as the individual parts, of To Be Fed By Ravens were located by this investigator.

Condensed Score--

1. Measure 2, accent ($>$) omitted in the second line (low brass/low woodwinds).

2. Measure 9, $p$ omitted from beat three in the top line (clarinets/horns).

3. Measure 10, four-beat crescendo omitted from the top line (clarinets/horns).

4. Measure 11, $mf$ followed by a crescendo omitted from the top line (clarinets/horns).

5. Measure 12, $f$ omitted from the top line (clarinets/horns).
6. Measure 14, ff omitted from the beginning of the measure in the third line (low brass/woodwinds).

7. Measure 27, legato marking omitted from the quarter note on beat four in the trumpet line.

8. Measure 35, four-beat crescendo omitted from the bottom line (low woodwinds).

9. Measure 36, f omitted from the beginning of the measure in the bottom line (low woodwinds).

10. Measure 40, legato accent (≥) omitted from the quarter note on beat two and the half note on beat three in the third line (horns).

11. Measure 50, p omitted from the beginning of the measure in the horn line.

12. Measure 53, accent (>l) omitted from the half note on beat three in the top line (second and third flutes and B-flat clarinets); half rest omitted from beat one in the top line.

13. Measure 56, accent (>l) omitted from the quarter note on beat two in the top line (second and third flutes and B-flat clarinets).

14. Measure 61, f omitted from the beginning of the measure in the top two lines (woodwinds and trumpets).

15. Measure 62, accent (>l) omitted from the quarter note on beat four in the trombone line.

16. Measure 64, legato accent (≥) omitted from the quarter note on beat one and the dotted half note on beat two in the trombone line.

17. Measure 68, accent (>l) omitted from the eighth note on the second half of beat three in the upper woodwind line.

18. Measure 70, accent (≥) omitted from the whole note in the low brass/woodwind and timpani lines.

19. Measure 71, accent (≥) omitted from the dotted half note on beat two in the low brass/woodwind line and the timpani line; crescendo omitted from the third line (horns).
20. Measure 74, legato accent (♯) omitted from the eighth note on the second half of beat two in the top line.

21. Measure 76, accent (♩) omitted from the quarter note on beat two in the flute line.

22. Measure 77, fff omitted from the end of the measure in the top line.

23. Measure 78, p (sub.) omitted from the beginning of the measure in the top line (clarinets).

24. Measure 99, dot omitted from the quarter note in the tempo marking.

25. Measure 112, f omitted from beat three of the third line (timpani); the first and third eighth notes on beat one should be a c instead of an a-flat in the third line (timpani).

26. Measure 114, double bar carried one note too far on beat three in the timpani line. (It should not extend to the dotted note.)

27. Measure 116, ff omitted from the beginning of the measure in the bottom line (crash cymbal and suspended cymbal); fff omitted from the beginning of the measure in the sixth line (melodic percussion).

28. Measure 118, accents (>) omitted from the sixteenth note and the eighth note in the rhythm on beat one, the dotted quarter note on beat two, and the eighth note on the last third of beat three in the first trumpet line.

29. Measure 119, accents (>) omitted from beat four in the bottom line (melodic percussion) and beat one in the top line (first trumpet).

30. Measure 122, accent (>) omitted from beat four in the bottom line (melodic percussion); accent (>) omitted from beat one in the second trumpet line.

31. Measure 129, accents (>) omitted from the eighth note on the last third of beat one and the dotted quarter note on beat two in the top line (trumpets).

32. Measure 132, accent (>) omitted from beat four in the second and third trumpet line.
33. Measure 135, accent (>) omitted from the eighth note on beat one in the second line (horns).

34. Measure 138, rehearsal letter should read "N" instead of "O."

35. Measure 141, accent (>) omitted from the fourth sixteenth note on beat four in the fourth line (tomtoms); accent (>) should be on the first rather than the second sixteenth note on beat four in the snare drum/bass drum line; eight (8) omitted below twelve (12) in the meter signature at the beginning of the measure in the fifth line (melodic percussion); accent (>) omitted from the eighth note on beat two in the top line.

36. Measure 145, rehearsal letter should read "O" instead of "P."

37. Measure 146, f omitted from beat two in the top line (flutes).

38. Measure 150, ff omitted from the beginning of the measure and decrescendo omitted from the top line (flutes); f omitted from beat two in the second line (clarinets); accent (>) omitted from the eighth note on beat one in the fourth line (horns/baritones); crescendo omitted over the dotted half note in the fourth line (horns/baritones).

39. Measures 150–151, tie omitted between the dotted half note on beat two in measure 150 and the eighth note ♯ on beat one of measure 151 in the fourth line (horns/baritones).

40. Measure 151, eighth note ♯ omitted on beat one in the fourth line (horns/baritones); pp omitted from the beginning of the measure in the top line (flutes); rehearsal letter should read "P" instead of "Q."

41. Measure 154, f should be ff in the second line (clarinets); f omitted from beat three in the top line (flutes).

42. Measure 155, p should be pp in the second line (clarinets).
43. Measure 156, f should be ff in the top line (flutes).

44. Measure 157, rehearsal letter should read "Q" instead of "R."

45. Measure 159, f should be ff in the top line (flutes).

46. Measure 160, p omitted from the beginning of the measure in the top line (flutes).

47. Measures 160-163, flat should be in front of the a instead of the g in the second line (B-flat clarinets).

48. Measure 161, leger line missing from the g in the second line.

49. Measure 164, accents (>) omitted from the half notes on beats two and four in the fourth line (low brass).

50. Measure 165, accents (>) omitted from the half notes on beats two and four in the fourth line (low brass).

51. Measures 166-169, accent (\^) omitted from the quarter note on beat one of each measure in the timpani line; accent (>) omitted from the half note on beat two of each measure in the timpani line.

52. Measure 169, crescendo omitted from the top line (upper woodwinds); the third beat in the fourth line (baritones) should read b-flat eighth note followed by two sixteenth notes (c and d-flat).

53. Measure 170, accent (\^) omitted from the whole note in the fifth line (timpani); rehearsal letter should read "R" instead of "S."

54. Measure 173, accent (>) omitted from the third eighth note on beat one in the top line.

55. Measure 175, accent (>) omitted from the half note on beat three in the fourth line (low brass).
56. Measure 179, accent (> omitted from the dotted quarter note on beat four in the second line (second flutes/trumpets).

57. Measure 181, accent (> ommitted from beat one in the second line (second flutes/trumpets).

58. Measure 183, accent (> omitted from the third eighth note on beat four in the top line (first flutes/trumpets/B-flat clarinets); rehearsal letter should read "S" instead of "T."

59. Measure 185, accent (> omitted from the first sixteenth note on beat four in the second line (second flutes/trumpets/B-flat clarinets).

60. Measure 186, flat omitted from the e-flat on beat three in the first trombone/horn line.

61. Measure 187, accent (> ommitted from beat one in the top line.

62. Measure 188, accents (> ommitted from the eighth note on beat one and the eighth note on beat three in the fifth line (tomtoms).

63. Measure 189, accents (> ommitted from the first, third, and fifth sixteenth notes on beats one, two, three, and four in the fifth line (tomtoms).

64. Measure 190, accents (> ommitted from the first, third, and fifth sixteenth notes on beats two, three, and four in the fifth line (tomtoms).

65. Measure 191, rehearsal letter should read "T" instead of "V."

66. Measure 192, accent (>) omitted from the dotted half note on beat one and the dotted quarter note on beat three in the third line (timpani).

67. Measure 194, crescendo should continue in the third and fourth lines (timpani and tomstoms); ff omitted in the timpani line on beat one and the tomto line on beat two.

68. Measure 196, accent (> omitted from the eighth note on the last third of beat four in the top line.
Full Score—

1. Measure 42, crescendo omitted from the timpani line.

2. Measure 58, accent (>) omitted from the quarter note on beat two in the first trumpet line.

3. Measure 63, legato accent (2) omitted from the quarter note on beat four in the third and fourth horn line.

4. Measure 64, legato accent (2) omitted from the quarter note on beat one in the third and fourth horn line; legato accent (2) omitted from the dotted half note on beat two in the first and second horn line.

5. Measure 74, accent (>) omitted from the half note on beat three in the second flute line.

6. Measure 76, accent (>) omitted from the whole note in the oboe line.

7. Measure 99, accent (>) omitted from the tuba line.

8. Measure 118, accents (> ) omitted from the sixteenth note and the last eighth note in the rhythm on beat one and the eighth note on the last third of beat four in the first trumpet line.

9. Measure 119, accent (>) omitted from beat one in the first trumpet line.

10. Measure 135, dot not needed following the quarter rests on beats one and two in the melodic percussion line; "2" not needed below the eighth notes on beats three and four in the melodic percussion line.

11. Measure 138, rehearsal letter should read "N", instead of "O:" accent (>) omitted from the half note on beat two in the bass clarinet line.

12. Measure 140, accent (> ) omitted from the first sixteenth note on beat four in the oboe and E-flat clarinet lines; accent (> ) omitted from the first and third eighth notes on beat three in the E-flat clarinet line.
13. Measures 141-142, wrong rhythm in the melodic percussion line (should read $\frac{12}{8}$ instead of $\frac{12}{9}$).

14. Measure 145, rehearsal letter should read "O" instead of "P."

15. Measure 151, rehearsal letter should read "P" instead of "Q."

16. Measure 157, rehearsal letter should read "Q" instead of "R."

17. Measure 161, accent (>) omitted from the eighth note on the second half of beat four in the alto saxophone, tenor saxophone, and third trombone lines.

18. Measure 162, accents (>) omitted from the half notes on beats one and three in the alto and tenor saxophone lines.

19. Measure 163, accents (>) omitted from the half note on beat one and the quarter notes on beats three and four in the alto and tenor saxophone lines.

20. Measure 164, accent (>) omitted from the half note on beat four in the alto clarinet line.

21. Measure 170, rehearsal letter should read "R" instead of "S."

22. Measure 177, accents (>) omitted from the sixteenth note and the eighth note on the last third of the beat in the $\frac{7}{3}$ rhythm on beat one in the first flute line; accent (>) omitted from the dotted half note on beat two in the first flute line; accent (>) omitted from the eighth note on the last third of beat four in the first flute line.

23. Measure 178, accent (>) omitted from beat one in the first flute line.

24. Measure 180, accents (>) omitted from the sixteenth note and the eighth note on the last third of the beat in the $\frac{7}{3}$ rhythm on beat one in the second flute line; accent (>) omitted from the dotted half note on beat two in the second flute line; accent (>) omitted from the eighth note on the last third of beat four in the second flute line.
25. Measure 181, accent (>) omitted from beat one in the second flute line; accents (>) omitted from the dotted quarter note on beat three and the eighth note on the last third of beat four in the third B-flat clarinet line.

26. Measure 182, accents (>) omitted from the eighth note on the last third of beats one, two, and three in the third B-flat clarinet line; crescendo omitted from the timpani line.

27. Measure 183, rehearsal letter should "S" instead of "T."

28. Measure 184, accents (>) omitted from the two eighth notes on the second third and last third of the first beat in the second B-flat clarinet line.

29. Measure 185, four-beat crescendo omitted from the bassoon line; p omitted from the beginning of the measure in the suspended cymbal line.

30. Measure 187, accent (>) omitted from the eighth note on the last third of beat four in the timpani line; accent (>) not needed on beat one in the timpani line.

31. Measures 187-188, accents (>) omitted from all notes in the melodic percussion line.

32. Measure 189, accents (A) omitted from all notes in the tuba line.

33. Measure 31, rehearsal letter should read "T" instead of "V."

34. Measure 197, accent (A) omitted from the third B-flat clarinet line.

**Piccolo—**

1. Measure 140, accent (>) omitted from the first sixteenth note on beat one.

**1st Flute—**

1. Measure 74, legato accent (2) omitted from all tongued notes.

2. Measure 75, accent (*) omitted from the half note on beat three.
3. Measure 76, accent (^) omitted from the quarter note on beat two.

4. Measure 176, accent (>) omitted from the eighth note on the last third of beat two.

5. Measure 177, accent (>) omitted from the sixteenth note and eighth note in the rhythm on beat one, the dotted half note on beat two, and the eighth note on the last third of beat four.

6. Measure 178, accent (>) omitted from beat one.

7. Measure 186, accent (>) omitted from the dotted eighth note on beat one.

8. Measure 195, accent (>) omitted from the eighth note on the last third of beat four.

2d and 3d Flutes—
1. Measure 73, accents (>) omitted from beats three and four.

2. Measure 74, accents (>) omitted from the dotted quarter note on beat one (3d Flute), the eighth note on the second half of beat two (2d Flute), and the half note on beat three (2d Flute).

3. Measure 140, accent (>) omitted from the first sixteenth note on beat four in the 2d Flute line.

4. Measure 169, three-beat crescendo omitted.

5. Measure 180, accents (>) omitted from all tongued notes.

6. Measure 181, accent (>) omitted from beat one.

7. Measure 184, accent (>) omitted from the first eighth note on beat four in the 2d Flute line.

8. Measure 185, accents (>) omitted from the eighth notes on the last third of beats one and two.
9. Measure 187, accent (>) omitted from the first eighth note on beat one, all notes on beat two, and the first eighth note on beat three; slur omitted between the two eighth notes on beat three.

10. Measure 192, accent (>) omitted from the eighth note on the last third of beat four.

1st Oboe—
1. Measure 74, accent (>) omitted from the eighth note on the second half of beat two.

2. Measure 75, accent (>) omitted from the half note on beat three.

3. Measure 76, accent (^) omitted from the whole note.

4. Measure 164, accent (>) omitted from beats one and three.

5. Measure 165, accent (>) omitted from beats one and three.

6. Measure 192, accent (>) omitted from the eighth note on the last third of beat four.

7. Measure 194, accent (>) should be above the first sixteenth note on the last third of the first beat instead of the second sixteenth note on the second third of the first beat.

2d Oboe—
1. Measure 67, accent (>) not needed on the eighth note on the second half of beat two.

2. Measure 73, accent (>) omitted from the half note on beat three.

3. Measure 74, accents (>) omitted from the second quarter note on beat one and (>) on the second half of beat two.

4. Measure 76, accent (^) omitted from the whole note.
E-flat Clarinet—
1. Measure 184, slur omitted between the dotted eighth note on beat four and the eighth note on the last third of beat four.
2. Measure 186, slur omitted between the dotted eighth note on beat one and the eighth note on the last third of beat one.

1st B-flat Clarinet—
1. Measure 184, slur omitted between the dotted eighth note on beat four and the eighth note on the last third of beat four.
2. Measure 186, slur omitted between the dotted eighth note on beat one and the eighth note on the last third of beat one.

2d B-flat Clarinet—
1. Measure 184, accents (> ) omitted from the eighth notes on the second third and last third of beat one.

3d B-flat Clarinet—
1. Measure 173, accent (>) omitted from the first sixteenth note on beat four.
2. Measure 181, accents (> ) omitted from the dotted quarter note on beat three and the eighth note on the last third of beat four.
3. Measure 182, accent (>) omitted from the eighth notes on the last third of beats one, two, and three.
4. Measure 184, accents (>) omitted from the eighth notes on the last third of beats one and two.
5. Measure 186, slur omitted between the dotted eighth note on beat one and the eighth note on the last third of beat one.
6. Measure 193, accents (>) omitted from the third and fourth sixteenth notes on beat four.
E-flat Alto Clarinet--
1. Measure 164, accent (>) omitted from the half note on beat four.
2. Measure 195, accent (>) omitted from the dotted quarter note on beat four.

B-flat Bass Clarinet--
1. Measure 183, accent (>) omitted from the whole note.

1st and 2d E-flat Alto Saxophones--
1. Measure 161, accent (>) omitted from the eighth note on the second half of beat four.
2. Measure 162, accents (>) omitted from the half note on beat one and the half note on beat three.
3. Measure 163, accents (>) omitted from beats one, three, and four.
4. Measure 171, accent (A) omitted from the dotted half note on beat two.

B-flat Tenor Saxophone--
1. Measure 162, accents (>) omitted from the half notes on beats one and three.
2. Measure 163, accents (>) omitted from beats one, three, and four.
3. Measure 197, accent (A) omitted from the dotted half note on beat three.

E-flat Baritone Saxophone--
1. Measure 193, accent (A) omitted from the dotted quarter note on beat two.

1st and 2d Bassoons--
1. Measure 183, accent (>) omitted from the whole note.
2. Measure 197, accent (A) omitted from the dotted half note on beat three.

1st B-flat Cornet (Trumpet)—
1. Measure 118, accents (>) omitted from all tongued notes.
2. Measure 119, accent (>) omitted from beat one.
3. Measures 130-131, tie omitted between the dotted whole note in measure 130 and the dotted half note on beat one in measure 131.

2d F Horn—
1. Measure 147, accent (A) omitted from the dotted half note on beat two.

3d and 4th F Horns—
1. Measure 63, accent (>) omitted from the quarter note on beat four.
2. Measure 64, accents (>) omitted from the quarter note on beat one and the dotted half note on beat two.
3. Measure 156, accent (>) omitted from the half note on beat three.
4. Measure 193, accent (A) omitted from the dotted quarter note on beat two.

1st Trombone—
1. Measure 53, dot not needed on the whole note.
2. Measures 141-143, accents (>) not needed on any notes.

2d Trombone—
1. Measure 171, accent (A) omitted from the whole note.
3d Trombone--
1. Measure 113, accent (>) omitted.

Baritone (Bass Clef)--
1. Measure 128, accent (>) omitted from the half note on beat three.

Baritone (Treble Clef)--
1. Measure 128, accent (>) omitted from the half note on beat three.
2. Measure 186, tie omitted to the eighth note on beat one.

Timpani--
1. Measure 197, accents (>) not needed on the sixteenth notes.

1st Percussion--
1. Measure 140, accent (>) omitted from the first sixteenth note on beat one.

2d Percussion--
1. Measure 16, omitted following the quarter note on beat two in the vibraphone and glockenspiel lines.
2. Measure 76, accents (>) not needed on the quarter notes on beats two, three, and four.
3. Measure 164, only one five-four meter signature is necessary at the beginning of the measure.
4. Measures 187-188, accents (>) omitted from all notes.

(Note that in all parts the following errors in the rehearsal letters exist: measure 138, rehearsal letter
should read "N" instead of "O;" measure 145, rehearsal letter should read "O" instead of "P;" measure 151, rehearsal letter should read "P" instead of "Q;" measure 157, rehearsal letter should read "Q" instead of "R;" measure 170, rehearsal letter should read "R" instead of "S;" measure 183, rehearsal letter should read "S" instead of "T;" measure 191, rehearsal letter should read "T" instead of "V.")

The "Selective Music Lists" of the 1982-84 Administrative Handbook of Activities, Policies, Rules, and Regulations, compiled jointly by the Virginia Music Educators Association and the Virginia Band and Orchestra Directors Association, and the Texas Prescribed Music List for school years beginning 1982 through 1986 classify To Be Fed By Ravens as a Grade V composition. 21 Tonal, technical, and rhythmic control is necessary for the accurate performance of this work; therefore, only an outstanding high school band should attempt to perform To Be Fed By Ravens.

Precision

Potential precision and rhythmic problems dominate the texture throughout To Be Fed By Ravens, particularly in the second movement (mm. 99-199). Because of the slow nature of the first movement (mm. 1-98), the primary precision problems exist with all sectional entrances. These entrances must be together, especially the trombone
entrance in measure 23 (see fig. 397).

The vibraphone and glockenspiel players must perform their parts with exact rhythmic precision in measures 16-18, 24-25, 27-28, 44, 46-47, and 88-97 (see condensed score in appendix T). These rhythms contain quarter notes, eighth notes, or sixteenth notes. The tendency to rush must be overcome. Precise subdivision of the beat will help the student perform these passages with correct rhythmic accuracy. Figure 398 illustrates these potential rhythmic problems.

In the second movement (mm. 99-199), the correct performance of the improvisatory measures sometimes
Fig. 398. McBeth: To Be Fed By Ravens, mm. 88-101,
four-four/twelve-eight, Drammatico (\( \hat{\mathcal{J}} = 56-60 \))/\( \hat{\mathcal{J}} = 94-96 \)

presents a hurdle to the instrumentalists, as well as
the conductor. A particular problem exists in measure
194 (see fig. 399). In this aleatory crescendo and
accelerando, the director should have the students
practice the tonguing and slurring pattern. Notice that the players stay in a measured pattern until the last part of beat two. According to McBeth, "as the speed and volume increase it should come out sounding like a 16-part divisi."

In rehearsing the fingered tremolos (mm. 143-169), remember that the glockenspiel always performs with the flutes while the chimes always performs with the B-flat clarinets. These instruments should be paired together during rehearsal, i.e., glockenspiel with the flutes and
Fig. 400. McBeth: To Be Fed By Ravens, mm. 159-161, four-four, $J = 152$

chimes with the B-flat clarinets (see fig. 400).

Measures 99-115 contain some complex rhythms in the percussion lines (both melodic and non-melodic) which could cause some problems. This section (mm. 99-115) must be rehearsed separately by the percussion section before the full-band rehearsal. In measures 112-113, for example, four separate rhythms appear in the percussion line (see fig. 401). The careful placement of the accents (>) in the timpani and
Fig. 401. McBeth: To Be Fed By Ravens, mm. 112-113, twelve-eight, $j=94-96$

tomat lines is most important. Note in figure 402 (mm. 114-115) the different accent patterns appearing in these lines.

Fig. 402. McBeth: To Be Fed By Ravens, mm. 114-115, twelve-eight, $j=94-96$
Another potential precision problem is found in measures 141-142. Correct subdivision and knowledge of compound meter (in this case twelve-eight) is necessary to perform these measures with rhythmic accuracy (see fig. 403).

At measure 151, the director must make certain that the trumpet and timpani entrance occurs simultaneously with the terminal eighth note on beat one (m. 151) in the flutes (see fig. 404). A similar situation appears at measure 155 where the horn and snare drum entrance must occur simultaneously with the terminal eighth note on beat one (m. 155) in the B-flat clarinets (see fig. 405).

Numerous precision problems may arise in the final twenty measures of To Be Fed By Ravens. The percussion section should rehearse measures 183-190 before attempting to perform with the remainder of the band in a full-band rehearsal. Measures 187-188 are not to be played alike. In measure 188, note that the second and fourth beats are one-third of a beat shorter than the same beats in measure 187 (see fig. 406). These measures must be conducted correctly by the director. A constant eighth-note pulse needs to be maintained.

The rallentando in measures 189-190 could increase the potential for rhythmic problems in these measures (mm. 189-190). Other rhythmic problems may exist in measures 193-194 and 197-198 (see full score in
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Fig. 403. McBeth: To Be Fed By Ravens, mm. 140-143, twelve-eight/four-four, $\frac{d}{4}=104-106/\frac{d}{4}=152$
appendix U). Careful rehearsal of the percussion section will greatly improve the rhythmic accuracy and precision in the second movement (mm. 99-199) of *To Be Fed By Ravens*. Rehearsal of many sections at a slower tempo than indicated could also help the rhythmic precision.

**Intonation**

Proper intonation in the first movement (mm. 1-98) of *To Be Fed By Ravens* is affected by the many extreme
fluctuations in dynamics, particularly measures 3-15 in the clarinet/horn line, measures 14-20 in the flute line, and measures 30-42 and 53-77 in the flute/clarinet line (see full score in appendix U). The opening section of this work serves as an excellent example of dynamic extremes which could potentially affect the intonation of the ensemble. As each crescendo is made, adjustment of the embouchure and aperture must take place to allow for the additional volume of air (see fig. 407).

The sudden decrescendo from fortissimo to piano by the second and third flutes and B-flat clarinets in measures 53-54 could result in faulty intonation if the
instrumentalists are not aware of the necessary adjustments that must be made in such a situation (see fig. 408). High tones on the flute already have a tendency to be played sharp. The pitch of the flute will decrease if proper lip and air adjustments are not made in a decrescendo; therefore, the lip aperture must decrease in size during a decrescendo to keep a steady in-tune pitch.

Measures 73-77 contain numerous potential intonation problems (see fig. 409). Unstable tones on several instruments are present. For example, the $a_2$ in
Fig. 407. McBeth: To Be Fed By Ravens, mm. 1-19, four-four, Dramatico \( \text{j}=56-60 \)

the second trumpet line (mm. 73-74) has a great tendency to be played sharp. One possible solution to correct this pitch discrepancy is to use the third valve alone as an alternate fingering for the \( \text{a}^2 \).

The semi-tone dissonances between the second and third trombones in measure 75 must be tuned carefully, as well as all such dissonances in To Be Fed By Ravens. Because this work is extremely dissonant, the director must emphasize the importance of tuning dissonant
Fig. 408. McBeth: *To Be Fed By Ravens*, mm. 51-58, four-four, Drammatico (*J* = 56-60)

intervals and chords. The secundal harmony in the horn line in measures 76-77 is a critical area. Alternate fingerings may be necessary to correct any faulty intonation at this point (mm. 76-77). (The decrescendo from triple forte to piano in measure 76 and the crescendo back to triple forte in measure 77 could adversely affect proper tuning of the chord here. Make certain that students are knowledgeable of the proper adjustments that must be made to stabilize the pitch.)

Measures 78-87 contain some potential intonation problems. This entire section is to be played at a soft dynamic level. The *g, a, b-flat, and c* in the B-flat clarinet line (mm. 78-87) has a tendency to be played
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Fig. 409. McBeth: To Be Fed By Ravens, mm. 73-80, four-four, Drammatico (d = 56-60)
sharp (see fig. 410). This tendency increases as the tone gets softer. The clarinetists must compensate for this pitch discrepancy by relaxing the embouchure. According to Frederick Westphal, Professor of Music at California State University in Sacramento, California, "to overcome sharpness when playing softly relax the embouchure slightly, decrease the velocity of air through the instrument (clarinet) but maintain the same firm support of the breath with the diaphragm and abdominal muscles that is used when playing loudly."^23

Fig. 410. McBeth: To Be Fed By Ravens, mm. 76-87, four-four, Drammatico (d' = 56-60)

The piano (p) entrances in measures 86 (horns), 89 (trumpets), 92 (alto clarinets, bass clarinets, baritones, and tubas), and 95 (B-flat clarinets, horns,
trombones, and bassoons) must be in-tune (see fig. 411). Octave C's appear in the bass instruments in measures 92-94 with opposite tendencies. (The C in the tubas—as played on three-valve instruments—and the C in the
baritone may be sharp.) Proper lip adjustment, particularly at pianissimo, will need to be made to insure good intonation. The final chord (c major) of the first movement (mm. 1-98) must be checked very carefully for accurate pitch (see full score in appendix U).

The pitch of the flute tends to get flatter as the volume decreases. To prevent pitch discrepancies in measures 88-94 within the flute section, the flautists must raise the direction of the air stream "by a forward movement of the lips and lower jaw so that it is directed more across the hole." 24

The soft entrance of the flutes and B-flat clarinets in measure 30 could pose some serious intonation problems if compensations are not made for the out-of-tuneness which may result (see fig. 412). Instrumentalists must keep in mind not only the tendencies of certain pitches, but also the correct method to adjust the pitch accurately.

The tuning of dissonances continues to be a major problem in the second movement (mm. 99-199). These potential intonation problems exist in measures 126-130 (diminished octave between the first and third trumpets), 138-139 (augmented octave), and 170-172 (augmented octave) (see condensed score in appendix T). Measures 116-127 and 175-185 in the trumpets pose a
unique problem—each trumpet line has its own tonal center and must be tuned separately as well as with the other parts (see fig. 413).

The minor thirds which begin the second movement (C to E-flat and c-sharp to e) must be tuned separately—measures 99-115 (see fig. 414) and 175-185 (see condensed score in appendix T). The quick succession of chord changes in measures 186-190 also requires careful tuning (see fig. 415). These chords should be checked one at a time to insure good intonation.

Other crucial tuning areas include measures 191-194 (tuning of dissonant intervals) and 197-198 (tuning of octave c's throughout the full-band instrumentation) (see condensed score in appendix T). The octave c's
(mm. 197-198) are very exposed and need to be played in-tune. The unison $d^1$ in the trumpets, for example, tends to be played sharp. Use of the third-valve trigger should help to bring the pitch down. The
Fig. 414. McBeth: To Be Fed By Ravens, mm. 95-108, four-four/twelve-eight, Drammatico ($J = 56-60$)/$J = 94-96$

Fig. 415. McBeth: To Be Fed By Ravens, mm. 187-190, twelve-eight/ten-eight, $J = 96$
extremes in dynamics encountered in measures 197 and 198 add to the potential for serious intonation problems here. As the volume level increases in the flutes, the $e_2$ could go sharp. The opposite tendency is true of the $d_1$ in the B-flat clarinets. Proper lip, embouchure, and air adjustments will correct this problem (see fig. 416).

Balance

The melodic percussion are given extremely important lines in To Be Fed By Ravens that must be heard at all times. In the first movement, the vibraphone and glockenspiel lines must come through, particularly in measures 16-18, 24-25, 27-28, 44, 46-47, 53-54, 76-77, and 88-97 (see condensed score in appendix T). The glockenspiel and chimes must be heard, according to McBeth, in measures 143-169. During this section (mm. 143-169) the chimes play with the B-flat clarinets and the glockenspiel plays with the flutes.

Another potential balance problem exists in measures 116-127 and 175-185 (see condensed score in appendix T). In these two sections, the second trumpets must enter stronger than the first trumpets and the third trumpets must enter stronger than the second trumpets to insure good balance (see fig. 417).

In measures 99-108, each dramatic chord (sfpp or sffpp) in the low brass and horns must be correctly balanced. The director needs to make certain that the
Fig. 416. McBeth: To Be Fed By Ravens, mm. 195-199, twelve-eight, $J = 66$
muted horns do not play their pianissimo (pp) too softly and thereby result in an out-of-balance chord (see fig. 418). According to McBeth, "bring them (horns) out just enough where you can hear a little brassy edge."
The regular-chord pyramids in the first movement (mm. 1-98) must be balanced correctly using the balance-pyramid solution. Remember that the lower the tone, the louder the volume. For example, in the regular-chord pyramids in measures 3-8 (clarinets and horns) and 14-20 (flutes), the $g$ is the lowest tone and must remain the strongest of the three chord tones—$g$, $b$-flat, and $e$. The highest tone, on the other hand, must be the weakest tone in the chord (see fig. 419).

To keep correct balance during each crescendo in measures 3-8, the lowest voice (third B-flat clarinets, alto clarinet, and third and fourth horns) should execute a full crescendo, while the second B-flat
clarinets and second horns should execute a three-fourths crescendo and the first B-flat clarinets and first horns should execute a one-half crescendo (see fig. 420). The same solution to incorrect balance can be used in measures 14-18 in the flute line, i.e., the lower the voice, the larger the crescendo (see full score in appendix U).

The triple forte in measures 72-75 could present
Fig. 420. McBeth: To Be Fed By Ravens, mm. 1-7, four-four, Drammatico ($=56-60$)

some serious balance problems. At this dynamic extreme (fff), the upper voices will tend to predominate, i.e., the first flute, first B-flat clarinet, and first trumpet lines (see fig. 421). To balance this section (mm. 72-75) correctly have only the third flutes, third B-flat clarinets, and third trumpets play a true triple forte (fff). The higher parts must adjust their volume levels accordingly; first parts should be the softest.
Fig. 421. MacBeth: To Be Fed By Ravens, mm. 67-72, four-four/five-four, Drammatico (\(\text{\textj}=56-60\))
Interpretation

Problems of interpretation exist in most wind-band compositions. *To Be Fed By Ravens* contains two contrasting movements—the first "should be tender with cries and moans" and the second should be "aggressive with drive and at times harsh."²⁷ The first movement is comprised of a series of extreme dynamic changes (both gradual and sudden). These fluctuations in dynamic levels are, according to McBeth, more important than the actual notes and must be executed properly.²⁸

Two important factors are essential for the correct interpretation of *To Be Fed By Ravens*—proper performance of the sudden and gradual extreme dynamic changes in the first movement and the proper performance of all sudden tempo changes in the second movement. The length of each crescendo or decrescendo is determined by the number of beats in the dynamic change and the tempo. In the first movement (mm. 1-98), the tempo is constant (d=56-60). The students must make certain that each dynamic change occurs evenly and gradually over the specified time.

McBeth aids the instrumentalist by placing intermediate dynamic markings throughout the score and parts. Figure 422 illustrates a crescendo from piano to fortissimo beginning on beat two of measure 54 and lasting through measure 55 (seven beats in length). Note the intermediate dynamic marking of forte (f) on beat one of measure 55.
In the second movement (mm. 99-199), the director and students must observe all tempo changes. Four subito changes in tempo are found between measure 99 and the conclusion of *To Be Fed By Ravens*. For example, at measure 143 the tempo changes from $J$ and $J_* = 104-106$ to $J = 152$ (see fig. 423). The other subito tempo changes occur at measures 116 ($J = 94-96$ to $J$ and $J_* = 104-106$), 170 ($J = 152$ to $J$ and $J_* = 84$), and 175 ($J$ and $J_* = 84$ to $J$ and $J_* = 96$) (see full score in appendix U). A final tempo change at measure 191 is preceded by a five-beat rallentando ($J$ and $J_* = 96$ to $J = 66$). These tempo markings must be strictly observed.
Fig. 423. McBeth: To Be Fed By Ravens, mm. 142-143, twelve-eight/four-four, \( j=104-106/j=152 \)

The following interpretative suggestions are recommended by McBeth (see condensed score in appendix T and full score in appendix U).

1. The crescendo in measure 35 must be exaggerated and the tempo must be increased at measure 36 for four measures, slowing it back down in measure 40. (An accelerando, or faster tempo, is not printed in the score and part because "if it were it would be overdone."")

2. The entrance of the second and third B-flat clarinets and flutes in measure 53 should be piercing, while the low brass are playing at a dynamic level of piano. The second and third
flutes and B-flat clarinets should begin the note much more harshly than a normal fortissimo accent would be. Then they decrescendo rapidly down to a piano level and then right back to a fortissimo level with the entrance of the second and third trumpets in measure 53 at a full fortissimo.

3. All entrances from measures 53-62 and all notes with accents on them must have very aggressive beginnings.

4. From measures 54-78 there should be no separation at all and with as long a line as possible, using each accent as a hard attack on the beginning of each note that is accented.

5. At the last fermata before the grand pause (m. 97), let the bassoons release their note on beat one instead of holding the fermata.

6. Do not let the first movement get too fast. It should be extremely emotional with extreme volume changes, i.e., use your ultimate romantic interpretation.

7. In the second movement (mm. 99-199) place your best percussionist on the tomtoms. Use the high set of four toms (do not use the low set), i.e., Ludwig Concert Toms No. 443 or any equivalent of that size drum set. Two bongos and two timbales may be substituted if you do not have a high set of tomtoms.

8. At measure 138, and similar instances, the accent (·) must be a most forceful initial attack.

9. In the woodwind fingered tremolos (mm. 143-169), exaggerate the crescendos and decrescendos. Notice between measure 157 and 169 that when the flutes are at a piano level the B-flat clarinets are at a fortissimo level, and vice versa.

10. Note that at measure 143, the snare drum has a subito piano not a decrescendo.

11. In measures 151-169, there are many poly-volume levels. For example, at measure 151 the flutes are marked pianissimo, the B-flat clarinets are marked forte, the bass
clarinets and bassoons are marked fortissimo, and the baritones and tubas are marked forte.

12. Measures 186 and 187 are the most often misplayed measures in this work. In measure 187, the low woodwinds, low brass, timpani, and bass drum play a sforzantissimo (sffz) on the sixth and twelfth eighth notes where no one else is playing, i.e., these instruments must have a tremendous accent on the last third of beats two and four where they are all alone.

13. Do not let the aleatory crescendo and accelerando in the trumpets and upper woodwinds in measure 194 become a tremelo or trill. Notice that in this measure (m. 194) the players stay in a measured pattern until the second third of beat two. The increase in volume and tempo should produce the sound of a sixteen-part divisi.
Notes


2. Interview with W. Francis McBeth.

3. McBeth, To Be Fed By Ravens, program notes.

4. Ibid.

5. Interview with W. Francis McBeth.

6. Ibid.


9. Ibid.


11. McBeth, To Be Fed By Ravens, p. 3 of full score.

12. Ibid., p. 1 of full score.

13. Ibid., program notes.

14. Ibid., m. 113 of full score.

15. Ibid., m. 196 of full score.

16. Ibid., m. 113 of full score.

17. Anonymous, "War Song of the Texas Rangers" (Secured from the Moody Texas Ranger Library in Waco, Texas).


19. Interview with W. Francis McBeth.
20 McBeth, To Be Fed By Ravens, front cover of full score.


22 McBeth, To Be Fed By Ravens, program notes.


24 Ibid., p. 102.

25 McBeth, To Be Fed By Ravens, program notes.

26 Ibid. 27 Ibid. 28 Ibid. 29 Ibid.
THEORETICAL ANALYSES AND PRACTICAL APPLICATIONS
TO THE REHEARSAL AND PERFORMANCE OF
SELECTED WIND-BAND COMPOSITIONS
BY W. FRANCIS MCBETH

VOL. III

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Richard James Smith
B.M.E., Louisiana State University, 1972
M.M.E., Louisiana State University, 1977
August 1986
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<td>70-77</td>
</tr>
<tr>
<td>497</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>51-57</td>
</tr>
<tr>
<td>498</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>27-34</td>
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<tr>
<td>499</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>58-65</td>
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<tr>
<td>500</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>27-34</td>
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<tr>
<td>501</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>47-50</td>
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<tr>
<td>502</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>62-65</td>
</tr>
<tr>
<td>503</td>
<td>McBeth</td>
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<td>1-6</td>
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<td>McBeth</td>
<td>Kaddish</td>
<td>20-24</td>
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<tr>
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<td>McBeth</td>
<td>Kaddish</td>
<td>20-24</td>
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<tr>
<td>506</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>27-34</td>
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<tr>
<td>507</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>43-46</td>
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<tr>
<td>508</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>51-53</td>
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<tr>
<td>509</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>78-88</td>
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<tr>
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<td>McBeth</td>
<td>Kaddish</td>
<td>1-11</td>
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<tr>
<td>511</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>25-30</td>
</tr>
<tr>
<td>512</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>62-67</td>
</tr>
<tr>
<td>513</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>15-19</td>
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<tr>
<td>514</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>92-96</td>
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<td>92-96</td>
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<td>McBeth</td>
<td>Kaddish</td>
<td>8-14</td>
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<tr>
<td>517</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>31-35</td>
</tr>
<tr>
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<td>McBeth</td>
<td>Kaddish</td>
<td>70-77</td>
</tr>
<tr>
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<td>McBeth</td>
<td>Kaddish</td>
<td>56-61</td>
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<tr>
<td>520</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>1-16</td>
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<tr>
<td>521</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>17-26</td>
</tr>
<tr>
<td>522</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>46-50</td>
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<tr>
<td>523</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>78-80</td>
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<tr>
<td>524</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>93-96</td>
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<td>525</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>17-19</td>
</tr>
<tr>
<td>526</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>39-46</td>
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<tr>
<td>527</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>89-96</td>
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<tr>
<td>528</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>7-16</td>
</tr>
<tr>
<td>529</td>
<td>McBeth</td>
<td>Kaddish</td>
<td>1-16</td>
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</tbody>
</table>

xx
CHAPTER VIII

ANALYSIS OF KADDISH (1977)

Introduction

Kaddish was commissioned by and is dedicated to the Richardson High School Band of Richardson, Texas, Howard Dunn, director. The premiere performance took place in March 1976 with the Richardson High School Band conducted by the composer.¹

The Kaddish "is the Jewish prayer for the dead which is said by the bereaved each morning and evening for eleven consecutive months, then on each anniversary of the death thereafter."² Kaddish was written as a memorial for McBeth's teacher and friend, Clifton Williams, who died on 12 February 1976.³ According to McBeth, "this work is a combination of all the emotions that surround the death of a friend--cries, shouts, resignation, and sorrow--but the work should end as an alleluia, an affirmation of life."⁴ In a review of Kaddish appearing in The School Musician, Richard Strange stated that this work "may well be the musical highlight of your concert program."⁵ Kaddish is published by Southern Music Company of San Antonio, Texas.⁶
### Instrumentation and Scoring

#### Instrumentation

The score of *Kaddish* contains the following instrumentation:

<table>
<thead>
<tr>
<th>Flute</th>
<th>F Horn</th>
</tr>
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<tbody>
<tr>
<td>1st</td>
<td>1st</td>
</tr>
<tr>
<td>2d and 3d</td>
<td>2d and 3d</td>
</tr>
<tr>
<td>1st and 2nd</td>
<td>1st and 2nd</td>
</tr>
<tr>
<td>Oboes</td>
<td>Oboes</td>
</tr>
<tr>
<td>E-flat Clarinet</td>
<td></td>
</tr>
<tr>
<td>1st B-flat</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td>1st</td>
</tr>
<tr>
<td>2d B-flat</td>
<td>2d B-flat</td>
</tr>
<tr>
<td>Clarinet</td>
<td>2d</td>
</tr>
<tr>
<td>3d B-flat</td>
<td>3d</td>
</tr>
<tr>
<td>Clarinet</td>
<td>3d</td>
</tr>
<tr>
<td>E-flat Alto</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td>B-flat Bass</td>
<td></td>
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<tr>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td>B-flat</td>
<td></td>
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<tr>
<td>Contrabass</td>
<td></td>
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<tr>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td>1st and 2nd</td>
<td></td>
</tr>
<tr>
<td>Bassoons</td>
<td></td>
</tr>
<tr>
<td>1st and 2nd</td>
<td></td>
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<tr>
<td>E-flat Alto</td>
<td></td>
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<tr>
<td>Saxophones</td>
<td></td>
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<tr>
<td>B-flat</td>
<td></td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td></td>
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<tr>
<td>E-flat Baritone</td>
<td></td>
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<tr>
<td>Saxophone</td>
<td></td>
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<tr>
<td>1st B-flat</td>
<td></td>
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<tr>
<td>Trumpet</td>
<td></td>
</tr>
<tr>
<td>2d B-flat</td>
<td></td>
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<tr>
<td>Trumpet</td>
<td></td>
</tr>
<tr>
<td>3d B-flat</td>
<td></td>
</tr>
<tr>
<td>Trumpet</td>
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</tr>
</tbody>
</table>

The treble-clef baritone (euphonium) and bass-clef baritone parts are printed back-to-back. Only one percussion part is printed, i.e., both melodic and non-melodic instruments are contained on the same part; however, the timpani has a separate part of its own.

The terms "cornets" and "trumpets" are again treated interchangeably. For example, the cover of the full score and condensed score specifies "trumpets," but both terms ("cornets" and "trumpets") appear in the instrumentation list inside the full score. (Inside the condensed score, McBeth employs the term "trumpets.")

McBeth employs various arrangements of horn parts in this work. Unison scoring for the horns is the most
frequent scoring procedure for this instrument and appears in measures 41-51, 54-66, 70-75, 80-89, and 94-95 (see full score in appendix W). Two-part horn scoring occurs only in measures 89-90 where the first and third horns are doubled in unison and the second and fourth horns are doubled in unison (see full score in appendix W). Another frequent arrangement of the horn parts is the first-second and third-fourth arrangement in which the first horn is the highest part, followed by the second horn then the third and fourth horns (mm. 31-37, 52-53, 67-70, 75-76, and 91) (see full score in appendix W). In this arrangement, the fourth horn doubles the third horn in unison. The opening section of Kaddish contains four-part horn writing because of its harmonic structure (see full score in appendix W).

McBeth employs three flute parts in Kaddish for a fuller harmony in the upper woodwinds. On the other end of the woodwind spectrum, the contrabass clarinet is added to give extra depth to the woodwind sound. A rather conservative percussion section is found in this work—glockenspiel, chimes, gong, bass drum, suspended cymbal, and crash cymbals. Notice that one of the most common non-melodic percussion instruments, the snare drum, is not utilized at all by McBeth in Kaddish.
Scoring

Large Dimensions. McBeth utilizes more latitude in scoring the alto clarinet in *Kaddish* than in the other works analyzed in this report, although no separate line is given to the alto clarinet. The various unison doublings of this instrument (alto clarinet) are as follows: (1) measures 8-17, third B-flat clarinet, lower divisi of the tenor saxophone, and fourth horn; (2) measures 19-26, bass clarinet, baritone, and tuba (recording bass, sousaphone); (3) measures 37-38, third B-flat clarinet, E-flat clarinet (one octave apart), and third flute (one octave apart); (4) measures 38-40, first trombone and first alto saxophone; (5) measures 45-56, first trombone; (6) measures 70-76, bassoons, horns, and baritones; and (7) measures 80-91, bassoons, alto saxophones, horns, and baritones (see full score in appendix W).

The alto and tenor saxophones in *Kaddish* double the horns and/or trombones in unison most of the time. The first and second alto saxophones double the first and second horns, respectively, and the tenor saxophone doubles the third and fourth horns, all in unison (mm. 8-17, 41-52, and 56-61) (see full score in appendix W). The distribution of parts within the alto and tenor saxophone sections in the doubling of the trombone section in unison are as follows: first alto saxophone doubles the first trombone (mm. 13-17, 38-40, and 71-76)
or the upper divisi of the first trombone (mm. 54-56),
second alto saxophone doubles the second trombone
(mm. 13-17, 38-40, and 71-76) or the lower divisi of the
first trombone (mm. 54-56), and tenor saxophone doubles
the second trombone (mm. 54-56 and 94-96) or the third
trombone (mm. 13-17, 38-40, and 71-92) (see full score
in appendix W). The baritone saxophone doubles the tuba
line throughout Kaddish.

Very few individual and sectional solos are found
in Kaddish. The timpani/bass drum ostinato in measures
6-7, 11-12, 16-24, 36-38, and 74-96, as well as the
initial three notes stated by the chimes and gong, are
essentially the only soloistic passages in this work
(see full score in appendix W).

Occasionally, McBeth indicates the number of
players to be used on certain parts to help control the
balance of the ensemble. For example, the instructions
in the flute and B-flat clarinet parts inform these
instrumentalists that only two first players, one second
player, and one third player should be used in measures
18-22. In measure 22, additional instructions indicate
(1) to add two players to the first flute and first
B-flat clarinet lines and (2) to add one player to the
second and third B-flat clarinet lines (see full score in
appendix W). (The "one 2d" and "one 3rd" indication
remains in the second and third flute parts.) A similar
situation is found in the divided trumpet (cornet) parts.
in measures 71-76. The indication "1st Chair players only (Trpts. 1, 2, 3) take top notes" is found in the full score (see fig. 424).

Several instrumental combinations are found throughout Kaddish. The familiar trumpet/horn/baritone timbre (found in the other works analyzed in this report) is found in measures 54-55 (see fig. 425) and is joined by the trombones, alto saxophones, and tenor saxophones in measures 56-58. The trumpet, horn, and baritone timbres also are found in measures 30-37 utilized in a contrapuntal texture (see fig. 426).

The flute/B-flat clarinet combination is employed by McBeth in measures 18-24 (as accompaniment) and in measures 62-64 (as melody) (see full score in appendix W). Another important instrumental combination is found in measures 3-7, i.e., the B-flat clarinets and horns (see fig. 427).

Parallel fifths, as a scoring technique, appear in
Fig. 425. McBeth: Kaddish, mm. 51-55, four-four, Adagio Drammatico (\( \text{\(j\)} = 54-56)/\( \text{\(j\)} = 96)

Fig. 426. McBeth: Kaddish, mm. 31-35, four-four, Adagio Drammatico (\( \text{\(j\)} = 54-56)
Kaddish as a result of the parallel progression of root-position chords. On beats three and four of measure 53, for example, the sixteenth-note woodwind runs contain parallel fifths between the first and third B-flat clarinet lines (see fig. 428). Another example
of parallel fifths is found in measures 28-30 between the first flute and third flute lines and between the first and third B-flat clarinet lines (see fig. 429).
Open-fifth spacing and parallel fifths in the lower instruments to increase the resonant quality of the scoring is not found in *Kaddish*. Most of the parallel fifths, as shown in figures 428 and 429, are located in the upper instruments of the ensemble.

**Middle Dimensions.** No unusual special effects are found in *Kaddish*. Fingered tremolos, an idiomatic woodwind technique, do appear in measures 76-90 (see full score in appendix W). Specific instructions indicating the type of mallets to use on the melodic percussion instruments are not found in this work for wind band.

Staggered breath marks are placed in the low instruments in measures 52 and 53 (see fig. 430). According to McBeth, these breath marks are placed at staggering points "so that the band's volume will not decrease because of players running out of air."

All other specific instructions appearing in the score and parts of *Kaddish* are designed to aid the director and students in the correct balance and interpretation of certain sections. Measures 18-25, for example, contain instructions in the flute, B-flat clarinet, and bassoon lines as to the number of players to employ in this particular section (see full score in appendix W).

In measure 71, the "stagger breathing" instructions appear in the tuba line. The first and
second trumpets are reminded that no separation is needed in measure 94 by written instructions in the full score and individual parts (see full score in appendix W).

Idiomatic passages for both woodwinds and brasses
are found in Kaddish. For example, measured tremolos appear in the upper woodwinds in measures 76-90.

Another idiomtic woodwind technique, runs, are stated in measures 53, 80, 84, 88, and 93 by the flutes, E-flat clarinet, and B-flat clarinets. On the other hand, fanfare-type passages, idiomtic for the brass, appear in the trumpet, horn, and low brass lines in measures 77-91 (see full score in appendix W).

Full-band scoring is utilized most frequently in the final section of Kaddish—measures 80-81, 84-85, 88-91, and 94-96. The longest section of full-band scoring occurs in measures 70-76. This transitory passage leads to the final climactic section in measures 76-96. The final chord of the third statement of the opening motive also is scored for the full-band ensemble (see full score in appendix W).

The most frequent contrasts in instrumental timbres occur in measures 37-46 and 60-70. For example, a change in instrumentation is found every two measures beginning in measure 37 and continuing through measure 46. The instrumental combinations found in this section of Kaddish (mm. 37-46) are as follows: upper woodwinds (mm. 37-38); bass clarinets, bassoons, alto saxophones, tenor saxophones, trombones, and baritones (mm. 38-39): trombones, baritones, and tubas (mm. 40-41): bassoons, alto saxophones, tenor saxophones, horns, and
low brass (mm. 41-42); B-flat clarinets, in addition to
the bassoons, alto saxophones, tenor saxophones, horns,
and low brass (mm. 43-44); and all woodwinds, horns, and
low brass (mm. 45-46) (see fig. 431). Figure 432
illustrates the contrast and changes in instrumental
timbres between measures 62 and 67.

Kaddish contains frequent and extreme variations
in dynamic levels. The many volume changes throughout
this work are illustrated as follows:

crescendo from p to ff
  mm. 4-5

crescendo from p to ff
  mm. 6-7

crescendo from p to ff
  mm. 9-10

crescendo from p to ff
  mm. 11-12

crescendo from p to ff
  mm. 13-15

decrescendo from ff to pp
  mm. 16-17

crescendo from p to ff
  mm. 22-24

decrescendo from ff to ppp
  mm. 29-31

crescendo from p to f
  mm. 41-42

crescendo from p to ff
  mm. 44-46

crescendo from p to ff
  mm. 45-46

crescendo from mf to ff
  mm. 45-46

crescendo from p to sffz
  mm. 52-53

decrescendo from ff to pp
  mm. 60-63

decrescendo from ff to p
  mm. 60-62

decrescendo from ff to pp
  mm. 60-62

crescendo from mf to ff
  mm. 69-70

crescendo from p to ff
  mm. 74-76

crescendo from p to ff
  mm. 92-93

Notice the frequent and extreme dynamic contrasts in the
opening section of Kaddish (mm. 1-17).

Subtle dynamic variations do not occur very
frequently in Kaddish. One example of subtleties in
dynamics is found in measure 75 (a four-beat crescendo
from ff to fff) (see fig. 433). A similar situation
Fig. 431. McBeth: Kaddish, mm. 35-46, four-four, Adagio Drammatico (\(\mathcal{J}=54-56\))
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Fig. 432. McBeth: Kaddish, mm. 62-67, four-four,
A tempo (d=56)
Fig. 433. McBeth: Kaddish, mm. 74-77, four-four/twelve-eight, A tempo (\( \frac{\text{d}}{\text{d}} = 56 \))

exists in measure 53. Most of the middle-dimension dynamic variations involve extreme changes in volume.

Short, but wide, variations in dynamics are found throughout Kaddish, particularly in the percussion section. For example, crescendos from piano to fortissimo in the suspended cymbal line are found in measures 51, 53, 75, and 92-93 (see full score in appendix W and fig. 434). The wide variations in dynamics also are illustrated by the decrescendo in measure 26 from fortissimo to pianissimo and the crescendo in measure 27 from pianissimo to fortissimo.
Fig. 434. McBeth: Kaddish. mm. 51-55, four-four/twelve-eight, Adagio Drammatico (\( \text{J} \) and \( \text{J}' = 54-56 \))

\( \text{J} \) and \( \text{J}' = 96 \)

Fig. 435. McBeth: Kaddish, mm. 25-30, four-four, Adagio Drammatico (\( \text{J} = 54-56 \))

(see fig. 435). These extreme contrasts in volume levels are a primary characteristic of Kaddish.

Small Dimensions. Nine sforzandos appear throughout Kaddish for dramatic effect; all but one appear in the final section (mm. 76-96). The first note marked
Sforzando is found on beat one of measure 54 and prepares the entrance on beat two of the bold statement by the trumpets, horns, and baritones of the various components of the main motive. This sforzando also is useful in strengthening the articulation process at this point in the music (see fig. 436).

The sforzandos in the final section of Kaddish appear as follows: (1) sffzp--stated by the oboes, tenor saxophones, trumpets, and trombones on beat one of
measures 80, 84, and 88; (2) sffz--stated by the bass clarinets, contrabass clarinets, baritone saxophone, and tubas on beat three of measures 79, 83, and 87, and beat four of measure 88; and (3) sffzp--stated by the bass clarinets, contrabass clarinets, bassoons, tenor saxophones, baritone saxophone, trombones, baritones, tubas, timpani, and bass drum on beat one of measure 92 (see full score in appendix W). Forte-pianos and fortissimo-pianos are common occurrences in the timpani and bass drum lines. The opening section of Kaddish, for example, contains two forte-pianos--on beat three of measure 6 and beat three of measure 11--each followed by a crescendo (see full score in appendix W).

Changes in instrumentation and scoring contribute to the articulation process in Kaddish. For example, each of the opening three statements of the main motive appears with a different instrumentation, i.e., the change of instrumentation occurs with the beginning of each new phrase. Articulations also are strengthened by changes in dynamics, texture, and instrumental timbre. A crescendo leading to a major point of articulation is common throughout Kaddish. The articulation in measure 25, for example, is strengthened by the three-measure crescendo in the woodwinds from piano to fortissimo. The peak of the crescendo appears at the point of articulation (m. 25) (see fig. 437). The crescendo to fortissimo or triple forte nearly always leads to a
Polydynamics, the use of two or more dynamic indications simultaneously, are employed in several instances throughout Kaddish. This technique is often related to balance. For example, in measures 19-21 three distinct dynamic levels are present simultaneously—mezzo-piano in the melodic line (alto clarinets, bass clarinets, contrabass clarinets, bassoons, baritones, and tubas), piano in the woodwind accompaniment figures (flutes and B-flat clarinets), and pianissimo in the rhythmic ostinato (timpani) (see fig. 438).
An important harmonic characteristic of *Kaddish* is the use of polychords. These polychords are often associated with polymodality. For example, in measures 30-36 two modal centers are implied by the two contrapuntal lines—c in the trumpets and f in the horns. Note the c minor chord in the trumpets and the f minor chord in the horns from measures 31-36 (see fig. 439).
Fig. 439. McBeth: Kaddish, mm. 27-38, four-four/twelve-eight, Adagio Drammatico (\( \text{\textit{d}} \) and \( \text{\textit{d}'} \)=54-56)
This polymodal section is responsible for the polychords present in measures 32-36.

Another polychordal section occurs in measures 89-90 (see fig. 440). Here, a d-flat major chord appears on beats one and two of measure 89 in the oboes, saxophones, trumpets, horns, and baritones, while an f minor chord is stated by the trombones in measures 89 and 90. The chord in the saxophone, trumpet, horn, and baritone lines changes to a b-flat major chord on the
third beat of measure 89 and continues through measure 90.

The chord pyramids employed by McBeth in Kaddish are a combination of the regular-chord and inverse-chord pyramids. These harmonic structures form the basis of the opening motive and occur in measures 3-7, 8-12, 13-16, 77-79, 81-83, and 85-86. For example, in the first two phrases the chord pyramids begin on a unison and the outer voices expand in opposite directions until the resolution to an F major chord (see fig. 441).

Chord pyramids also are found in measures 18, 21, 22, and 24 in the flute and B-flat clarinet lines, as well
as in measures 37-38 in the upper woodwind line (see condensed score in appendix V and fig. 442).

The only use of the regular-chord pyramid is found in measures 92-96 (see fig. 443). The horns, in measures 92-93, and the trumpets, in measures 94-95, state a major chord pyramid beginning on a unison concert C and expanding upward to the concert E, G, and finally the octave C of the chord.
Parallel chord progressions are evident throughout *Kaddish*. For example, the woodwind runs in measures 80, 84, and 88 are comprised completely of parallel chords (see fig. 444). Other instances of this harmonic technique occur in measures 83-84 (f major to e-flat major chord progression) and 86-88 (f major to e-flat major to d-flat major chord progression). Parallelism also is evident in measures 28-30 (see fig. 445) and 71-74 (see fig. 446).

Throughout *Kaddish* the notes of the Phrygian mode are employed, shifting from one modal center to another.
For example, the opening section (mm. 1-17) utilizes the notes of the Phrygian scale transposed to f--f, g-flat, a-flat, b-flat, c, d-flat, e-flat, and f. On the other hand, in measures 18-24 the accompaniment pattern in the
flutes employs the notes of the Phrygian mode transposed to $g$, $a\flat$, $b\flat$, $c$, $d$, $e\flat$, $f$, and $g$—while the accompaniment pattern in the B-flat clarinets employs the notes of the Phrygian mode transposed to $c$, $d\flat$, $e\flat$, $f$, $g$, $a\flat$, $b\flat$, and $c$ (see fig. 447).

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Fig. 447. McBeth: Kaddish, mm. 17-19, four-four, Adagio Drammatico ($d=54-56$)

The large-dimension tonal plateau of Kaddish is $f$, as evidenced by the opening section of this work—measures 1-17. This $f$ tonality pervades the entire harmonic texture of Kaddish.
Middle Dimensions

The middle-dimension tonalities and modalities of Kaddish are as follows:

<table>
<thead>
<tr>
<th>Measures</th>
<th>Tonality</th>
<th>Modality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-17</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>18-25</td>
<td>g/c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>25-36</td>
<td>f/c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>37-39</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>40-43</td>
<td>c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>43-47</td>
<td>f/c</td>
<td>Phrygian</td>
</tr>
<tr>
<td>48-53</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>54-55</td>
<td>b-flat</td>
<td>Phrygian</td>
</tr>
<tr>
<td>56-70</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>71-75</td>
<td>g</td>
<td>Phrygian</td>
</tr>
<tr>
<td>76-86</td>
<td>f</td>
<td>Phrygian</td>
</tr>
<tr>
<td>87-96</td>
<td>c</td>
<td>Phrygian</td>
</tr>
</tbody>
</table>

The harmonic structure of Kaddish revolves around two basic modal centers—f and c.

Very harsh dissonances are found in Kaddish. The polychords in this work often create dissonant harmonic intervals, such as the minor second and major seventh. For example, in measures 19-20 the $d^2$ in the first flute and the $e_{-}\text{flat}^1$ in the second B-flat clarinet produce the dissonant interval of a major seventh (see condensed score in appendix V). Another lengthy dissonance appears in measures 30-31, i.e., the $d_{-}\text{flat}^2$ in the lower divisi of the first flute and first B-flat clarinet lines sounding simultaneously with the $c^2$ in the second flute and second B-flat clarinet lines (see fig. 448). Another harshly dissonant section is measures 43-46 of Kaddish. In measures 43-45, the $f^1$ in the B-flat clarinet line clashes with the $e$ in the baritone line and the $E$ in the
tuba line. In measure 46, the $f^2$ in the flutes and the $f^1$ in the B-flat clarinets sound against the $g$-flat in the lower division of the bass clarinet line and third trombone line (see fig. 449).

Small Dimensions

One of the motives upon which Kaddish is based is the widest interval (excluding the octave) found in a
Fig. 449. McBeth: Kaddish, mm. 43–46, four-four, Adagio Drammatico ($J = 54–56$)

major chord—the perfect fifth. This interval is employed harmonically as well as melodically.

The perfect fifth as a harmonic interval occurs in the $f$ major chord of measures 6–7 and 11–12, as well as the $c$ major chord of measure 16 (see fig. 450). The harmonic texture of Kaddish is permeated by the perfect fifth (and its inversion, the perfect fourth). The final section of this work also contains an abundance of major chords (which contain the harmonic interval of the perfect fifth)—c major chord in measures 76 and 90–96, f major chord in measures 80, 83, and 86, e-flat major chord in measures 84 and 87, and d-flat major chord in
Fig. 450. McBeth: Kaddish, mm. 1-16, four-four, Adagio Drammatico (J=54-56)

measure 88 (see condensed score in appendix V). The perfect fifth and its inversion (the perfect fourth) is evident in the harmonic structure of the woodwind accompaniment figures in measures 18-24 (see fig. 451). Other instances of the harmonic perfect fifth are found throughout Kaddish and are too numerous to enumerate.

In Kaddish, McBeth employs the following
non-harmonic tones: passing tones, both ascending and descending; neighboring tones, both upper and lower; added structural dissonances; appoggiaturas; anticipations; escape tones; and suspensions. Although the unaccented passing tone is found quite frequently, the accented passing tone appears with regularity in this composition (both ascending and descending). The upper neighboring tone is used infrequently in *Kaddish*.

Appoggiaturas occur quite frequently in this work and are most frequent in measures 49-52 and 71-73. For example, an appoggiatura is present on beat three of measure 71 (the $a$-flat$^2$ in the upper woodwind line and the $a$-flat$^1$ in the trumpet line). This pitch resolves to a consonance on beat four, i.e., the $a$-flat resolves downward to a $g$. The $f^1$ in the first trombone line on beats one and two of the same measure (m. 71) is also an appoggiatura tone which resolves to an $e$-flat$^1$ on beat
three. The same situation is found on beat three of measures 72 and 73 (see fig. 452).

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Fig. 452. McBeth: Kaddish, mm. 70-73, four-four, A tempo (d=56)

Other important appoggiatura dissonances are found in measures 82 and 86. The appoggiatura, a-flat\(^1\) in the third trumpet line and a-flat in the third trombone line, resolves downward to a g-flat in each part on beat two of each measure (mm. 82 and 86) (see fig. 453).

The anticipation does not appear as frequently as the appoggiatura in Kaddish. The f\(^1\) in measure 10 is dissonant with the g-flat in the lowest voice and anticipates the f major harmony in measures 11-12 (see fig. 454). Another anticipation occurs on beat four of measure 48. The c\(^2\) and c\(^3\) in the upper woodwind line clash with the prevailing harmony (d-flat major) in the
Fig. 453. McBeth: *Kaddish*, mm. 82-86, four-four, A tempo (*J* = 56)

Fig. 454. McBeth: *Kaddish*, mm. 7-11, four-four, Adagio Drammatico (*J* = 54-56)
trombone line and anticipates the changing harmony on beat one of measure 48 (see fig. 455).

![Sheet music](image)

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Fig. 455. McBeth: Kaddish, mm. 47-50, four-four, Adagio Drammatico ($\frac{d}{l}=54-56$)

Structural dissonances manifest themselves in the secundal harmony present throughout Kaddish. For example, the $c/d$-flat dissonance opens this work and is found throughout the opening section (mm. 1-17) (see fig. 456). This minor second comprises the characteristic Phrygian interval and is used both melodically and harmonically in Kaddish.

The final section of Kaddish contains structural dissonances similar to those in the opening section, i.e., the harmonic interval of the minor second manifests itself in the $c/d$-flat dissonance appearing in measures 78-79, 81-82, and 85-86 in the brass section. Other isolated instances of structural dissonances are
Several suspensions are present in Kaddish. For example, a 2-3 suspension in the lowest voice occurs on beats one and two of measure 14—the note of preparation (a-flat) appears on beat four of measure 13, the note of suspension (a-flat) appears on beat one of measure 14, and the note of resolution (a-flat) appears on beat two of measure 14 (see fig. 457).

A 4-3 suspension occurs in measure 48. As figure
Fig. 457. McBeth: Kaddish, mm. 12-16, four-four, Adagio Drammatico (d=54-56)

Fig. 458. McBeth: Kaddish, mm. 47-50, four-four, Adagio Drammatico (d=54-56)

458 shows, the b-flat on beat four of measure 47 is the note of preparation which is tied over to the note of suspension on beat one of measure 48. The note of
suspension resolves downward to an a-flat on beat two in measure 48. This suspension occurs in the upper woodwind line.

Kaddish contains a balance of strong-beat dissonances—suspensions and appoggiaturas—and weak-beat dissonances—anticipations—which contribute greatly to the overall Movement of this work. These dissonances are an essential ingredient in establishing the harmonic tension within Kaddish.

Melody and Counterpoint

Large Dimensions

The modal characteristics of the melody are evident throughout Kaddish. The transposed Phrygian mode is the basis for all melodic material in this work. For example, the chant, stated by the bass clarinets, bassoons, baritones, and tubas in measures 19-22, utilizes the notes g, a-flat, b-flat, c, d, e-flat, f, and g (in octaves) (see fig. 459). Note that the last five notes of the Phrygian scale appear in measures 19-20. On the other hand, the melodic chant stated by the bassoons, horns, and saxophones in measures 41-46 utilizes the notes of the Phrygian mode transposed to c—c, d-flat, e-flat, f, g, a-flat, b-flat, and c. The melodic chant in the B-flat clarinet line in measures 43-46 utilizes only four notes—c, d-flat, e-flat, and f. These pitches conform to the Phrygian scale.
Fig. 459. McBeth: *Kaddish*, mm. 17-22, four-four, Adagio Drammatico ($\text{j} = 54-56$)

transposed to either f or c (see fig. 460). McBeth employs rhythmic variation of the Phrygian tetrachord (one of the basic ingredients of the melodic motive).

In *Kaddish*, measures 18-20 contain more melodic activity (density) than the surrounding sections (mm. 1-17 and 25-36) (see full score in appendix W). No other changes in melodic density occur in this composition for wind band.

Middle Dimensions

McBeth employs four basic options of melodic continuation in *Kaddish*—recurrence, development, response, and contrast. The melodic recurrence of
Fig. 460. McBeth: *Kaddish*, mm. 39-46, four-four, Adagio Drammatico (*J*=54-56)

measures 3-7 appears as follows: measures 8-12, 13-17, 77-80, 81-84, and 85-91 (see condensed score in appendix V). Figure 461 shows this technique of melodic continuation (recurrence) in the opening section of
Fig. 461. McBeth: Kaddish. mm. 1-16, four-four, Adagio Drammatico (q=54-56)

Kaddish. The second phrase (mm. 8-12) contains some rhythmic variation of the first phrase and the third phrase (mm. 13-17) contains rhythmic as well as melodic
variation of the first phrase. Note that the final chord of phrases one and two is an F major chord, but the third phrase concludes on a C major chord. The melodic changes in the third phrase result in a change in harmony.

Another varied-recurrent phrase is found in measures 71-76. This phrase develops the basic melodic material of measures 47-53 with a rise in melodic tessitura (cf. figs. 462 and 463).

A developmental phrase of measures 3-7 occurs in measures 37-39. As figure 464 illustrates, rhythmic diminution is used as a technique of composition.

The contrapuntal phrase beginning in measure 30, with the entrance of the trumpets, serves as a response to the opening phrase (mm. 25-30) of this section (see fig. 465). This antecedent-consequent effect also is found in measures 37-46, with measures 37-41 serving as the antecedent phrase and measures 42-46 serving as the consequent phrase (see fig. 466).

Contrast is employed often by McBeth between adjacent phrases. For example, successive contrasting phrases are present following measures 41-46--measures 47-53 contrasts with measures 41-46 and measures 54-62 contrasts with measures 47-53 (cf. figs. 467, 468, and 469). Contrast also exists between measures 13-17 and 19-25 and between measures 19-25 and 25-31 (see
Melodic imitation is found in measures 30-36, 41-46, and 60-70. In measures 30-36, the head motive (c, d-flat, e-flat, and f) is imitated by the horns on beat one of measure 31 (a perfect fifth lower than the trumpets). The third imitative voice (bass clarinets, contrabass clarinets, first bassoon, baritones, and
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Fig. 463. McBeth: Kaddish, mm. 70-77, four-four,
A tempo (\(J=56\))

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Fig. 464. McBeth: Kaddish, mm. 35-38, four-four,
Adagio Drammatico (\(J=54-56\))
Fig. 465. McBeth: Kaddish, mm. 23–38, four-four, Adagio Drammatico (\(d=54-56\))
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Fig. 466. McBeth: Kaddish, mm. 35-46, four-four/twelve-eight, Adagio Drammatico (and $d=54-56$)
Fig. 467. McBeth: *Kaddish*, mm. 39-46, four-four, Adagio Drammatico (\(J=54-56\))

tubas) enter on beat two of measure 32 (a minor seventh below the horn entrance) (see fig. 470). The entire phrase stated by these instruments in measures 32-36 is the basis for the next contrapuntal section (mm. 41-46) (see fig. 471).
The final imitative section of Kaddish (mm. 60-70) begins with a melodic sequence. (The melodic figure beginning on beat three of measure 60 in the B-flat clarinet line starts on an a-flat\textsuperscript{1}; the next statement of this melodic pattern begins on b-flat\textsuperscript{1}—beat four of measure 62—and the third statement of this melodic pattern begins on c\textsuperscript{2}—beat four of measure 64.) This phrase fragment is finally imitated by the horns in measures 66-67 an octave plus a fourth below the third
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Fig. 469. McBeth: Kaddish, mm. 54-61, four-four, \( \frac{d}{4} = 96/\frac{d}{4} = 84/\frac{d}{4} = 72/\frac{d}{4} = 63 \) A tempo (\( d = 56 \))

statement by the upper woodwinds (beginning on beat four of measure 64) and by the trumpets in measures 67-68 a minor seventh above the horn entrance (see fig. 472).

Small Dimensions

The melodic material found in Kaddish is based upon two ingredients: the bottom tetrachord of the
Phrygian scale (both ascending and descending) and the interval of a perfect fifth. Both of these ingredients appear in the opening phrase (mm. 3-7). The top voice, for example, states a c, d-flat, e-flat, and f (the first four notes of the Phrygian scale, ascending, on c), while the bottom voice states a c, b-flat, a-flat, g-flat, and f (the first five notes of the Phrygian scale, descending, on f). McBeth refers to this simultaneous use of both the ascending and descending
forms of the bottom Phrygian tetrachord as the double motive. The double motive, with harmonization, is stated again in measures 8-12 and 13-17, each time with an increased number of instruments. The perfect fifth makes its first appearance as a harmonic interval in the major chord of measures 6-7 (see fig. 473).

In the next section of Kaddish (mm. 18-25), the ascending and descending motives found in measures 3-7 are utilized in the accompaniment figures of the flutes.
and B-flat clarinets. For example, the ascending motive of $d^2$, $e\text{-}flat^2$, $f^2$, and $g^2$ (the first four notes of the Phrygian scale on $d$) appears simultaneously with the
Fig. 473. McBeth: Kaddish, mm. 1-6, four-four, Adagio Drammatico (\( \text{\textit{j}} =54-56 \))

descending motive of \( d_2 \), \( e_2 \), \( b-\text{flat}_1 \), \( a-\text{flat}_1 \), and \( g_1 \) (the first five notes of the Phrygian scale on \( g \))
in the flute line, while the ascending motive of \( g_1 \), \( a-\text{flat}_1 \), \( b-\text{flat}_1 \), and \( c_2 \) (the first four notes of the Phrygian scale on \( g \)) appears simultaneously with the
descending motive of \( g_1 \), \( f_1 \), \( e-\text{flat}_1 \), \( d-\text{flat}_1 \), and \( c_1 \) (the first five notes of the Phrygian scale on \( c \)) in the
B-flat clarinet line (see fig. 474). (The ascending
motive is stated by the upper division of the first B-flat clarinet and first flute lines; the descending motive is stated by the third flute and third B-flat clarinet lines.)

Beginning in measure 19, the Phrygian motive appears in the chant-like melody of the bass clarinets, bassoons, baritones, and tubas (see fig. 475). The next phrase (mm. 25-34) also contains several uses of the ascending and descending Phrygian motives in the upper woodwind line (see condensed score in appendix V).

Measures 37-38 contain a harmonization of the
double Phrygian motive in the upper woodwinds, with the ascending motive (c, d-flat, e-flat, and f—the first four notes of the Phrygian scale on c) appearing in the upper divisi of the first flute, the first oboe, and the upper divisi of the first B-flat clarinet lines and the descending motive (c, b-flat, a-flat, g-flat, and f—the first five notes of the Phrygian scale on f) appearing in the third flute, E-flat clarinet, third B-flat clarinet, and alto clarinet lines (see fig. 476).

Three simultaneous motivic developments are present in measures 47-53 of Kaddish (see condensed score in

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Fig. 476. McBeth: Kaddish, mm. 35-38, four-four/twelve-eight, Adagio Drammatico (and \( \text{d} = 54-56 \))
appendix V). All voices with white notes (alto clarinet, bass clarinet, and trombone lines) are playing a chorale harmonization of the descending Phrygian motive over a c pedal (baritone saxophone and tuba lines) while the horns, baritones, saxophones, and bassoons are playing a dramatic setting of the ascending Phrygian motive (g, a-flat, b-flat, and c—the bottom Phrygian tetrachord on g). The upper woodwinds, on the other hand, are playing the descending Phrygian motive preceded by the upward leap of a perfect fifth (the second ingredient of the original motive) with the Phrygian tonic removed. This motive appears in sequence (see fig. 477). The same situation is found in measures 71-75, i.e., three distinct motivic developments (see condensed score in appendix V).

Measures 47-53 lead to a bold statement of all components of the original motive (ascending and descending forms of the Phrygian tetrachord plus the perfect fifth) in the trumpet, horn, and baritone lines. For example, the ascending motive (b-flat, c-flat, d-flat, and e-flat—the bottom Phrygian tetrachord on b-flat) is followed by the upward leap of a perfect fifth, then the descending motive (b-flat, a-flat, a-flat, and f—the bottom Phrygian tetrachord on f) (see fig. 478). The ascending motive, as well as the upward leap of a perfect fifth, forms the basis for the
Fig. 477. McBeth: Kaddish, mm. 47-53, four-four, Adagio Drammatico (\(\bar{J}=54-56\))

Fig. 478. McBeth: Kaddish, mm. 54-57, four-four, \(\bar{J}=96/\bar{J}=84\)
next section of **Kaddish** (mm. 60-70) (see condensed score in appendix V).

The final section of **Kaddish** (mm. 76-96) contains a massive harmonization of the double motive (both ascending and descending forms of the Phrygian motive). The fanfare-like motive in the horn, baritone, alto saxophone, alto clarinet, and bassoon lines in measures 80, 84, and 88 contain the second ingredient of the original motive, the perfect fifth (or its inversion—the perfect fourth) (see fig. 479).

**Rhythm**

**Large Dimensions**

The following tempos are employed by McBeth in **Kaddish**.

<table>
<thead>
<tr>
<th>Measures</th>
<th>1-53</th>
<th>54-56</th>
</tr>
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<tbody>
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<table>
<thead>
<tr>
<th>Measures</th>
<th>61-96</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>♩♩♩♩♩♩</td>
</tr>
</tbody>
</table>

Two meter signatures are found in **Kaddish**—four-four and twelve-eight. The twelve-eight meter appears only in the bass drum and timpani lines; four-four meter appears throughout this entire work in the remainder of the band instrumentation. According to the front cover of the full score, the approximate time of performance is seven minutes (7 mins.).

The large-dimension rhythmic profile of **Kaddish** is
Fig. 479. McBeth: Kaddish, mm. 74-80, four-four, A tempo ($j=56$)

as follows:

- measures 1-17: lull
- measures 18-46: transition
- measures 47-76: transition
- measures 76-96: stress

This rhythmic profile indicates the gradual rise in tension and intensity from the opening measures of
Kaddish to its concluding section (mm. 76-96) (see condensed score in appendix V or full score in appendix W).

Middle Dimensions

Kaddish contains very few tempo variations—a four-beat accelerando in measure 53 and a five-measure rallentando in measures 56-60 (see full score in appendix W). During this rallentando section (mm. 56-60), the tempo is reduced from \( \frac{3}{4} \) and \( \frac{3}{4} = 96 \) to \( \frac{3}{4} = 56 \). McBeth indicates intermediate metronome markings throughout this section (\( \frac{3}{4} = 84 \) on beat one of measure 57, \( \frac{3}{4} = 72 \) on beat one of measure 58, and \( \frac{3}{4} = 63 \) on beat one of measure 60).

The middle-dimension modular profile offers the following observations. All phrases in Part A (mm. 1-17) receive very little rhythmic stress because of the lack of rhythmic activity. Part B (mm. 18-46), on the other hand, contains transitional and stressful phrases in an alternating fashion. For example, measures 18-24, 30-36, and 42-46 are transitional phrases, but measures 25-30 and 37-41 are stressful phrases. Phrases in Part C (mm. 47-76) contain all three component states of rhythm—stress (mm. 47-53), transition (mm. 54-60 and 71-76), and lull (mm. 60-70). Each phrase in Part A' (mm. 76-96) produces stress (see condensed score in appendix V or full score in appendix W).
Small Dimensions

The small-dimension rhythmic profile of each phrase in Kaddish is classified as either early-stressed or late-stressed, depending on the position of the stress point in each phrase. For example, the stress points in each of the three statements of the main motive in measures 3-17 fall on the final chord of each phrase (see fig. 480). This classifies these phrases as late-stressed. The majority of phrases in Kaddish fall into this rhythmic classification.

Three phrases, however, are classified as early-stressed—measures 25-30, 37-41, and 54-60. The stress pattern in each phrase is as follows: stress-transition-lull. Figures 481, 482, and 483 illustrate these early-stressed phrases.

Various types of ostinatos appear in Kaddish. The most important recurrent ostinato pattern is the rhythm \( \frac{6}{8} \) in the timpani and bass drum lines (mm. 6-7, 11-12, 16-24, 36-38, 74-91, and 92-96). This rhythmic "heartbeat" is taken from the timpani and bass lines in the "Chorale" section of Clifton Williams' Caccia and Chorale \(^{12}\) (cf. figs. 484 and 485).

On the other hand, a chordal ostinato appears in measures 41-45 and is stated by the trombones and tubas (see fig. 486). Note the rhythmic relationship between the trombone line and bass line. The rhythm in the
bass line $\left(\begin{array}{c} d \\ \text{d} \\ \text{d} \\ \text{d} \end{array}\right)$ is a rhythmic retrograde of the rhythm in the trombone line $\left(\begin{array}{c} \text{d} \\ \text{d} \\ \text{d} \\ \text{d} \end{array}\right)$. 

Unusual one-beat rhythmic layering occurs in measures 18, 21, 22, 24, and 33. For example, on beats one and three of measure 18, four distinct rhythms
appear in each of the flute lines (beat one) and B-flat clarinet lines (beat three) -- \( \text{\textcopyright} \) and \( \text{\textcopyright} \). The rhythms \( \text{\textcopyright} \), \( \text{\textcopyright} \), \( \text{\textcopyright} \), and \( \text{\textcopyright} \) are found in the same instrumental lines on beats one and two of measure 21, beats three and four of measure 22, and beats one and two of measure 24 (see fig. 487). The resulting rhythm is \( \text{\textcopyright} \).

A two-layered rhythm is stated by the trumpets and horns on beat two of measure 33; the trumpet rhythm is \( \text{\textcopyright} \) and the horn rhythm is \( \text{\textcopyright} \). The resulting rhythm is again four sixteenth notes (see fig. 488).

Rhythmic augmentation and diminution is found in
Fig. 482. McBeth: Kaddish, mm. 35-42, four-four/twelve-eight, Adagio Drammatico (\(\text{d} = 54-56\))

**Kaddish.** For example, rhythmic augmentation is applied to the first three sixteenth notes of the \(\frac{3}{8} \frac{1}{4}\) rhythm in measures 41-47. The resulting rhythm \(\frac{3}{8} \frac{1}{4}\) appears
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Fig. 483. McBeth: *Kaddish*, mm. 54-57, four-four,
\( j = 96/j = 84 \)

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Fig. 484. Clifton Williams: *Caccia and Chorale*,
"Chorale"—mm. 21-26, four-four/twelve-eight,
\( j = \text{c.} 60 \)

as follows: (1) bassoon, alto saxophone, tenor saxophone, and horn lines in measures 41-42 and 44-45;
(2) B-flat clarinet line in measure 43; and (3) flute line in measures 45-46 (see fig. 489). Note the use of rhythmic diminution of the three eighth notes in the rhythm as found in the upper woodwind line (m. 46).
Syncopation is used by McGeehy as a device of composition throughout *Kaddish*. This rhythmic device contributes enormously to the overall movement of this composition. For example, the $\frac{3}{4}$ rhythm, and
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Fig. 487. McBeth: Kaddish, mm. 20-24, four-four,
Adagio Drammatico (\( \cdot =54-56 \))

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Fig. 488. McBeth: Kaddish, mm. 31-34, four-four,
Adagio Drammatico (\( \cdot =54-56 \))

variations of this rhythm, is present in measures 18-24
in the upper woodwind line (flutes and B-flat clarinets)
and elsewhere throughout Kaddish. This same syncopated rhythm \( \text{\( \uparrow \uparrow \)} \) is stated by the trombones, baritones, and tubas in measures 40-44 (see fig. 490). Other sections of Kaddish which contain syncopated rhythms include measures 47-51, 71-74, and 77-91 (see condensed score in appendix V).

**Form**

Large Dimensions

The climaxes found in Kaddish divide this work into three rather distinct sections as follows:

\[
\begin{array}{c|c|c}
\text{mm. 1-51} & \text{mm. 52-76} & \text{mm. 76-96}
\end{array}
\]
A rather extensive build-up precedes the initial climax (beat one of measure 52). This climax is strengthened by several factors—(1) the rise in tessitura, (2) the cymbal crash, and (3) the suspended cymbal roll one measure before the climax (beginning pianissimo and crescendoing to fortissimo) (see fig. 491). These same conditions exist in measures 75-76. The second climax begins on beat one of measure 76 and includes all of the final section (mm. 76-96) (see condensed score in appendix V).

The major large-dimension articulations of Kaddish
divide this work as follows:

measures 1-17  Part A
measures 18-46  Part B
measures 47-76  Part C
measures 76-96  Part A'

These major articulations are confirmed by changes in instrumentation, harmony, melody, and rhythm. Figure 492, for example, illustrates the articulation process on beat one of measure 18. This articulation is created by changes in instrumentation, harmony, rhythm, and dynamics as compared with the previous section.
A partial symmetry is achieved in *Kaddish* through the emphasis on harmony in the opening and final sections of this work (mm. 1-17 and 76-96). The middle two sections (mm. 18-46 and 47-76), on the other hand, contain two controlling elements—melody and harmony.

**Middle Dimensions**

Each large-dimension section in *Kaddish* is divided into the following sub-sections:
Measures 8-12 and 13-17 are variations of phrase "b."
The first three phrases of Part A' (mm. 76-96) also are related to measures 3-17 through rhythmic and melodic variation. Measures 85-91, for example, contain an extension of phrase "b" in Part A (cf. figs. 493 and 494). Part C (mm. 47-75) begins and concludes with similar melodic, harmonic, and rhythmic material (cf. figs. 495 and 496).

Three techniques are employed by McBeth in Kaddish to connect musical phrases--elision, stratification, and lamination. Elision is used in measure 54. For example, this measure (m. 54) serves as both the concluding measure of section "h" (mm. 47-54) and the
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Fig. 493. McBeth: Kaddish, mm. 7-11, four-four,
Adagio Drammatico (\( \text{\textit{\text{}}}=54-56\))

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Fig. 494. McBeth: Kaddish, mm. 81-84, four-four/
twelve-eight, A tempo (\( \text{\textit{\text{}}}=56\))
Fig. 495. McBeth: Kaddish, mm. 47-50, four-four, Adagio Drammatico ($\text{j} = 54-56$)

Fig. 496. McBeth: Kaddish, mm. 70-77, four-four, A tempo ($\text{j} = 56$)
Stratified layers of phrases are present throughout Kaddish. One of the most notable stratifications occurs in measures 30-31. Section "d" (mm. 25-31) does not conclude until the end of measure 31, while section "e"
begins with the trumpet entrance on beat three of measure 30 (see fig. 498). (Note the use of phrase-overlap and phrase-upbeat.)

Fig. 498. McBeth: Kaddish, mm. 27-34, four-four, Adagio Drammatico (\( \text{d} = 54-56 \))

Phrase-overlaps in measures 76, 81, 85, and 92 also create stratifications (see condensed score in appendix V).

Whenever the overlap of phrases occurs over more
than one measure, a laminated effect is produced. An excellent example of this technique is found in measures 60-62 (see fig. 499). The laminated effect also exists in measures 30-36 and is created by the overlapping entrances in the trumpet, horn, and bass lines (see fig. 500).

Small Dimensions

Organic growth (a small-dimension aspect of form) in Kaddish is exemplified by the use of the perfect

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Fig. 499. McBeth: Kaddish, mm. 58-65, four-four/twelve-eight, $=72/\text{A tempo } (d=56)$
fifth in both a harmonic and a melodic capacity. For example, melodic uses of this interval are found in measures 47-51 in the upper woodwind line (see fig. 501) and in measures 60-70 (see fig. 502).

The initial appearance of the perfect fifth, however, occurs in a harmonic context as a member of the f major chord in measures 6-7 (see fig. 503). Numerous major chords are found in Kaddish—f major chord in measures 6-7, 11-12, 80, 83, and 86; c major chord in
Fig. 501. McBeth: Kaddish, mm. 47-50, four-four, Adagio Drammatico (\( \text{j} = 54-56 \))

Fig. 502. McBeth: Kaddish, mm. 62-65, four-four, A tempo (\( \text{j} = 56 \))

measures 16-17, 76, and 90-96; e-flat major chord in measures 84 and 87; and d-flat major chord in measure 88 (see condensed score in appendix V).

The characteristic interval of the Phrygian scale, the minor second, also is employed by McBeth in a
melodic and harmonic capacity. The melodic use of the minor second is evident in all statements of the ascending and descending Phrygian motive.

Kaddish opens with the minor second interval employed in a harmonic capacity (state by the chimes). This interval is the opening harmonic interval found in each harmonization of the double motive (see fig. 503).

Rehearsal and Performance Problems

Introduction

The following errors in the condensed and full scores of Kaddish, as well as the individual parts, were
located by this investigator.

Condensed Score——

1. Measure 13, dot omitted from the dotted half note on beat two in the top line.

2. Measure 18, \(\text{\textcopyright}\)-rhythm on beats one (flutes) and three ( clarinet s) should read \(\text{\textcopyright}\); bar omitted from the \textit{e-flat} and \textit{b-flat} eighth notes on beat four in the clarinet line.

3. Measure 23, flat omitted from the \textit{e-flat} (last sixteenth note on beat two) in the third line (tubas, bassoons, and bass clarinets); crescendo from mezzo-forte to forte omitted from the second line (clarinets); \textit{mf} omitted from the beginning of the measure in the second line (clarinets).

4. Measure 24, \textit{f} omitted from the beginning of the measure in the second line (clarinets).

5. Measure 28, accent (>) not needed on beat one.

6. Measure 37, accent (>) omitted from beat one in the first line (upper woodwinds).


8. Measure 45, dot omitted from the dotted quarter note on the second half of beat one in the third line (trombones); crescendo omitted from the third line (trombones).

9. Measure 46, \textit{mf} followed by a crescendo omitted from the third line (trombones); crescendo omitted from the top line (upper woodwinds).

10. Measure 54, sffz omitted from the top line (upper woodwinds); sffz should be sffz in the third line (low brass).

11. Measure 56, accent (>) omitted from the eighth note on beat one in the third line (trombones); legato markings omitted from the eighth notes on beats two and three in the top line (saxophones); similar marking omitted from the top line (saxophones).
12. Measure 57, bar should connect the first and second notes in the top line instead of the second and third notes, i.e., \( \text{\textcopyright} \) should be \( \text{\textcopyright} \).

13. Measure 62, slur should end with the half note on beat two in the top line (clarinets).

14. Measure 74, accents (>) omitted from the notes on beat one, beat two, and the last half of beat four in the bottom line of the second staff (trumpets); accents (>) not needed on \( \text{\textcopyright} \) on beat two in the top line (upper woodwinds) and the second line (trumpets).

15. Measure 75, accent (>) omitted from the half note on beat one in the bottom line of the second staff (trumpets).

16. Measure 76, 8va should begin at the beginning of the measure in the top line (flutes); accent (>) omitted from beat one in the top three lines.

17. Measure 84, crescendo omitted following the sffzp in the fourth line (brass).

18. Measure 87, accents (>) omitted from all tongued notes in the second line (trumpets).

19. Measure 88, two thirty-second notes (d\(^2\) and e-flat\(^2\)) omitted from the last fourth of beat four in the top line (upper woodwinds).

20. Measure 89, accent (>) omitted from the fifth line (trombones).

Full Score—
1. Measure 8, flat omitted from the dotted half note b-flat\(^1\) on beat two in the first alto saxophone line.

2. Measure 24, f (forte) omitted at the beginning of the measure in the bass clarinet and contrabass clarinet lines.

3. Measure 30, eighth rest omitted on the second half of beat four in the E-flat clarinet line.

4. Measure 37, accent (>) omitted from the half note on beat one in the E-flat clarinet line.
5. Measure 61, crescendo should be decrescendo in the bass clarinet/contrabass clarinet line.

6. Measures 71-74, accents (>) omitted from all notes in the lower division of the trumpet lines.

7. Measure 75, accent (>) omitted from the half note on beat one in the lower division of the trumpet lines.

8. Measure 76, accent (>) omitted from the half note on beat one in the third and fourth horn line.

9. Measure 79, accents (>) omitted from the half note on beat two and the sixteenth note on the last fourth of beat four in the tenor saxophone line.

10. Measure 83, accents (>) omitted from all tongued notes in the tenor saxophone line.

11. Measure 85, ff (fortissimo) omitted from the beginning of the measure in the oboe line.

12. Measure 87, accents (>) omitted from all the tongued notes notes in the tenor saxophone line.

13. Measure 90, accent (\^) should be a regular accent (>) on the half note on beat three in the oboe line.

14. Measure 92, accent (\^) omitted from the half note on beat three in the alto saxophone line.

2d and 3d Flutes--
   1. Measure 25, accent (>) omitted from the half note on beat one.

1st and 2d Oboes--
   1. Measure 89, accent (>) omitted from the half notes on beats one and three.
E-flat Clarinet——

1. Measure 37, accent (>) omitted from the half note on beat one.

2d B-flat Clarinet——

1. Measure 80, the first sixteenth note on beat three should be a ♮ instead of an f.

3d B-flat Clarinet——

1. Measure 10, slur should end on the quarter note on beat one.
2. Measure 25, accent (>) omitted from the half note on beat one.
3. Measure 27, legato markings omitted from the quarter note on the second half of beat one and the eighth note on the second half of beat two.

B-flat Tenor Saxophone——

1. Measure 79, accents (>) omitted from the half note on beat two and the sixteenth note on the last fourth of beat four.
2. Measure 83, accents (>) omitted from the quarter note on beat one, the half note on beat two, and the sixteenth note on the last fourth of beat four.
3. Measure 87, accents (>) omitted from the quarter note on beat one, the half note on beat two, and the sixteenth note on the last fourth of beat four.

E-flat Baritone Saxophone——

1. Measure 16, accent (>) not needed on the whole note.

1st B-flat Trumpet——

1. Measures 71-74, accents (>) omitted from the lower divisi notes.
2. Measure 75, accent (>) omitted from the half note on beat one in the lower divisi.

3. Measure 76, accent (>) omitted from the half note on beat one in the lower divisi.

2d B-flat Trumpet—
1. Measures 71-74, accents (>) omitted from the lower divisi notes.
2. Measure 75, accent (>) omitted from the half note on beat one in the lower divisi.

3d B-flat Trumpet—
1. Measures 71-75, accents (>) omitted from the lower divisi notes.

1st Trombone—
1. Measure 92, accent (\^) omitted from the whole note.

2d Trombone—
1. Measure 92, accent (\^) omitted from the whole note.

Timpani—
1. Measure 54, accent (\^) omitted from the dotted half note on beat one.

The "Selective Music Lists" of the 1982-84 Administrative Handbook of Activities, Policies, Rules, and Regulations, compiled by the Virginia Music Educators Association and the Virginia Band and Orchestra Directors Association, classifies Kaddish as a Grade V composition. 13 This work also appears on the AAA
Only an advanced high school band, with good tonal control, should attempt to perform Kaddish because of its performance classification. The exploitation of both lower and upper ranges throughout this composition indicates that Kaddish cannot be performed well without advanced instrumentalists.

**Precision**

According to McBeth, the most difficult passage in Kaddish to perform correctly is the four-way division in the flute and clarinet lines on beats one and three of measure 18, beats one and three of measure 21, beats three and four of measure 22, and beats one and two of measure 24. These notes must come through as four distinct sixteenth notes in correct rhythm. In the rehearsal of this section, rehearse the flutes with the glockenspiel and the B-flat clarinets with the chimes. It may also help to rehearse this passage tongued first before adding the slurs (see fig. 504).

In this same section (mm. 18-25), the \( \text{\textmu\textmu\textmu} \) rhythm in the melodic chant poses potential precision problems, particularly in measures 21 and 23 (see fig. 505). The first sixteenth note, tied over from the previous measure, must be released exactly on the beat so that the remaining sixteenth notes are placed accurately on the correct portion of the beat. The tendency for most
Fig. 504. McBeth: Kaddish, mm. 20-24, four-four, Adagio Drammatico (d=54-56)

players will be to play the last three sixteenth notes of each group of four late. To improve accuracy of this rhythm, have the players tongue all notes (thereby eliminating the ties and slurs) so they get a feel for the correct rhythm. Then insert the slurs, but still
omit the ties. Finally, add the ties to complete the printed articulation patterns.

Similar potential precision problems exist in measures 30, 31, 32, and 34. The rhythmic pattern is stated (1) by the trumpets on beat three of measure 30, (2) by the horns on beat one of measure 31, and (3) by the tubas, bass clarinets, contrabass clarinets, and first bassoons on beat two of measure 32. The pattern beginning on the second fourth of the beat also appears in the bass line in measure 34 (see fig. 506).

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Fig. 506. McBeth: Kaddish, mm. 27-34, four-four, Adagio Dramatico (\( \frac{3}{4} = 54-56\))

This same pattern (\( \frac{3}{4} \)) is found throughout measure 46 in the upper woodwind line (see fig. 507).

The director must make certain that all lines
Fig. 507. McBeth: Kaddish, mm. 43-46, four-four, Adagio Drammatico (\( \text{\textit{j}} = 54-56 \))

containing the rhythm, preceded by a tied note, release the tied note precisely on the beat so that the rhythm will begin on the second fourth of the beat. (The tendency will be to release the tied note after the downbeat thereby making the first sixteenth note following the tie late.)

The next potential precision problem appears in measure 53 (upper woodwinds). The rhythmic difficulty in this measure is increased by the accelerando (see fig. 508). To insure proper rhythmic precision, every
woodwind player must watch the conductor carefully.

Other potential rhythmic inaccuracies occur on beats three and four of measures 80, 84, 88, and 93 (upper woodwinds). These technical problems can be alleviated by careful rehearsal at a slow tempo. The fingered tremolos preceding the three sixteenth notes (on beat three) must be released in time (exactly on the downbeat of beat three) so that the remainder of the measure will be played rhythmically correct (see fig. 509).

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Fig. 509. McBeth: Kaddish, mm. 78-88, four-four, A tempo \( \text{d}=56 \)

Intonation

Kaddish contains numerous potential intonation problems. The c and d-flat in the secundal harmony
of measures 3-17 must be tuned very carefully (see fig. 510). A similar situation exists in measures 77-78, 81-82, and 85-86.

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Fig. 510. McBeth: Kaddish, mm. 1-11, four-four, Adagio Drammatico (\(j=54-56\))

Extreme volume changes also contribute to the potential tuning problems in Kaddish. For example, the crescendos from piano to fortissimo in measures 4-5, 9-10, and 13-15 could present some intonation problems (see full score in appendix W). Adjustments must be made in the air flow and embouchure as the increase in volume takes place. The flutes will tend to raise their pitch as the volume increases while the B-flat clarinets and most brass will tend to lower their pitch as the volume increases. (These opposite tendencies will cause
tuning problems unless they are compensated for by the student.)

Another potential tuning problem exists in measures 26-32 with the extreme dynamics in the upper woodwinds (see fig. 511). Excellent tonal control is necessary in this section (mm. 26-31) to insure good pitch.

Unison throat tones in the B-flat clarinets appear in measures 61-62, 64, and 66 (see fig. 512). Very careful tuning of these notes must be made. To lower the pitch of the $a^1$, $a^1$, and $b$-flat, add some fingers of the right hand. The number of fingers to add will depend on the degree of sharpness of these notes.

Bad tones on certain instruments also contribute
Fig. 512. McBeth: *Kaddish*, mm. 62-67, four-four, A tempo (*d* = 56)

to faulty intonation. Particular chords in *Kaddish*
contain unstable pitches. For example, numerous pitches
in the *c* major chord in measure 16 are unstable (see
fig. 513). The *a₂* in the upper divisi of the first
trumpet line and the *a₁* in the lower divisi of the second
trumpet line will tend to be sharp if proper adjustments
are not made, while the concert *c₁* in the third trumpet,
the *c* in the lower divisi of the third trombone and
baritone lines, and the *C* in the tuba line will tend to
be sharp. Proper lip adjustments and use of the
third-valve trigger in the third trumpet line will help
correct these potential tuning problems. The
decrescendo from fortissimo to piano adds to the tuning
problems of this chord.

Other similar tuning problems exist in measures
92-95. The octave *c*’s in the low brass must be tuned
very carefully in measures 92 and 93 (see fig. 514).
The upper *c*’s in the baritone and tuba lines will tend
Fig. 513. McBeth: Kaddish, mm. 15-19, four-four/twelve-eight, Adagio Drammatico (\( \text{d} = 54-56 \))
to be flat unless embouchure adjustments or the first-third valve combination is used. The sffzp followed by the crescendo to fortissimo contributes to the tuning problem of measures 92-93. The octave c’s in measures 94-95 in the low brass must be tuned as well, especially the low c’s in the baritone and tuba lines (which will have an opposite tendency than the upper c’s in measures 92-93—to be sharp).

In measures 94-95, numerous potential intonation problems are found in the upper woodwind and trumpet lines (see fig. 515). The upper tones in the woodwinds, particularly the chord in the flute and B-flat clarinet lines, must be adjusted for the proper intonation. The
sharpness of the upper flute tones must be lowered to 
the correct pitch. The upper B-flat clarinet tones, on 
the other hand, will tend to be played flat unless a 
firm embouchure and proper breath support are utilized. 
This pitch discrepancy between the flutes and B-flat 
clarinets could cause extensive intonation problems if 
not corrected promptly. Unstable tones also are present 
in the trumpet line (\textit{d}^2, \textit{a}^1, \textit{d}^1). 

The pedal \textit{C} in the tuba line (mm. 47-52 and 71-90) 
must be watched carefully so that this tone does not go
sharp, a tendency on the three-valve instrument (see full score in appendix W). The conductor must also tune the first pitch in measure 13 (concert c) very carefully because of the instability of this tone on many instruments (see fig. 516). For example, the c\textsuperscript{2} in the flute line tends to be played sharp while the d\textsuperscript{2} in the trumpet line and the c\textsuperscript{1} in the baritone line tends to be played flat. The dynamic level of piano contributes to the pitch discrepancy at this point.

Pitch discrepancies in measures 32-36 center around the concert c\textsuperscript{1} in the third trumpet line and the c in the baritone line, which tend to be played sharp, and the c in the tuba line, which tends to be played flat on the three-valve instrument (see fig. 517). In measures 71-75, potential intonation problems exist in nearly all instrumental lines. The unison ascending motive, stated by the alto clarinets, bassoons, lower divisi of the trumpets, horns, and baritones, must be tuned carefully (see fig. 518). The upper register of the flute range is employed here. These tones must be controlled or the pitch will go sharp. The fortissimo in this section must not be too strong or the pitch will suffer. Each member of the ensemble needs to be made aware of the unstable tones on his instrument.

Any unison passage in Kaddish presents a potential intonation problem. For example, the unison passage
Fig. 516. McBeth: Kaddish, mm. 8-14, four-four/twelve-eight, Adagio Dramatico (\(\frac{\dot{d}}{}\) and \(\frac{\dot{j}}{}\)=54-56)
Fig. 517. McBeth: Kaddish, mm. 31-35, four-four, Adagio Drammatico ($j=54-56$)

Fig. 518. McBeth: Kaddish, mm. 70-77, four-four, A tempo ($j=56$)
involving the brass and saxophones in measures 54-61
needs careful attention (see fig. 519).

Fig. 519. McBeth: Kaddish, mm. 56-61, four-four,
\[ J = 96/ J = 84/ J = 72/ J = 63/ \text{ A tempo (} J = 56) \]

Balance

In Kaddish proper balance is just as important as
good intonation, good precision, and correct interpreta-
tion. Concerning the opening dissonance in the chimes
line, McBeth stated:

Students tend to play one of the two notes
louder than the other. This is usually caused by
the right hand being stronger than the left (or vice
versa for left-handed students). Work for equal
volumes. Many times switching hands will correct
it.

In the inverse-pyramid and regular-pyramid chords
occuring in measures 3-16, the lower the tone the louder
the volume. Since the entire thematic material of Kaddish is based on the Phrygian scale, McBeth stated that this scale "is the only pre-twentieth-century scale that also crescendos while descending to the tonic in the lower tetrachord." 17 This harmonic procedure is important in achieving correct balance throughout this work and is evident in the opening section (mm. 1-17). This crescendo in the lower tetrachord is written in the music in measures 4-5, 9-10, and 13-15 (see fig. 520). The lower tetrachord (descending Phrygian motive) in measures 18-24 appears in the third flute and third B-flat clarinet lines. A slight crescendo must be made by these instruments if the proper balance is to be achieved (see fig. 521).

In measures 47-52 and 71-76, the horn line must come through very strongly (bassoons, alto and tenor saxophones, horns, and baritones in mm. 47-52; alto clarinet, bassoons, horns, lower divisi of the trumpets, and baritones in measures 71-76) (see fig. 522). The dramatic statement of the interval of a perfect fifth must come through in measures 80-81, 84-85, and 88-89 as stated by the horns, baritones, alto saxophones, alto clarinets, and bassoons (see fig. 523). The director must make certain that the remainder of the band does not cover this important line.

The timpani and bass drum ostinato from measure 76
to the end must not be too strong or too weak.

According to McBeth, "it can be overdone in the last two measures of this work" (see fig. 524). The same situation exists in measures 7, 12, and 16, i.e., the fortissimo in the timpani and bass drum lines must not be too strong.
McBeth often indicates the proper balance desired by the use of polydynamics (more than one dynamic level occurring simultaneously). For example, in measures 18-25 the melodic line is marked mezzo-piano, the woodwind accompaniment is marked piano, and the timpani ostinato is marked pianissimo (see fig. 525). Subtleties of dynamics also are employed by McBeth to indicate proper balance in measures 41-45 (see fig. 526).
Fig. 522. McBETH: Kaddish, mm. 46-50, four-four, Adagio Drammatico (J=54-56)
In the bassoon/horn/saxophone line beginning in measure 41 and according to McBeth, the horn timbre should be the predominate texture. This balance structure should continue through measure 52 (see full score in appendix W).

In the final section of *Kaddish* (mm. 76-96), the fingered tremelos in the upper woodwinds must not be too loud (see full score in appendix W). The horn entrance in measure 92, according to McBeth, "must come through over the sffzp-crescendo." The director must make certain that the crescendo reaches only a mezzo-forte level by the third beat of measure 92 (see fig. 527).
In speaking of the interpretation of Kaddish, McBeth stated:

In overall interpretation, drama is of prime importance. The variants of dynamic levels is imperative. The pp must be pp (not mp) and the ff's must be real ones. An ff means as loud as a band can play with good balance and tone quality, but it must have power. This work takes extreme romantic interpretation. Please don't rehearse and perform it as if a metronome is being used. No classicism—all romanticism. Again, the attitude in this piece is emotion.

The many variations in dynamics must be performed as written. A slight crescendo is marked in measures 7,
In the opening section of Kaddish (containing the three statements of the original motive), "the most subtle of rubato must be used in the second measure of each statement (mm. 4, 9, and 14) with a little more in the third (mm. 5, 10, and 15)." According to McBeth, these slight variations in tempo are not
Fig. 526. McBeth: Kaddish, mm. 39-46, four-four, Adagio Drammatico ($j=54-56$)

indicated in the music "because if they were written in they would be overdone." The correct rubato must be felt by the conductor. Make certain that the band crescendos adequately in measures 5, 10, and 15 (see fig. 529). In measures 3, 8, and 13 (i.e., the beginning of each motivic statement), the piano must be
Fig. 527. McBeth: Kaddish, mm. 89-96, four-four, A tempo (J=56)
a true piano (see full score in appendix W).

The following performance suggestions are recommended by McBeth (see condensed score in appendix V and full score in appendix W).

1. The three opening fermatas are written as half note, half note, and whole note to designate that the third one is a longer wait than the first two.
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Fig. 528. McBeth: Kaddish, mm. 7-16, four-four,
Adagio Drammatico (d =54-56)

2. Please do not be conservative on the fortissimo
following the crescendo in measures 6-7, 11-12,
and 16. They must have power with balance;
the percussion will tend not to crescendo
enough in measures 6-7 and 11-12.

3. The woodwinds will tend not to do the
crescendo in measures 22-24 enough and in
measure 26 the decrescendo must get down to
pianissimo, then back to a fortissimo in
Fig. 529. McBeth: Kaddish, mm. 1-16, four-four, Adagio Drammatico (\( \text{crotchet} = 54-56 \))

measure 27. (This seems obvious, but the woodwinds will not do it unless they are forced.)

4. No separation anywhere, especially in the accompanying rhythms \( \frac{4}{4} \) \( \text{crotchets} \) (mm. 18-31)
in the woodwinds. The _ does not separate
the notes (_ means a heavy accent with much
decay but not separation) in the trumpets and
horns (mm. 54-56), the first and second
trumpets (mm. 94-95), and the horns, baritones,
alto saxophones, bassoons, and alto clarinets
(mm. 80, 84, and 88).

5. Separation does occur in measures 79, 83, and
87 (oboes, tenor saxophones, trumpets, and
trombones).

6. Pick up the tempo a few beats (subito) in
measure 38, then slow back down during measure
39, and reach a tempo by the downbeat of
measure 40. This is not indicated because if
it were it would be overdone.

7. The commas (breath marks) in the alto clarinet,
bass clarinet, contrabass clarinet, baritone
saxophone, tuba, horn, and trombone lines
(mm. 52-53) are not to cause a separation, but
actually are breath marks at staggered points
so that the band's volume will not decrease
because of the players running out of air. The
students must breathe at the designated places
whether they need it or not.

8. In measures 71-75, the upper divisi lines of
the first, second, and third trumpets are to
be played by only one player each.

9. On beat three of measures 79, 83, and 87, the
sffz in the bass clarinet, baritone saxophone,
and tuba lines must happen. The gong needs to
be heard in the same places, but do not overdo
it.

10. The repeated notes in the alto clarinet, bass
clarinet, bassoon, baritone, and tuba lines
(mm. 20) should crescendo going back to the
original volume on the first note that follows
the repetition (i.e., the concert f on beat
corr of measure 20). (This same situation
occurs in measures 32-33--concert c's in the
baritone, tuba, bass clarinet, and contrabass
clarinet line.)

11. A true fortissimo must occur in the upper
woodwinds in measure 25. This ff must cover
four full beats before the decrescendo begins.
12. The trumpet entrance in measure 30 and the following brass entrances should be pianissimo even though the dynamic marking is piano (p). (There should be no vibrato in the trumpets.)

13. A true fortissimo must occur in the upper woodwinds at measure 37. This ff must cover four full beats. According to McBeth, "they (upper woodwinds) should enter like a cry in the night."

14. Overdo the crescendo in measure 41 in the horns, but do not overdo it in the saxophones. Also overdo the crescendo in measure 43 in the B-flat clarinets. (Do not start the crescendo until beat three; note that the horns, saxophones, and bassoons start their crescendo on the first note of their entrance.)

15. At measure 47 a major problem arises--
   a. The chorale should be sustained at a fortissimo level. The whole notes in the second and third trombone lines will always tend to decrescendo in each measure unless the director brings it to their attention.
   b. The horns must use a brassy attack on each accent (>). There is not real separation, but if the attacks are strong enough, the natural decay will give a correct allusion of separation.
   c. Following the leap of each fifth in the upper woodwind line, a slight crescendo should occur for three notes, then return to the original volume on the bottom note of each leap of a fifth (i.e., crescendo on d, c, and b-flat in measure 47; crescendo on e-flat, d-flat, and c in measure 48; crescendo on f, e-flat, and d-flat in measure 49; crescendo on g, f, and e-flat in measure 50; and crescendo on a-flat, g-flat, and f in measure 51). Always crescendo anytime the descending motive appears.

16. Do not decrescendo too much on beat four of measure 56 in the horn, trumpet, and baritone lines. A decrescendo from triple forte (fff) to fortissimo (ff) is a very small one.
17. The piano to fortissimo crescendo (mm. 56-57 in the trombone line and m. 58 in the bass clarinet and tuba lines) is marked to disguise these entrances. Do not get to fortissimo too soon.

18. The A affects only the beginning of the note. The natural decay gives the allusion of separation without the loss of sound.

19. The flams in the timpani and bass drum lines in measures 57 and 58 must be "open" and the volume fortissimo without being too strong.

20. From measures 63-69, all the lines that start with the upward leap of the fifth should be done in a singing manner, very cantabile (especially the horn line).

21. In measures 77-91, keep the trombone and trumpet lines at a continuous dynamic level of fortissimo. Fatigue, at this point, could cause the trombone players to do a series of decrescendos unconsciously.

22. Make certain that a true piano (p) is reached after the sforzantissimo (sffz) in measures 80, 84, and 88 in the trumpet, trombone, tenor saxophone, bass and contrabass clarinet, and bassoon lines. If the sffzp is not done in measure 80, 84, and 88, the horns, baritones, alto saxophones, bassoons, and alto clarinets cannot be heard performing the perfect fifth in its most dramatic setting.

23. Make certain that the tuba, baritone saxophone, and bass clarinet lines produce a true sforzantissimo (sffz) in measures 79, 83, 87, and 88.

24. In measures 92-93, the crescendo from piano to fortissimo following the sforzantissimo (sffz) must be done correctly to allow the horns to be heard. According to McBeth, "this is very seldom done correctly."
Notes


2. Ibid. 3. Ibid.


7. Ibid., front cover of full score.

8. Ibid., p. 2 of full score.

9. Interview with W. Francis McBeth.


16. Ibid.


19. Ibid. 20. Ibid. 21. Ibid. 22. Ibid. 23. Ibid. 24. Ibid. 25. Ibid. 26. Ibid.
CHAPTER IX

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

Mosaic, a rescoring of the third movement of McBeth's Symphony No. 3, contains the standard full-band instrumentation, including a rather small percussion section (snare drum, bass drum, suspended cymbal, xylophone, and timpani). In this work (Mosaic), McBeth scored the alto clarinet as another third clarinet part, i.e., an independent line is never given to this instrument (alto clarinet). The saxophone section, on the other hand, is employed in a supporting role, especially in the allegro section where the saxophones reinforce the ostinato rhythms in the bass line. McBeth employs the baritone in both a melodic and harmonic fashion in Mosaic. Although soloistic woodwind and brass passages appear in this composition, no individual solos were found.

Several important scoring techniques are employed by McBeth in Mosaic. These techniques include the use of parallel fifths to strengthen the harmony and the open-fifth spacing of chords in the low brass.
A wide spectrum of instrumental combinations was found in Mosaic. The flute and bass clarinet timbres are combined to form a most unique combination. Idiomatic scoring for the woodwinds and brass also is found in Mosaic, especially in the allegro section (mm. 64-120). Frequent changes in instrumentation occur in the slow section (mm. 11-63) while only subtle contrasts in timbres were found in the allegro section (mm. 64-120). Only a few special effects appear in the score. The most notable is the use of a sixteenth rest to indicate that a breath is to be taken in the woodwind trills—measures 121-130. Other special effects appear in the percussion, including the striking of the bass drum with timpani mallets and the use of single-stroke rolls and rim shots by the snare drum player.

Mosaic contains a very high degree and frequency of dynamic contrasts. A wide variety of dynamic levels was found in this work—ranging from pianissimo to triple forte—as well as various lengths of gradual volume changes (crescendos and decrescendos). Subtle and short changes in dynamics through increases and decreases in volume are employed by McBeth along with dramatic sforzandos. Articulation by timbre, dynamics, and texture is very common in Mosaic.

McBeth utilizes several harmonic techniques in Mosaic—the use of polychords, structural dissonances
(added non-harmonic tones), and the free exchange of major and minor forms of the same tonality. Very harsh dissonances, particularly at cadences and in the allegro section (mm. 64-120), appear as a result of these harmonic devices.

Mosaic's primary tonality is $d$. The tonality, however, constantly shifts from one tonal plateau to another. A tertian relationship exists between several of the tonal areas.

All types and forms of non-harmonic tones were found in Mosaic, including passing tones, neighboring tones, suspensions, appoggiaturas, anticipations, escape tones, and added structural dissonances. The strong-beat placement of many dissonant harmonies contributes to the overall Movement of Mosaic. Sections containing lengthy dissonances also enhance the musical flow of this composition.

McBeth utilizes the four-note "fate" motive from Beethoven's Quartet No. 13 in B-flat Major, Op. 130, Quartet No. 14 in C-sharp Minor, Op. 131, and Quartet No. 15 in A Minor, Op. 132, as well as the "Grosse Fugue" (op. 133), as the basis for all melodic material in Mosaic. Rhythmic and melodic variation of this motive is employed throughout this composition. McBeth often employs only a portion of the original motive. Retrograde and motivic repetition, as techniques of composition, also were found in Mosaic.
Many meter changes are contained within Mosaic, particularly in the section marked \( J=52 \) (mm. 11-63), although only three basic meter signatures are employed throughout this work. The majority of musical phrases in Mosaic are classified as late-stressed. Two subito tempo changes appear—at measures 64 and 121.

Syncopation, as a rhythmic device, is utilized by McBeth as a propelling force in measures 1-63 of Mosaic. The allegro section, on the other hand, contains many ostinato rhythmic patterns in the woodwinds and low brass which enhance the Movement of this composition. No new or innovative rhythms were found in Mosaic.

Mosaic contains a single climax on beat one of measure 53 which divides this work into two sections of approximately equal length. The major articulations, however, divide Mosaic into four sections, beginning with an introduction (mm. 1-10) and concluding with a coda (mm. 121-132). This formal structure is binary in nature with its two main sections (mm. 11-63 and 64-120) contrasting in style.

Musical phrases are connected within Mosaic by the use of elision as a technique of composition which aids in the overall Movement of this work. Rhythmic dissonances created by syncopation also contribute to the musical flow throughout Mosaic. The overlapping of motivic material is a formal device employed by McBeth which provide this work with constant motion.
diminution also was found in Mosaic as a technique of composition.

Mosaic is classified as a Grade V composition and contains many potential rehearsal and performance problems. Potential precision problems in Mosaic are caused by the failure to release tied notes in the introduction (in the brass) on the downbeat. In the allegro, however, rhythmic problems may develop in the woodwind ostinato passages involving sixteenth-note runs. The director must make certain that all surface articulation patterns are observed. Careful subdivision of the beat will alleviate most potential rhythmic problems in Mosaic.

Potential intonation problems are caused by the extreme contrasts in dynamics, both gradual and sudden, unison octave doublings, and unstable tones. The dissonant harmony found in this work must be tuned very carefully, especially in the polychordal sections.

One of the major rehearsal problems in Mosaic is the correct balance in the polychordal sections. The equal balance of the various lines in exposed passages must be achieved, such as measures 39-42 in the clarinets. Proper volume ratios must exist in all extreme volume changes (crescendos and decrescendos). Correct balance is sometimes indicated by McBeth, in Mosaic, through the use of polydynamics (two or more simultaneous volume levels).
Mosaic is classified as a romantic wind-band composition. This work contains many variations of tempo, fast variants of dynamic levels, use of polydynamics, constant use of dramatic markings, and extremes in dynamic range. All of these elements of interpretation must be strictly observed. The degree and length of contrast must be taken into consideration by the conductor when rehearsing dynamic contrasts. Mosaic also contains two subito (sudden) tempo changes which must be strictly observed by the director and students.

Divergents, unlike Mosaic, contains an expanded instrumentation, including three flute parts and the addition of the contrabass clarinet; however, the most important expansion is found in the percussion section (glockenspiel, chimes, xylophone, triangle, suspended cymbal, tambourine, crash cymbals, gong, bass drum, snare drum, finger cymbals, and timpani).

The alto clarinet is scored in Divergents as another third clarinet part. In this work, McBeth never gives the alto clarinet an independent line. The saxophone section, on the other hand, doubles the low brass over fifty percent of the time. Prominent instrumental combinations include the horn/trumpet, baritone/horn/trumpet, and horn/baritone combinations.

Soli passages are found throughout Divergents and are stated by the B-flat clarinets in the third and
fourth movements, the flutes in the second movement, and
the trumpets in movements one, two, and three. Several
instrumental solos, not found in Mosaic, are present in
the second movement of Diversants—bassoon solo and
piccolo solo in measures 6-12. Parallel fifths and the
use of open-fifths in the low brass are scoring
techniques which were found throughout Diversants (most
extensively in the chorale-like third movement).

Special instrumental effects appear in Diversants
and special instructions were found in the score and
parts. These instructions are designed to aid the
conductor and students in recreating the composer's
intent. Special effects include the use of two
suspended cymbals, one small and one large, in the
second movement and the use of two separate snare drum
parts in the fourth movement.

A wide spectrum of instrumental choices was found
in Diversants, particularly in movements one and three.
An "A-B-A" scoring pattern exists in the fourth movement
indicating a relatively infrequent change in scoring.

Diversants contains a wide variation in dynamics
as well as a frequent use of dynamic contrasts. Sudden
dynamic contrasts were found in movements one, two, and
three. Subtle and extreme contrasts in volume levels
appear in Diversants. Sforzando, a dramatic effect, is
used sparingly in this work.

Articulation is identified and strengthened in
Divergents by contrasts in timbre, dynamics, and texture. Different surface articulations, on the other hand, appear in the brass and woodwinds, i.e., a slurred pattern occurring simultaneously with a tongued pattern. Polydynamics also were found in Divergents.

Each movement of Divergents contains polychordal harmony. Integrated polychords are employed by McBeth in movements one, two, and four. Other harmonic techniques appearing in Divergents include the use of secundal harmony, inverse-chord pyramids, and parallel chords.

The tonalities of each movement of Divergents are as follows: movement one, d and f; movement two, c; movement three, f; and movement four, b-flat. Movement movements one, two, and three contain Phrygian harmony. Movement four, on the other hand, contains aspects of the Aeolian and Phrygian modes.

Harsh dissonances are employed by McBeth at major points of articulation, especially in the first two movements. Several cadential progressions contain integrated polychords. The notes of the transposed Phrygian mode was found in many of the inverse-chord pyramids.

Passing tones, neighboring tones, added structural dissonances, appoggiaturas, anticipations, and suspensions are present in Divergents. Anticipations most often occur in the third movement, as well as
suspensions and appoggiaturas. Secundal harmony practices, on the other hand, create added structural dissonances in the first, second, and fourth movements. Added chord tones are present in the third movement. Dissonant harmonic structures containing intervals of a minor second or major seventh (or compounds thereof) contribute to the tension and Movement of Diversents.

All melodic material in Diversents is modal in character. The first three movements utilize the notes of the Phrygian scale but the fourth movement utilizes the notes of the Aeolian scale. The economy of material present in Diversents is evidenced by the use of rhythmic or melodic variation at each occurrence of the basic motive.

Four types of melodic continuation were found in Diversents—recurrence, development, response, and contrast. Interrelationship between adjacent phrases is evident in movements one and four. The most common form of melodic continuation is response, appearing in all four movements. Melodic imitation also is utilized by McBeth in Diversents, particularly in movement four.

The melodic material of each movement in Diversents is based upon a motive from an earlier wind-band composition by McBeth: movement one, the first horn line in measures 1-3 of Cantique and Farandole; movement two, the opening motive in Masque; movement three, the clarinet/low woodwind line in measures 11-16.
of Draaatico; and movement four, the horn/baritone line in measures 5-7 of Reflections Past. Each original motive from the other works by McBeth is treated in an opposite manner in Divergents. Rhythmic variation, melodic variation, retrograde, and inversion are employed as techniques of composition throughout this work. Omission of various intervals in the melodic sequence of the original motive appears in movements one, three, and four. Another compositional technique employed by McBeth in Divergents is the alternation of an interval from major to minor, or vice versa. This device appears with frequency in movement three.

A slow-fast-slow-fast pattern of tempos is employed by McBeth in the four movements of Divergents. Movement one contains five tempo changes; however, there are no tempo changes in movement four. An A-B-A pattern of tempos was found in the second movement corresponding to a fast-slow-fast pattern.

Eighteen meter changes appear in the second movement. The first movement, on the other hand, contains twelve bimetric measures (mm. 32-44) where the percussion is written in twelve-eight while the remainder of the band is in four-four.

The outer movements of Divergents receive stress. A lull in the state of rhythm in the third movement is preceded by the transitional second movement.

Many gradual changes in tempo are present in
Divergents, including six rallentandos in the first movement alone. Each movement contains all three of the component states of rhythm—stress, transition, and lull. Late-stressed phrases are common in the first and fourth movements although no pattern exists in the middle two movements.

Ostinato rhythms are present in the first and fourth movements of Divergents. Short ostinatos appear in the other two movements. The ostinato patterns in movement four contribute to the musical flow of this movement. Rhythmic retrograde also is employed as a compositional device in the finale.

Syncopation is employed as a rhythmic device in movements one, three, and four; movement two contains no syncopation. The slow movement (No. III) relies on this compositional device for its musical flow.

Divergents, subtitled "A Short Symphony for Band," is comprised of four movements. The first movement contains three climaxes and the finale contains two; however, the inside movements only contain one each. Understanding these climaxes is essential to the proper interpretation of Divergents. Changes in scoring, tempo, and dynamics often enhance the weight of each climax.

The major articulations of the first movement in Divergents divide it into four distinct sections. Movements two and three, on the other hand, are ternary
in nature with an A-B-A pattern. An incipient form of the rondo principle in movement four establishes an A-B-A-C pattern. Articulations are confirmed by changes in instrumentation, harmony, melody, and rhythm throughout *Divergents*.

Elision and stratification are two techniques of connecting musical phrases in *Divergents*. Melodic repetition also contributes to the formal structure of this work, including phrase and sectional repetitions. Small-dimension form is exemplified in *Divergents* through the use of motivic variation and motivic sequencing, as well as rhythmic diminution and augmentation.

*Divergents* is classified as a Grade V or VI composition, depending upon the source. The amount of rehearsal time necessary to prepare this work for performance can be reduced by fifty percent (50%) if the expanded percussion section is rehearsed in advance.

The quick-tempo fourth movement of *Divergents* contains most of the precision problems in this work. Correct subdivision is essential in achieving good precision in all rhythmic areas which warrant the attention of the conductor and students, particularly the bimetrical sections (four-four and twelve-eight meters occurring simultaneously).

The achievement of good balance is a major rehearsal problem in *Divergents*. These problems exist
among the integrated polychords and inverse-chord pyramids.

The many variations in dynamic levels which occur in the works analyzed in this report will greatly affect the intonation of each composition if proper adjustments are not made. *Divergents* is no exception. Besides fluctuations in volume, other intonation problems are centered around unstable pitches on individual instruments, the tuning of specific chords (containing unstable pitches), and the tuning of all polychords.

*Divergents*, as well as the other works analyzed in this report, require the conductor's most romantic interpretation. In achieving this effect, proper dynamic contrast, including dramatic changes and subtleties in volume levels, are extremely important. The sudden changes in tempo, particularly in movement one, must be strictly observed. Instructions in the score will aid the director in recreating the intent of the composer (proper interpretation).

The large instrumentation found in *Divergents* also is present in *The Seventh Seal*, including thirteen percussion instruments in addition to the timpani. The alto clarinet is scored in this work either with the B-flat clarinets or the low reeds. McBeth scores the saxophone section in combination with the low brass (trombones and tubas) over fifty percent (50%) of the time. The four voices of the saxophone section (first
alto, second alto, tenor, and baritone) double the four voices of the low brass (first trombone, second trombone, third trombone, and tuba).

The Seventh Seal contains a number of sectional solos; a few individual solos were found and are confined to the percussion instruments. Improvisatory sections for the melodic percussion appear in movements two and three.

Important instrumental combinations in The Seventh Seal include the trumpet/horn combination, the horn/baritone combination, the flute/trumpet combination, and the B-flat clarinet/horn combination. Unusual timbral combinations are rare.

A scoring technique employed by McBeth in The Seventh Seal is the use of parallel fifths (in the upper instruments and low brass). This technique of composition increases the resonant quality of the scoring when it appears in the bass instruments.

The most unique special effect found in The Seventh Seal is the improvisatory rhythm in the second and third movements. Other unusual instrumental effects are indicated by instructions concerning the types of mallets the percussionists should use. Interpretative instructions also appear in this work. X's were found in many of the instrumental parts in the second movement of The Seventh Seal. The indication here is to hum the indicated pitch.
Full-band scoring occurs with frequency throughout The Seventh Seal; however, the third movement contains the widest and most frequent contrasts in instrumental timbres. Wide contrasts of timbres also appear in the first movement.

The Seventh Seal contains a wide contrast of dynamic levels and a frequent change of these (including both extreme and subtle dynamic variations). Forceful dramatic markings, such as sfz, appear in movements one and three; no notes marked sforzando were found in the second movement. Short dramatic crescendos intensify the romantic quality of The Seventh Seal and appear most consistently in the suspended cymbal line.

Articulation is enhanced throughout this work by changes in scoring—timbre, texture, and dynamics. McBeth also utilizes different surface articulations in the brass and woodwind sections in the second movement of The Seventh Seal. These different surface articulations appear simultaneously.

Several harmonic devices were found in The Seventh Seal—secundal harmony, polychords, chord pyramids (both inverse, regular, and a combination of the two), and parallel chord progressions. The harmonic structure of this work is modal in nature. The Phrygian mode is utilized harmonically and melodically in all three movements; aspects of the Aeolian mode appear in the third movement.
The tonalities of f and c dominate the harmonic texture of The Seventh Seal. McBeth combines these two tonal centers in the third movement to create a polytonal section.

Very harsh dissonances were found throughout The Seventh Seal, particularly at points of articulation. These dissonant harmonies contain intervals of a minor second or major seventh (or compounds thereof).

Small-dimension harmony in The Seventh Seal centers around organic growth. The first and second movements contain the most obvious uses of instances where the harmonic material is derived from the melodic material; more subtle organic growth was found in the third movement.

The Seventh Seal contains many non-harmonic tones, including passing tones, neighboring tones, added structural dissonances, appoggiaturas, anticipations, escape tones, and suspensions. Added structural dissonances are essential in the creation of the secundal harmony in The Seventh Seal. Anticipations and suspensions are employed in the harmonic structure of the third movement. Harsh dissonant harmony appears at points of climactic tension in each movement of this work.

The melody in The Seventh Seal is modal in character, utilizing notes of the transposed Phrygian scale in movements one and two and the transposed
Aeolian scale in the third movement. Rhythmic and melodic variation of the basic motive is contained in the outer movements; movement two, on the other hand, contains only rhythmic variation. All four options of melodic continuation were found in The Seventh Seal—recurrence, development, response, and contrast.

The melodic material of each movement in The Seventh Seal is based upon the intervallic relationships of pre-existent material—movement one, the initial phrase of the plainsong chant "Dies irae;" movement two, an intervallic sequence found in Beethoven's Piano Sonata No. 8 in C Minor, Op. 13 ("Pathetique"), "Dido's Lament" from Dido and Aeneas by Henry Purcell, and the first movement of Tchaikovsky's Symphony No. 6 in B Minor, Op. 74 ("Pathetique"); and movement three, measures 3-5 of the Moravian anthem "Surely He Has Borne Our Griefs" by John Antes. In altering these original motives, McBeth utilizes rhythmic and melodic variation. Rhythmic variation is achieved through diminution and augmentation in the first movement. Melodic variation, on the other hand, is achieved by inversion, retrograde, and the omission of one or more intervals of the intervallic sequence.

A wide spectrum of tempos was found in The Seventh Seal, ranging from $J=58$ to $J=144$. The general profile of each movement is as follows: movement one, fast; movement two, slow; movement three, moderate.
The Seventh Seal contains five different meter signatures: four-four, three-four, two-four, five-four, and twelve-eight. Two hemistrophic sections appear in the third movement with the simultaneous use of four-four meter and twelve-eight meter. Very few gradual fluctuations in tempo appear in The Seventh Seal.

The first and third movements receive stress and surround the rhythmically stable second movement. The three states of rhythm as defined by LaRue—stress, lull, and transition—are all found in The Seventh Seal, especially the first two movements.

Early-stressed and late-stressed phrases were found in this composition. The first two movements contain an equal number of early- and late-stressed phrases; however, the third movement contains more early-stressed phrases.

Several rhythmic devices are employed by McBeth in The Seventh Seal: ostinato rhythmic patterns (particularly in the first and third movements), syncopation, rhythmic diminution, and rhythmic augmentation. Ostinatos and syncopation enhance the Movement of the composition, while diminution and augmentation are utilized to rhythmically vary the melodic material.

The outer movements of The Seventh Seal contain more than one climax—the first movement, two, and the third movement, three—but the middle movement contains
only a single climax. Each climax is strengthened by a cymbal crash, a crescendo by the suspended cymbal, a change in tempo, or a combination thereof.

Each movement of *The Seventh Seal* is ternary in nature—movement one, A-B-C (preceded by an introduction and followed by a short coda), movement two, A-B-A', and movement three, A-B-A'. The major articulations in all three movements are confirmed by changes in instrumentation, harmony, melody, and rhythm.

Elision, truncation, and stratification are techniques of composition employed by McBeth in *The Seventh Seal* to connect musical phrases. Elided cadences were found primarily in the first two movements; on the other hand, truncation appears in the third movement. Stratification was found in all three movements of *The Seventh Seal*.

The most important aspect of small-dimension form in *The Seventh Seal* is organic growth, utilized particularly in the first and second movements. (Intervallic construction of the melody and harmony are inter-related.) All the harmonic intervals are employed by McBeth in the second movement from the smallest to the largest. The use of the tritone is reserved for the climactic section of the second movement.

*The Seventh Seal* is classified as a Grade VI composition. Much attention must be given to the extensive use of an expanded percussion section by the
conductor in the full-band rehearsal. Significant 
rhythmic action appears in the percussion instruments.
Potential precision problems existing within the 
percussion section must be solved through careful 
rhythmic subdivision. Careful rehearsal of the melodic 
percussion is absolutely necessary in the third movement 
of The Seventh Seal. Other rhythmic problems are 
created by the woodwind figurations in the third 
movement. The primary precision problems in the first 
movement center around the accompaniment figures in 
measures 21-42.

Potential intonation problems exist throughout 
The Seventh Seal and are produced by unstable tones. 
Embouchure adjustments or the use of alternate 
fingerings are possible solutions to these problems. 
Dynamic fluctuations also contribute to the potential 
tonation problems in this work for wind band. The 
tendencies of various instruments to play flat or sharp 
as the volume level changes must always be taken into 
consideration. All secundal harmony, particularly in 
the second movement, should be checked carefully for 
pitch accuracy.

Potential balance problems exist in the 
inverse-chord and regular-chord pyramids throughout 
The Seventh Seal. The melodic percussion must always 
come through and dominate the band sound throughout this 
work. McBeth often utilizes polydynamics as a device to
aid the conductor in achieving good balance.

To achieve correct interpretation of The Seventh Seal, all variations in tempi, variations of dynamic levels, polydynamics, frequent use of dramatic dynamic markings, and extremes of dynamic range must be strictly observed. Interpretative instructions also appear in the score and individual parts of this composition to help the conductor and students recreate the intent of the composer.

To Be Fed By Ravens contains the same basic full-band instrumentation found in Divergents and The Seventh Seal, including an expanded percussion section of eleven instruments (seven non-melodic and four melodic). The three-part horn scoring arrangement (with the fourth horn doubling the third horn in unison) is a common occurrence in this work.

Most of the time in To Be Fed By Ravens the alto clarinet doubles the bass clarinet line or the third B-flat clarinet line. The alto and tenor saxophones, on the other hand, double either the horns or trombones in unison, except for the opening measures of the work.

No individual solos exist in To Be Fed By Ravens; however, sectional soloistic passages were found. Several characteristic instrumental combinations are employed by McBeth in this composition, including the B-flat clarinet/horn combination and the B-flat clarinet/flute combination.
Parallel open-fifths are utilized in *To Be Fed By Ravens* as a lushness scoring technique and appears in the low brass. A unique form of parallelism was found between the glockenspiel/flute lines and the horn/chimes lines in measures 76-77.

The most unusual special effect in *To Be Fed By Ravens* is the aleatory crescendo and accelerando (appearing throughout its second movement). This movement also contains several idiomatic passages for the woodwind, brass, and percussion sections (tremolos, fanfare-like passages, and rhythmic figurations). Instructions in the score indicate the type of mallets to use on the melodic percussion instruments and the specific distribution of percussion parts. Other indications in the score are concerned with correct balance and interpretation within the music.

Frequent changes and wide contrasts of instrumental timbres were found throughout *To Be Fed By Ravens*. (Full-band scoring occurs in only four instances.) Extreme and frequent variations in dynamics (especially in the first movement) are contained within this composition. No dramatic markings (such as sfz_p) were found in the first movement of *To Be Fed By Ravens*; however, twenty-eight such indications do appear in the second movement. The dramatic character of the first movement is enhanced by sudden changes in dynamics.
A very important characteristic in the scoring of To Be Fed By Ravens is the use of polydynamics, including the contrary fluctuations of dynamics occurring simultaneously in the upper woodwinds—movement two (mm. 143-169). These polydynamic indications are usually related to the balance of the ensemble.

Harmonic techniques employed by McBeth in To Be Fed By Ravens include the use of polychords (often created by the simultaneous occurrence of two tonal plateaus), the regular-chord pyramid, parallel chord progressions, and secundal harmony.

This work begins and ends on the tonal plateau of c. The constant shifting of tonal plateaus throughout each movement of To Be Fed By Ravens is characteristic of much twentieth-century music.

To Be Fed By Ravens contains some very dissonant harmony. These harmonic structures often include such dissonant intervals as the minor second, major seventh, or augmented octave (or compounds thereof). The augmented and diminished octaves appear with regularity in the second movement of this work.

Organic growth, McBeth’s most important formal element, was found in both movements of To Be Fed By Ravens—movement one, the initial interval of the primary motive is employed harmonically, and movement two, the intervallic relationship upon which the opening and closing sections are based is employed harmonically
and melodically. Other small-dimension aspects of harmony in *To Be Fed By Ravens* include the use of non-harmonic tones, such as passing tones, neighboring tones, structural dissonances, anticipations, and appoggiaturas. The structural dissonance was found most frequently, particularly in sections containing secundal harmony. Anticipations and appoggiaturas do not appear with enough frequency to affect the overall Movement of *To Be Fed By Ravens*.

The melodies contained within *To Be Fed By Ravens* are tonal in character, not modal. Four options of melodic continuation were found in this work—recurrence, response, development, and contrast. Melodic imitation occurs in two sections of the second movement.

Melodic material in *To Be Fed By Ravens* is taken from three sources—(1) "Green Grow the Lilacs," a Texas folk song, (2) the "War Song of the Texas Rangers," and (3) the "Mexican Deguella," a Mexican trumpet call. Only certain intervallic relationships from each source are used as follows: movement one, the second complete measure of "Green Grow the Lilacs;" movement two, the initial interval of the "War Song of the Texas Rangers" and the first four notes from the "Mexican Deguella." Rhythmic variation and melodic inversion are two techniques of composition employed in the first movement of *To Be Fed By Ravens* to the main motive; however, in
the second movement only rhythmic variation was found.

Frequent changes in tempo were found in the second movement of *To Be Fed By Ravens*; on the other hand, there is no tempo change in the first movement. Although four-four meter dominates the first movement, the second movement is more rhythmically intense with the use of compound meter (twelve-eight) and one asymmetrical measure of ten-eight. The rhythmical intensity of the second movement produces a large-dimension stress, while the first movement contains a lull in the state of rhythm.

Five subito tempo changes appear in the second movement of *To Be Fed By Ravens*; only one gradual change in tempo is contained within this composition. A lull-stress-lull pattern was found in the first movement and a stress-transition-stress pattern was found in the second movement. Early- and late-stressed phrases appear throughout *To Be Fed By Ravens*.

Ostinato rhythms in the second movement contribute to its overall musical flow. Rhythmic complexities are created by complex rhythmic layering in the opening of this movement. Hemiola-like effects also were found in these percussive figurations.

Other rhythmic devices employed by McBeth in *To Be Fed By Ravens* include diminution and syncopation. Syncopation is utilized to create Movement in the first movement and rhythmic diminution is utilized to enhance
the rhythmic intensity of the second movement.

Four climactic sections were found in To Be Fed By Ravens—one in the first movement and three in the second movement. The climax in the first movement precedes the recapitulation and the climaxes in the second movement appear at or near the conclusion of each major section. A change in tempo, dynamics, or a drastic cymbal crash strengthen each climax.

Each movement of To Be Fed By Ravens is ternary in nature—A-B-A'—having three distinct sections. The major articulations dividing these sections are strengthened by changes in instrumentation, harmony, melody, and rhythm.

Three types of phrase connections are utilized by McBeth in To Be Fed By Ravens—stratification, lamination, and elision. Stratified and laminated phrase-overlaps are the most common.

Organic growth is once again employed as the most important small-dimension formal element. This technique of creating form in To Be Fed By Ravens utilizes intervals from the melodic material in a harmonic capacity as well and was found throughout the first movement and in Parts A and A' of the second movement.

Numerous errors were located in the condensed score, full score, and individual parts of To Be Fed By Ravens. A most unusual error not found in the other
works analyzed in this report is the incorrect rehearsal
letters placed in the second movement of To Be Fed By
Ravens.

This work is classified as a Grade V composition
and requires tonal, technical, and rhythmical control to
perform accurately. Potential precision and rhythmic
problems exist throughout To Be Fed By Ravens,
particularly in the second movement. Rhythmic problems
in the first movement are centered around sectional
entrances and the melodic percussion parts. Precise
subdivision is suggested as a remedy to these potential
problems. Precision problems may be caused in the
second movement by the improvisatory measures, the
fingered tremolos, the rhythmic complexities in the
opening and closing sections, and the asymmetrical
measure. Careful rehearsal of the percussion section
will greatly improve the rhythmic accuracy and precision
in the second movement of To Be Fed By Ravens.

Proper intonation in the first movement of To Be
Fed By Ravens is affected by the many extreme variations
in dynamics. These dynamic fluctuations, as well as
unstable pitches on certain instruments, could cause
disastrous intonation problems if the proper adjustments
are not made, such as alternate fingerings or
adjustments in the embouchure, aperture, or air flow.
The many dissonant intervals throughout To Be Fed By
Ravens must be tuned very carefully to insure the proper
harmonic structure. Each chord in a polychordal harmony should be tuned separately. Near the conclusion of this work a quick succession of chord changes appear. These chords must be tuned one at a time to insure good intonation at this point. Another potential intonation problem in To Be Fed By Ravens is the tuning of octaves, particularly concert c's.

Numerous potential balance problems exist in To Be Fed By Ravens. Each melodic percussion instrument must be heard at all times. The regular-chord pyramids also present some potential problems with correct balance which could be solved through the use of the balance-pyramid. The gradual volume changes in the opening section of this work add to the difficulty in achieving good balance in the regular-chord pyramids appearing in the B-flat clarinet, horn, and flute lines. Extreme volume levels found throughout To Be Fed By Ravens could create some serious balance problems, particularly those measures marked pianissimo (pp) and triple forte (fff).

Each movement of To Be Fed By Ravens has its own specific interpretative problems—movement one, proper performance of the extreme changes in dynamics (both sudden and gradual), and movement two, the proper performance of all sudden changes in tempo. The director should follow the interpretative suggestions by McBeth, including the slight rubato in measures 35-40
(not indicated in the score or parts) and the fact that all accented notes (♫ and ♯) do not mean separation but a forceful beginning to the note.

The score of Kaddish contains the standard full-band instrumentation but, unlike Divergents, The Seventh Seal, and To Be Fed By Ravens, includes a small percussion section (only six parts), two melodic and four non-melodic. The most frequent scoring procedure for the horn section is unison scoring, although four-part horn writing appears in the opening section of Kaddish because of its harmonic structure.

McBeth utilizes more latitude in scoring the alto clarinet in Kaddish than in the other works analyzed in this report; however, no separate line is assigned to this instrument (alto clarinet). The alto and tenor saxophones, on the other hand, double either the horn section or the trombone section over fifty percent (50%) of the time as follows:

1st Alto Saxophone - 1st Horn or 1st Trombone
2d Alto Saxophone - 2d Horn or 2d Trombone
Tenor Saxophone - 3d and 4th Horns or 3d Trombone

The baritone saxophone doubles the bass line throughout Kaddish.

Very few individual and sectional solos were found in Kaddish and are limited to the timpani/bass drum ostinato and the initial three notes (stated by the chimes and gong). Instructions appear in the score and parts to indicate the number of players which should be
assigned to certain parts.

Instrumental combinations appearing in Kaddish are the trumpet/horn/baritone combination, the flute/B-flat clarinet combination, and the B-flat clarinet/horn combination. These various combinations of timbres also were found in the other works analyzed in this report.

Parallel fifths in the upper woodwinds, created by the parallel progression of root-position chords, is an important scoring technique employed by McBeth in Kaddish. The open parallel-fifths in the low brass instruments—a technique found in the other works analyzed in this report—were not found in this composition.

No unusual special effects were found in Kaddish; however, idiomatic woodwind and brass techniques do appear, such as tremolos and runs for the woodwinds and fanfare-like passages for the brass.

Instructions indicating the types of mallets to use on the melodic percussion instruments were not found in Kaddish. Other indications, such as the staggered breath marks placed in the low instruments (mm. 52-53), were found. These instructions are designed to aid the director and students in the correct interpretation of certain sections within Kaddish.

Frequent and extreme variations in dynamic levels were found throughout Kaddish. Subtle dynamic variations do not occur very frequently. Short, but
wide, variations in dynamics were found, particularly in the percussion section. Sforzandos appear in Kaddish to enhance the dramatic effect in the final section.

Changes in instrumentation and scoring often strengthen the articulation process in Kaddish. A major articulation is nearly always preceded by a crescendo to either fortissimo or triple forte. The only other scoring technique employed by McBeth in Kaddish--polydynamics--is usually related to correct balance.

McBeth utilizes several harmonic techniques in Kaddish--polychords, chord pyramids (including a combination of the regular-chord and inverse-chord pyramids, as well as one instance of the regular-chord pyramid near the conclusion of the work), parallel chord progressions, and secundal harmony. The harmonic structure of Kaddish revolves around two modal centers--f and c.

Very harsh dissonances were found in Kaddish. Dissonant harmonic intervals, such as the minor second and major seventh, are present in many of the polychordal structures which increase the harmonic tension of these sections.

One of the motives upon which Kaddish is based, the harmonic perfect fifth, appears with regularity throughout this work. Numerous non-harmonic tones also were found in Kaddish, including passing tones, neighboring tones, added structural dissonances,
apoggiaturas, anticipations, escape tones, and suspensions. Appoggiaturas occur with frequency in
Kaddish, but anticipations were found less frequent. Structural dissonances, on the other hand, are present in all secundal harmony sections. Kaddish contains a balance of strong-beat and weak-beat dissonances which contribute to the overall Movement of this composition.

Four basic options of melodic continuation were found in Kaddish—recurrence, response, development, and contrast. McBeth also employs melodic imitation as a technique of composition.

The melodic material found in Kaddish is taken from two sources—the bottom tetrachord of the Phrygian scale (both ascending and descending) and the interval of a perfect fifth. Simultaneous use of the ascending and descending forms of the bottom Phrygian tetrachord was found throughout Kaddish. Rhythmic variation of this melodic motive is employed by McBeth in this work for wind band. Other techniques of composition utilized in Kaddish include a harmonization of the double Phrygian motive and a unison statement of all components of the original motive. McBeth utilizes three simultaneous motivic developments in two sections of Kaddish—a chorale harmonization of the descending Phrygian motive, a dramatic setting of the ascending Phrygian motive, and the descending Phrygian motive preceded by the upward leap of a perfect fifth repeated
in sequence. This work concludes with a massive harmonization of the double motive (simultaneous appearance of the ascending and descending forms of the lower Phrygian tetrachord).

Only two meter signatures appear in Kaddish--twelve-eight (in the bass drum and timpani lines) and four-four (in the remainder of the full-band instrumentation). The large-dimension rhythmic profile of Kaddish reveals a gradual rise in tension and intensity from its opening section (which is rhythmically inactive) to the final section.

Very few tempo variations are present in Kaddish. A rallentando (five measures in length) in the middle section of this work retards the tempo from $J=96$ to its original tempo of $J=56$. Intermediate metronome markings are placed throughout this section.

Kaddish contains both early- and late-stressed phrases. The majority of phrases are classified as late-stressed because of the rise in intensity as each phrase reaches its conclusion.

Other rhythmic devices employed by McBeth in Kaddish include ostinatos, unusual rhythmic layering, augmentation, diminution, and syncopation. The rhythmic "heartbeat" found in the "Chorale" section of Clifton Williams' Caccia and Chorale appears as a unifying ostinato in the timpani and bass drum lines. Chordal ostinatos appear in the low brass. Kaddish is saturated
with syncopated rhythms which contribute enormously to the musical flow of this composition.

Kaddish contains two climaxes—a minor one in the middle of the work and a major one involving the entire final section of the work. Each of these climaxes is strengthened by a rise in tessitura, a cymbal crash, and a suspended cymbal roll preceding the initial note of the climax.

The major articulations of Kaddish divide this work into four sections—A-B-C-A'. This four-part form with a recapitulatory final section does not fall into any established formal category. Changes in instrumentation, harmony, melody, and rhythm strengthen the articulation process in Kaddish.

Varied repetition of phrases is employed as a technique of composition by McBeth in Kaddish. McBeth also employs three methods of connecting musical phrases—elision, stratification, and lamination.

Organic growth, as a formal element, is exemplified by the harmonic and melodic use of the perfect fifth in Kaddish. The characteristic interval of the Phrygian scale, the minor second, also is employed both harmonically and melodically in this work.

Kaddish is classified as either a Grade IV or Grade V composition, depending on the source. Precision problems may arise from the sixteenth-note patterns beginning on the second fourth of the beat. Correct
subdivision is essential so that these rhythms are performed accurately. The four-way divisi (unusual rhythmic layering) in the flutes and B-flat clarinets is the most difficult passage in Kaddish. Careful rehearsal of all potential precision problems at a slower tempo than indicated will insure better rhythmic precision throughout this work. The releasing of all tied notes precisely on the downbeat must be attended to by the director.

Intonation problems in Kaddish center around the extreme changes in volume and the tuning of all secundal harmony, particularly those harmonies containing dissonant intervals (minor second and major seventh, or compounds thereof). Unstable pitches on various instruments also contribute to the numerous intonation problems which the director may encounter in Kaddish. Unison and octave passages should be checked carefully by the director for faulty intonation.

The inverse-chord and regular-chord pyramids must be balanced carefully utilizing McBeth’s balance-pyramid system. Other balance problems may exist in the sections containing the timpani and bass drum ostinato. The most important lines must always be heard. McBeth also utilizes the technique of polydynamics in Kaddish to indicate the proper balance desired.

In approaching the interpretation of Kaddish, the director must remember that drama and emotion are its
primary characteristics. The many variations in dynamics must be performed exactly as written, i.e., pp must be a true pianissimo and ff must be a true fortissimo. The accents in Kaddish must not be interpreted as placing separation between the notes. (A only means a heavy accent with much decay but no separation.) Between measures 38 and 40 a slight rubato (not marked in the score or parts) is suggested by McBeth. All recommendations by McBeth regarding the proper interpretation and performance of each work analyzed in this report are presented to help the conductor in recreating the composer’s intent.

Conclusions

The following techniques of composition are characteristic of McBeth’s musical style in the five works for wind band analyzed in this report.

1. Scoring of the alto clarinet as another third clarinet part
2. Scoring of the alto and tenor saxophones with either the horn section or the trombone section
3. Rare use of individual solos
4. Common use of sectional solos
5. Use of the following instrumental combinations:
   a. flute and bass clarinet
   b. trumpet, horn, and baritone (in various combinations)
c. B-flat clarinet and horn
d. B-flat clarinet and flute

6. Open parallel-fifths appearing at the lower end of the instrumental spectrum

7. Parallel progression of chords

8. Idiomatic scoring techniques for woodwinds, (tremolos, trills, and runs), brass (fanfare-like passages), and percussion (rhythmic figurations)

9. Soloistic passages for the melodic percussion

10. Specific instructions in the scores and individual parts indicating
   a. types of mallets to use on various percussion instruments
   b. correct balance
   c. proper interpretation

11. Frequent and wide contrasts in instrumental timbres

12. Frequent and extreme dynamic contrasts

13. Use of dramatic markings, such as sfz-p and sffz-p

14. Use of polydynamics, most often related to balance within the ensemble

15. Polychords

16. Polytonality/polymodality

17. Inverse-chord and regular-chord pyramids built on superimposed seconds

18. Modal harmony

19. An economic use of compositional materials
20. Very dissonant harmonic structures, with emphasis on the expressive use of the minor second and major seventh (or compounds thereof)

21. Use of harmonic motives

22. Secundal harmony

23. A balance of strong-beat and weak-beat dissonances contributing to Movement

24. Emphasis on harmony as a contributing element

25. Simultaneous appearance of major and minor forms of a chord with an identical root

26. Special and unusual effects which are aleatory in character

27. Use of modal scales

28. Imitative counterpoint

29. Use of pre-existent material (intervalllic relationships) as the basis for all melodic material

30. Rhythmic variation of the original motive

31. Melodic variation of the original motive

32. Occasional use of melodic inversion and retrograde

33. Subito changes in tempo

34. Ostinato rhythmic structures

35. Complex rhythmic layering

36. No new or innovative rhythms

37. Rhythmic augmentation and diminution

38. Frequent use of syncopation, particularly in slow sections or movements, to enhance the musical flow
39. Use of architectural form which includes a recapitulation

40. Use of binary and ternary forms

41. Addition of new material in recapitulations

42. Use of rhythmic and/or melodic variation in phrase repetitions

43. Connection of musical phrases by elision, stratification, or lamination

44. Organic growth as the most important aspect of form

45. Style contrasts between movements

Numerous errors were found in the full score and condensed score, as well as the individual parts, of each work analyzed in this report. The wind-band conductor, however, should rely on the full score rather than the condensed score for rehearsal preparation because of the many errors contained within the condensed score.

Most of the precision problems are caused by improper subdivision of the beat. Potential intonation problems, on the other hand, are created by unstable tone on specific instruments, extremes of dynamics, and gradual changes in volume.

The romantic interpretation of the music is an essential ingredient in recreating the composer's intent. The five wind-band compositions by McBeth
analyzed in this report are romantic in nature (as opposed to classical) as evidenced by the many style characteristics listed earlier in this section of chapter nine. Hopefully, the conclusions of this investigator regarding McBeth's general characteristics of musical style will aid the band director in his rehearsal preparation.

**Recommendations**

The following recommendations for further study are provided by this investigator.

1. A study including a more in-depth theoretical analysis of the works found in this report is needed.

2. Studies analyzing other wind-band compositions by McBeth are needed.

3. Studies including theoretical analyses and practical applications to the rehearsal and performance of selected wind-band compositions by contemporary composers other than McBeth are needed.

4. An analytical study comparing wind-band compositions by other contemporary composers with wind-band compositions by McBeth is needed.

5. Studies presenting theoretical analyses and practical applications to the rehearsal and performance of selected compositions by McBeth for mediums other than the wind band are needed.
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A. Books


### B. Articles in Periodicals


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"Basic Band repertory: Irish Tune from County Derry and Shephards Hey." The Instrumentalist, September 1978, pp. 18-25.


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E. Interviews

Gibson, Hal. Columbus, Georgia. Telephone interview, 8 November 1984.


F. Music Reviews


G. Music


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String Quartet No. 14 in C-sharp Minor.

String Quartet No. 15 in A Minor. Revised by Wilhelm Altmann and edited by Joachim Moser.

String Quartet No. 16 in B-flat Major.


APPENDIX A

LETTER RECOMMENDING WORKS FOR ANALYSIS
January 5, 1984

Richard J. Smith
1737 LaAnnie Dr., Apt. 19
Baton Rouge, LA 70815

Dear Mr. Smith:

I am very pleased that you have selected my works for your dissertation. I would surely enjoy reading your work when you are finished.

To ask the composer to recommend works is very difficult, but I think we should eliminate the strictly pedagogical works that would fall in grades I and II. I think you should select five that cover a period of say 25 years. For a very early work I would recommend MOSAIC, for the simple reason that it is the best of my early work and the analysis of it comes out very orderly and understandable. For a late work I would suggest TO BE FED BY RAVENS. It is probably my most skillfully composed piece and the analysis of it is very interesting (it would appeal to your professors). For the other three I would suggest DIVERGENTS, SEVENTH SEAL and KADDISH. The motives in each movement of DIVERGENTS come from other works of mine but are treated in an opposite attitude—thus the title. SEVENTH SEAL is one of my favorites, and I listed KADDISH since I have a pretty good breakdown on it, which I have included. It appeared in an issue of the INSTRUMENTALIST of, I think, 1981 or 82.

Thank you for your interest and your letter. Let me know if I can be of any more help to you.

Best wishes,

W. Francis McBeth
Professor of Music

WFM/msw

Representing: Southern Music Co. & San Antonio, Texas
APPENDIX B

AUTHORIZATIONS TO REPRODUCE MUSICAL EXAMPLES AND SCORES
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Sincerely,
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DATE: January 23, 1984  
SUBJECT:
July 17, 1985

Mr. Richard J. Smith  
2820 Louisiana Avenue, Apt. 132  
Lafayette, LA 70501

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ARTHUR J. EPHROSS  
Director of Publications

AJE:joe
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AJE:jose
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Dear Mr. Smith:

We are in receipt of your letter of June 19, 1985 for which we thank you. You had requested permission to include excerpts from our Beethoven Quartets (PE 3032D) Nos. 14, 15 and 16 for your Ph.D. dissertation entitled "Theoretical Analyses and Practical Applications to the Rehearsal and Performance of Selected Wind-Band Compositions by W. Francis McBeth."

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Sincerely,

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Rights Clearance Division

DG:10
July 8, 1985

TO WHOM IT MAY CONCERN:

I am currently working on my doctoral dissertation at Louisiana State University. The title of my dissertation is as follows: "Theoretical Analyses and Practical Applications to the Rehearsal and Performance of Selected Wind-Band Compositions by W. Francis McBeth." I need to use an excerpt from Volume I of the Beethoven Piano Sonatas--No. 8 ("Pathetique"), edited by Artur Schnabel. I would like to request permission to use a short excerpt from this score in my dissertation. Your prompt reply and cooperation will be greatly appreciated.

Sincerely yours,

Richard Smith
2820 Louisiana Ave.
Apt. 132
Lafayette, La. 70501

PERMISSION GRANTED AS ABOVE

[Signature]

July 5, 1985
July 25, 1985

Richard Smith
2820 Louisiana Ave., Apt 132
Lafayette, Louisiana 70501

Dear Mr. Smith:

This is in regards to your request to use an excerpt from "Surely He Has Borne Our Griefs." We have an anthem (not a hymn) by John Antes which was edited and arranged by Donald M. McCorkle. Boosey and Hawkes, Inc. published this work in a Moramus Edition, catalog number 5303 (copyright 1959).

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The address for Boosey and Hawkes, Inc. is 200 Smith Street, Farmingdale, New York 11735.

Sincerely,

Sarah D. Crews
Office Manager
January 9, 1986

Richard J. Smith
1205B Varney Circle
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Dear Mr. Smith:

The Moravian Music Foundation gives permission for the use of the John Antes anthem "Surely He Has Borne Our Griefs" in your dissertation.

Sincerely yours,

Károly Klöpe, Director
30 August 1985

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Dear Mr. Smith:

We are glad to grant you permission to incorporate in your dissertation the excerpt from

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SWG/klh
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July 25, 1985

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2820 Louisiana Avenue  
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Lafayette, Louisiana 70501

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APPENDIX C

PARTIAL CATALOG OF MCBETH'S MAJOR COMPOSITIONS
# Works for Wind Band

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<td>&quot;Thaxton Fanfare&quot;</td>
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<td>&quot;TCU Fanfare&quot;</td>
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<td>Symphonic Sounds for the Field</td>
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<td>&quot;Bowie Fanfare&quot;</td>
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<td>&quot;Fredericksburg Fanfare&quot;</td>
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<td>&quot;Weiss Fanfare&quot;</td>
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<td>Feasts of Trumpets</td>
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<td>Billy in the Darbies</td>
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<td>Come Wandering Shepherds</td>
<td>59</td>
<td>1963</td>
<td>1980</td>
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<td>Eulogies from the Bard of Great Falls</td>
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<td>1976</td>
<td>1980</td>
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<td>Lamentation and Gloria of David</td>
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<td>Young Thought</td>
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<td>The Snow Leopard</td>
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<td>Prayer and Journey</td>
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<td>Four Frescoes for Five Brass</td>
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<td>Variations on a Theme of Youth</td>
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<td>1982</td>
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<td>Let's Give Them a Hand</td>
<td>56</td>
<td>1975</td>
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**Works for Orchestra**

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<td>Suite on a Biblical Event</td>
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<td>Overture for Orchestra</td>
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<td>Pastorale for Woodwinds and Strings</td>
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<td>Pastorale and Allegro</td>
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<td>Allegro Agitato</td>
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<td>Quanah</td>
<td>29</td>
<td>1963</td>
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<td>Grace, Praeludium and Response</td>
<td>53</td>
<td>1974</td>
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<td>The Badlands</td>
<td>54a</td>
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<td>Kaddish</td>
<td>57a</td>
<td>1975</td>
<td>1977</td>
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**Transcriptions for Wind Band**

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<td>1976</td>
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<td>Puccini, &quot;Intermezzo&quot; from Manon Lescaut</td>
<td>1982</td>
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APPENDIX D

APPEARANCES BY MCBETH AS GUEST CONDUCTOR
OF ALL-STATE AND ALL-PROVINCE GROUPS
-1966-
Mississippi All-State, Gulfport, Mississippi

-1967-
Arkansas All-State, Little Rock, Arkansas

-1968-
Nebraska All-State, Omaha, Nebraska

-1970-
Kansas All-State, Wichita, Kansas

-1971-
Montana All-State, Great Falls, Montana
New Mexico All-State, Albuquerque, New Mexico
Texas All-State, Austin, Texas

-1972-
Arkansas All-State, Little Rock, Arkansas
Indiana All-State, Indianapolis, Indiana

-1973-
California All-State, Los Angeles, California

-1975-
Louisiana All-State, Shreveport, Louisiana
Arkansas All-State, Little Rock, Arkansas
Hawaii All-State, Honolulu, Hawaii
Montana All-State, Great Falls, Montana
South Dakota All-State, Pierre, South Dakota
-1976-
Mississippi All-State, Gulfport, Mississippi
North Carolina All-State, Boone, North Carolina
Utah All-State, Salt Lake City, Utah

-1977-
California All-State, Los Angeles, California
South Carolina All-State, Greenville, South Carolina
North Dakota All-State, Bismarck, North Dakota

-1978-
South Dakota All-State, Pierre, South Dakota
Texas All-State, Austin, Texas
Wyoming All-State, Riverton, Wyoming
Florida All-State, Orlando, Florida
Colorado All-State, Gunnison, Colorado
Saskatchewan All-Province, Prince Albert, Saskatchewan

-1979-
California All-State, Los Angeles, California
Alberta All-Province, Calgary, Alberta

-1980-
Kentucky All-State, Louisville, Kentucky

-1982-
Arkansas All-State, Little Rock, Arkansas
Wyoming All-State, Riverton, Wyoming
Colorado All-State, Gunnison, Colorado
Oklahoma All-State, Oklahoma City, Oklahoma
Virginia All-State, Richmond, Virginia
Nevada All-State, Las Vegas, Nevada
British Columbia All-Province, Kamloops, British Columbia
APPENDIX E

LECTURES BY MCBETH TO PROFESSIONAL GROUPS
-1966-
Oklahoma Bandmasters Association, Oklahoma City, Oklahoma
State of Arkansas MENC Convention, Little Rock, Arkansas

-1967-
Arkansas State Music Teachers Association, Little Rock, Arkansas
Fourstates Bandmasters Association Convention, Texarkana, Texas
Oklahoma Music Educators Convention, Oklahoma City, Oklahoma

-1968-
Fourstates Bandmasters Association Convention, Texarkana, Texas

-1969-
Regional MENC Convention, St. Louis, Missouri
Dallas County Bandmasters, Irving, Texas
National American School Band Directors Association
Convention, Hot Springs, Arkansas (Keynote address)

-1970-
Missouri Music Educators Convention, Columbia, Missouri
Texas Bandmasters Convention, San Antonio, Texas

-1971-
Mississippi Music Educators Convention, Jackson, Mississippi
Oklahoma Music Educators Convention, Oklahoma City, Oklahoma
Iowa Bandmasters Convention, Des Moines, Iowa
Texas Bandmasters Convention, San Antonio, Texas
Houston Music Teachers, Houston, Texas
California Band Directors Association, Bakersfield, California
-1972-
Virginia Bandmasters Convention, Norfolk, Virginia
Texas Bandmasters Convention, San Antonio, Texas
Oregon Music Educators Convention, Eugene, Oregon
Regional MENC Convention, Omaha, Nebraska

-1973-
Iowa Bandmasters Convention, Des Moines, Iowa
Indiana Music Educators, Bloomington, Indiana

-1974-
National MENC Convention, Anaheim, California
ASBDA Convention, Portland, Oregon
Kansas Bandmasters, Manhattan, Kansas
St. Louis Suburban Music Educators, St. Louis, Missouri

-1975-
Mid-West National Bandmasters Convention, Chicago, Illinois
Michigan Music Educators Convention, Ann Arbor, Michigan

-1977-
Texas Bandmasters Convention, San Antonio, Texas

-1978-
Mid-West National Bandmasters Convention, Chicago, Illinois
Michigan Music Educators Convention, Ann Arbor, Michigan
Ohio Music Educators, Dayton, Ohio

-1979-
Norfolk Music Teachers, Norfolk, Virginia
Arkansas Bandmasters, Hot Springs, Arkansas

-1980-
New Jersey State Music Teachers, Atlantic City, New Jersey
-1981-

Mid-West National Bandmasters Convention, Chicago, Illinois

-1982-

Nebraska Music Educators, Omaha, Nebraska

-1983-

National American School Band Directors Association
Convention, Hot Springs, Arkansas
Texas Bandmasters Convention, San Antonio, Texas
APPENDIX F

APPEARANCES BY MCBETH AS GUEST CONDUCTOR/LECTURER
AT COLLEGES AND UNIVERSITIES
-1959-
Texarkana Junior College, Texarkana, Texas

-1960-
Arkansas Tech, Russellville, Arkansas

-1961-
Arkansas Tech, Russellville, Arkansas

-1965-
Arkansas Tech, Russellville, Arkansas
West Texas State University, Canyon, Texas
Harding College, Searcy, Arkansas

-1966-
Texas Christian University, Fort Worth, Texas

-1967-
East Texas Baptist College, Marshall, Texas
Hardin-Simmons University, Abilene, Texas

-1968-
Texas Tech University, Lubbock, Texas
Sul Ross College, Alpine, Texas
Midwestern University, Wichita Falls, Texas
University of Texas at El Paso, El Paso, Texas
University of Arkansas, Fayetteville, Arkansas
State College of Arkansas, Conway, Arkansas
Henderson State University, Arkadelphia, Arkansas
Northwest Missouri State College, Marville, Missouri
Texas Tech University, Lubbock, Texas
Henderson County Junior College, Athens, Texas
Memphis State University, Memphis, Tennessee
Arkansas State University, Jonesboro, Arkansas

Central Missouri State College, Warrensburg, Missouri
Texas Tech University, Lubbock, Texas
Abilene Christian University, Abilene, Texas
Friends University, Wichita, Kansas
Hutchinson Junior College, Hutchinson, Kansas
McPherson College, McPherson, Kansas
El Dorado Junior College, El Dorado, Kansas
Henderson State University, Arkadelphia, Arkansas
McNeese State University, Lake Charles, Louisiana
Tabor College, Hillsboro, Arkansas
Kansas City Community College, Kansas City, Kansas

Texas Tech University, Lubbock, Texas
Midwestern University, Wichita Falls, Texas
Abilene Christian University, Abilene, Texas
Kansas State Teachers College, Emporia, Kansas
University of Arkansas, Fayetteville, Arkansas
University of Southern Mississippi, Hattiesburg, Mississippi
University of New Mexico, Albuquerque, New Mexico

Wisconsin State University, Stevens Point, Wisconsin
Texas Tech University, Lubbock, Texas
Lamar Tech University, Beaumont, Texas
Arkansas Tech, Russellville, Arkansas
University of Oregon, Eugene, Oregon
Southwestern State College, Weatherford, Oklahoma
Kansas State University, Manhattan, Kansas
San Jose State University, San Jose, California

Texas Tech University, Lubbock, Texas
Drake University, Des Moines, Iowa
University of Western Michigan, Kalamazoo, Michigan
Loyola University, New Orleans, Louisiana
Butler University, Indianapolis, Indiana
University of Nebraska at Peru, Peru, Nebraska
University of Indiana, Bloomington, Indiana

-1974-

Texas Tech University, Lubbock, Texas
Lamar Tech University, Beaumont, Texas
Hardin-Simmons University, Abilene, Texas
Southwestern State College, Weatherford, Oklahoma
Fresno State University, Fresno, California
Delta State University, Cleveland, Mississippi
Northern Ohio University, Ada, Ohio
Butler University, Indianapolis, Indiana
Kansas State University, Manhattan, Kansas
Kunitachi Music School, Tokyo, Japan
University of Tokyo, Tokyo, Japan
Masashino School of Music, Tokyo, Japan

-1975-

Texas Tech University, Lubbock, Texas
University of Southern Mississippi, Hattiesburg, Mississippi
Drake University, Des Moines, Iowa
University of Michigan, Ann Arbor, Michigan
University of Northern Iowa, Cedar Falls, Iowa
Tennessee Tech University, Cookeville, Tennessee
Southwest Missouri State College, Springfield, Missouri
Northeast Louisiana University, Monroe, Louisiana
University of Southern Arkansas, Magnolia, Arkansas
Plymouth State College, Plymouth, New Hampshire
University of Texas, Austin, Texas
Western Kentucky State University, Bowling Green, Kentucky

-1976-

Texas Tech University, Lubbock, Texas
McNeese State University, Lake Charles, Louisiana
Benidji State College, Benidji, Minnesota
University of Arizona, Tucson, Arizona
University of South Florida, Tampa, Florida
Eastern Kentucky University, Richmond, Kentucky
1977

Texas Tech University, Lubbock, Texas
Lamar Tech University, Beaumont, Texas
Delta State University, Cleveland, Mississippi
University of Tennessee, Knoxville, Tennessee
University of California at Fullerton, Fullerton, California
Bowling Green University, Bowling Green, Ohio
Mary College, Bismarck, North Dakota
East Illinois University, Charleston, Illinois
University of Wichita, Wichita, Kansas
Middle Tennessee State University, Murfreesboro, Tennessee
University of Indiana at South Bend, South Bend, Indiana

1978

Central Missouri State College, Warrensburg, Missouri
University of Oklahoma, Norman, Oklahoma
Texas Tech University, Lubbock, Texas
Drake University, Des Moines, Iowa
Northern Ohio University, Ada, Ohio
Western Kentucky State University, Bowling Green, Kentucky
Montana State University, Bowman, Montana
McMurry College, Abilene, Texas
Southern Illinois University, Carbondale, Illinois
Oklahoma Baptist University, Shawnee, Oklahoma

1979

Texas Tech University, Lubbock, Texas
Arkansas State University, Jonesboro, Arkansas
Delta State University, Cleveland, Mississippi
Mount Royal College, Calgary, Alberta, Canada
University of New York at Buffalo, Buffalo, New York
Messiah College, Grantham, Pennsylvania
Coe College, Cedar Rapids, Iowa
Western Colorado State University, Gunnison, Colorado
Old Dominion University, Norfolk, Virginia

1980

Texas Tech University, Lubbock, Texas
Hardin-Simmons University, Abilene, Texas
Louisiana Tech University, Ruston, Louisiana
University of Arkansas, Fayetteville, Arkansas
Southwestern State College, Weatherford, Oklahoma
Arizona State University, Tempe, Arizona
Furman University, Greenville, South Carolina
Pembroke State University, Pembroke, North Carolina

-1981-

Texas Tech University, Lubbock, Texas
Delta State University, Cleveland, Mississippi
University of Texas, Austin, Texas
University of California at Fullerton, Fullerton, California
Western Kentucky State University, Bowling Green, Kentucky
Murray State University, Murray, Kentucky

-1982-

University of Arkansas, Fayetteville, Arkansas
Western Colorado State University, Gunnison, Colorado
Phillips University, Enid, Oklahoma
Kent State University, Kent, Ohio
University of Texas at San Antonio, San Antonio, Texas
University of Nevada at Reno, Reno, Nevada

-1983-

University of California at Fullerton, Fullerton, California
East Tennessee State University, Johnson City, Tennessee
Hope College, Holland, Michigan
Colorado State University, Fort Collins, Colorado
Vandercook School of Music (graduation address)
Howard Payne University, Brownwood, Texas
Texas Lutheran College, Seguin, Texas

-1984-

Memphis State University, Memphis, Tennessee
University of Arkansas, Fayetteville, Arkansas
State College of Arkansas, Conway, Arkansas
Delta State University, Cleveland, Mississippi
University of Tennessee, Knoxville, Tennessee
Furman University, Greenville, South Carolina
Naval Academy, Annapolis, Maryland
University of Illinois, Champaign-Urbana, Illinois
APPENDIX G

APPEARANCES BY MCBETH AS GUEST CONDUCTOR
AT NON-INSTITUTIONAL ACTIVITIES
-1961-

Bandmasters Band, Fourstates Bandmasters Convention, Texarkana, Texas

-1965-

Air Force Academy Band, Colorado Springs, Colorado

-1967-

Oklahoma Bandmasters Convention, Oklahoma City, Oklahoma (Winds from Oklahoma City Symphony)

-1968-

Louisiana Bandmasters Convention, Shreveport, Louisiana (Air Force Band)

-1969-

Regional MENC Convention, St. Louis, Missouri (University of Missouri Band)
Arkansas Symphony Orchestra, Little Rock, Arkansas
Little Rock Musicians Union Band, Little Rock, Arkansas

-1970-

Wingert-Jones Music Company Reading Clinic, Kansas City, Missouri
National Music Service Clinic, Anaheim, California
Navy School of Music, Norfolk, Virginia (Navy School Band)
Missouri Music Educators Convention, Columbia, Missouri

-1971-

National Music Service Clinic, Anaheim, California
Nels Vogel Music Company, Moorhead, Minnesota
National Intercollegiate Band, University of Michigan, Ann Arbor, Michigan
Sioux City Music Supply, Sioux City, Iowa
-1972-
Navy School of Music, Norfolk, Virginia (Navy School Band)
Nels Vogel Music Company, Moorhead, Minnesota
Walker Music Company, Milwaukee, Wisconsin

-1973-
Wingert-Jones Music Company Reading Clinic, Kansas City, Missouri
U. S. Field Forces Band, Washington, D.C.
Nels Vogel Music Company, Moorhead, Minnesota
Squaw Valley International Music Camp, Squaw Valley, California
Nationwide Music Service, Kansas City, Missouri
Smith, Hall & McCreary Company, Minneapolis, Minnesota
International Music Camp, Bottineau, North Dakota

-1974-
Nels Vogel Music Company, Moorhead, Minnesota
Young Tulsans, Tulsa, Oklahoma
Yamaha Music Camp, Nemo Sato, Japan
Yamaha Company clinics in Tokyo, Sendai, Sapporo, Osaka, and Fukuoka

-1975-
Nels Vogel Music Company, Moorhead, Minnesota
Nashville Symphony Orchestra, Nashville, Tennessee

-1976-
Wingert-Jones Music Company Reading Clinic, Kansas City, Missouri
Nels Vogel Music Company, Moorhead, Minnesota
Haystack Music Camp, Cannon Beach, Oregon
Fort Rucker Army Post, 98th Army Band, Enterprise, Alabama
Florida Bandmasters Convention, Tampa, Florida
Indiana Music Educators Association, Indianapolis, Indiana
Sigler Music Company, Fort Smith, Arkansas

-1977-
Nels Vogel Music Company, Moorhead, Minnesota
1979
Nels Vogel Music Company, Moorhead, Minnesota
International Music Camp, Bottineau, North Dakota
Harrison Music Company, Rochester, New York
Mid-East Music Clinic, Pittsburgh, Pennsylvania
Sandy Lake Park, Dallas, Texas

1980
Wingert-Jones Music Company Reading Clinic, Kansas City, Missouri
Nels Vogel Music Company, Moorhead, Minnesota
Shattinger Music Company, St. Louis, Missouri
Houston Municipal Band, Houston, Texas

1981
Harrison Music Company, Rochester, New York
Sandy Lake Park, Dallas, Texas
Anchorage City Festival, Anchorage, Alaska
U. S. Army Band, San Antonio, Texas
Nels Vogel Music Company, Moorhead, Minnesota

1982
Nels Vogel Music Company, Moorhead, Minnesota
Northwestern Music, Inc., Vancouver, British Columbia

1983
Nels Vogel Music Company, Moorhead, Minnesota
Indiana Music Educators Association, Indianapolis, Indiana
Holland Community Choir, Holland, Michigan

1984
Wingert-Jones Music Company Reading Clinic, Kansas City, Missouri
Nels Vogel Music Company, Moorhead, Minnesota
Bandmasters Band, Fourstates Bandmasters Convention, Texarkana, Texas
National Bandmasters Association Band, Knoxville, Tennessee
Non-institutional activities too numerous to list:

Texas Bandmasters Association Convention, San Antonio, Texas
Fourth Army Band, Fort Sam Houston, San Antonio, Texas
Air Force Band of the West, Lackland Air Force Base, San Antonio, Texas
APPENDIX H

LETTERS ABOUT MCBETH FROM PROFESSIONAL MUSIC EDUCATORS
Mr. Richard Smith
2820 Louisiana Avenue, Apt. #132
Lafayette, LA 70501

Dear Mr. Smith:

W. Francis McBeth is a very close personal friend and colleague.

I regard McBeth as one of the most important band personalities of the last two decades, both for his compositions for junior high, high school and college bands, and for his special role as spokesman, conductor, clinician, lecturer, and humorist. If none of his music survived into the year 2000, he would still be immensely significant for having pushed the wind band's literature another long step along the way to established importance.

McBeth's lineage stems from J. Clifton Williams who was also an important pioneer for band literature. Working in something of the same harmonic language but with more practicality for scoring concerns and evenness of challenge, McBeth has advanced beyond Williams' point of contact. He has been especially creative at working with motivic development and rhythmic variation. In this, McBeth and Václav Nelhybel may have unknowingly or knowingly learned from each other. McBeth's special talent has been for making strong symphonic music that is not impossible to play and flatters the sounds of the band.

There are likely those who would question the intrinsic musical worth in long lasting terms of the band music of McBeth. Certainly it has less sophistication than the music of Husa, less challenge than the music of Hindemith or Schoenberg, and less popularity than the music of Barnes or Curnow. It may eventually be called trivial by those who choose not to understand its value in keeping with its function.

When it is all added up, I believe W. Francis McBeth's contribution to bands is going to be an educational one more than one of compositional value. He is a marvelous spokesman for the band, a fine musician, and most sincere person of exceptional quality as a human being.

Sincerely yours,

John P. Paynter
Director of Bands
Professor and Chairman,
Dept. of Conducting
Richard—

I met Dr. McBeth as Director of our Tap Band
at the Home Univ. Band camp for several years.
During that time I watched him rehearse and heard
him perform all of the above except Kaddish. [They
were well composed, interesting to listen to, and
enjoyable to play] McBeth seemed to strive for
a driving son of excitement in his compositions,
employing the theme of the Barren and the theme of the
permission. He also used harmonic technique to build

tension and release.

I performed with my home Univ. band at the MENC
Convention in Ft. Wayne, Ind., dedicated to his friend
Clifton Williams, who had died shortly before, and used a
continuous permission (four chord beat) throughout —
and the work — was almost from beginning to end —
and very irritating to play. I might add, built tremendously
to a great climax at the end. It was enthusiastically
received by the audience.

Sitting in the audience were Russell L. Wiley (my uncle)
from the Univ. of Texas, Deere O. Wiley, Tony Foster
from Texas Tech, Howard Henin of Eastman, M. Booksman
of the N.Y. Times, Claude T. Smith, etc.

Dr. Charles A. Wiley
Director Emeritus
Lamar Univ. Band

now President, TRN Musics Publishers
Dear friend,

I've performed all the works you have listed in addition to many of
Weill's works. [I consider the "Chorus" and "Ballad" to be among the top 20
compositions for wind band available today.] [Note
is a real, hard-to-pursue artist/craftsman.
His musicality is, quite, at the very highest level.]
I feel it a real compliment to him when
I quote Remarq, "That sounds like music," He
is still a very young man in the business and
is developing and maturing every year. I'm
so glad you are doing this. Remarq is not only
a great friend; he is worthy of all of our
efforts in wind band.

Let me hear from you—

Bill Clark
APPENDIX I

LETTER FROM THE MOODY TEXAS RANGER LIBRARY
July 12, 1985

Mr. Richard Smith
2820 Louisiana Ave.
Apt. 132
Lafayette, Louisiana 70501

Dear Mr. Smith,

Thank you for writing the Moody Texas Ranger Library.

Concerning your request for the music of the Official Texas Ranger Song, we do have what is called the "official" Texas Ranger song in our vertical file, but I do not think it is the one you are referring to. There is another song which is entitled, "War Song of the Texas Rangers." (The Ranger's Song--"I'm Afloat"). I am enclosing the music to both of these songs. I hope this will help you in your research.

If I can be of any further assistance, please let me know.

Sincerely,

Janice A. Reece
Librarian

P.S. By the way, did you, at one time, go to Highland Baptist Church in Denton, Texas? I used to go there, and there was a Music Director there by the name of Richard Smith.
APPENDIX J

LETTERS FROM MCBETH TO THIS INVESTIGATOR
Dear Richard,

I mailed you a letter yesterday and forgot to answer one of your questions.

The honor prize was awarded for the 3rd movement (is it the 3rd or was it the 2nd?)

Once I finished the 3rd, I moved the 3rd movement to the 1st and the 2nd to the 3rd.

I say it was for the 3rd movement that won the one that was performed, although I was in the presence of writing the other two news when you were at the time of the prize.

Best with

[Signature]

Commitment to Educational and Christian Excellence
Don't worry. Have a good time with your kids. See you soon.

The photo, let's keep it for our toad. And, let's take it with Jane and ISO. We'll do some matching of ESL word.

Don't worry,
Dear Richard,

Good to hear from you and hope your work is going well.

I must admit I just don't have the time to get you all the information you wanted. I am just home for a day and the Tchaikowsky is the only score I have here at home.

The three-note motive that we are talking about is tonic, flat supertonic, tonic, subtonic and tonic again. I have circled several spots on the first page of the score. If you will look at all of these 3-note motives, they have the same intervallic relationship.

In the Tchaikowsky it looks to the eye like he goes 1 - 2 - 3 - 2, but he always ends on 2, leaving him with the half step above and the whole step below. It is this Phrygian leading tone which is the symbol of pathos.

Please excuse the hasty note. Home for a day and must dash.

Best wishes,

Francis McBeth
APPENDIX K

"GREEN GROW THE LILACS"
Green Grow the Lilacs

1. Oh, green grow the lilacs and so does the rue,
   How sad's been the day since I parted from you;
   But at our next meeting our love we'll renew,
   We'll change the green lilac for the Oregon blue.

2. On top of the mountain where green lilacs grow,
   And over the valley where still waters flow,
   I met my true friend and he proved to be true;
   We changed the green lilac for the Oregon blue.

Here is a descant to be sung by some of you, or played on a melody instrument.

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Used by permission.

APPENDIX L

"WAR SONG OF THE TEXAS RANGERS"
WAR SONG OF THE TEXAS RANGERS

In public domain.

Secured from the Moody Texas Ranger Library
Waco, Texas
APPENDIX M

"SURELY HE HAS BORNE OUR GRIEFS"
Sure - ly He has borne our

Copyright 1959 by Boosey and Hawkes
Used by permission of the Moravian Music Foundation and Boosey and Hawkes.
He was wounded for our trans.

He was wounded for our trans.

He was wounded for our trans.

He was wounded for our trans.

He was bruised for our trans.

He was bruised for our trans.

He was bruised for our trans.

He was bruised for our trans.
833

our iniquities;
our iniquities;
our iniquities;

The chastisement of our peace lay up.
on Him: And with His stripes we are heal.

on Him: And with His stripes we are heal.

on Him: And with His stripes we are heal.

on Him: And with His stripes we are heal.

on Him: And with His stripes we are heal.

on Him: And with His stripes we are heal.

on Him: And with His stripes we are heal.

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on Him: And with His stripes we are heal.
THEORETICAL ANALYSES AND PRACTICAL APPLICATIONS
TO THE REHEARSAL AND PERFORMANCE OF
SELECTED WIND-BAND COMPOSITIONS
BY W. FRANCIS MCBETH

VOL. IV

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Richard James Smith
B.M.E., Louisiana State University, 1972
M.M.E., Louisiana State University, 1977
August 1986
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VOL. IV
APPENDIX N

CONDENSED SCORE OF MOSAIC
To Don Wright and the Fayetteville High School Band

MOSAIC

SCORE

S 212

W. FRANCIS McBETH

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Cor, cresc. poco a poco.

EF

92 93 94

Picc

97 98 mf 99

cresc.

mf

100 101
APPENDIX O

FULL SCORE OF MOSAIC
APPENDIX P

CONDENSED SCORE OF DIVERGENTS
Commissioned by and Dedicated to
Lambda Chapter, Kappa Kappa Pi and Psi Chapter, Tau Beta Sigma of the University of Arkansas, Fayetteville, Arkansas

DIVERGENTS
A short Symphony for Band

CONDENSED SCORE
S 435
Forcibly 6-80-63

W. Francis McBeth

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* Begin the Second Movement when the ring of the Gong reaches a &gt;Be sure it is not struck more than an &lt;
Pass 2 counts in the tempo of the following measure.
2nd Sn, Dr., B, Dr. play same part. (Both Sn, Dr. is always without injury.)
APPENDIX Q

FULL SCORE OF DIVERGENTS
APPENDIX R

CONDENSED SCORE OF THE SEVENTH SEAL
The Seventh Seal

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Let the Chimes and Gong ring for about four counts at \(\times\)68, then begin the II Movement.
Vibes, block & theme improvised as two rhythmic lines given in section above and increase to a crescendo at end of improvisation.
* Triangle beaters on Chimes are marked w/ or anything it takes to be heard.
Forcfully " or \( \frac{1}{2} \times 10^4 \) 108

Basset

- Use metal mallets.
- Vibes: körner off - use plastic mallets (Ludwig 64 or equivalent)
- Discs straight up.

Chimes use 3 mallets
APPENDIX S

FULL SCORE OF THE SEVENTH SEAL
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APPENDIX T

CONDENSED SCORE OF TO BE FED BY RAVENS
Commissioned by and dedicated to the Texas Music Educators Association

To Be Fed by Ravens

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Suspensefully but with Drive

Instruments:
- Horns (muted)
- Basses
- Timpani
- Toms (See Full Score for Instructions)

Instructions:
- Score for Alto Horns
- Chimes
- Glockenspiel
- Timpani
- Toms
APPENDIX U

FULL SCORE OF TO BE FED BY RAVENS
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APPENDIX V

CONDENSED SCORE OF KADDISH
APPENDIX W

FULL SCORE OF KADDISH
KADISH

Percussion

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\[ \begin{array}{c|c|c|c|c|c}
\text{31} & \text{32} & \text{33} & \text{34} & \text{35} \\
\end{array} \]
VITA

Richard James Smith

Born in Baton Rouge, Louisiana, on 28 November 1950

Education

St. Gerard Elementary School, Baton Rouge, Louisiana—
1956-1962
Redemptorist Junior High School, Baton Rouge, Louisiana—
1962-1964
Redemptorist High School, Baton Rouge, Louisiana—
Graduate 1968
Louisiana State University, Baton Rouge, Louisiana—
Bachelor of Music Education, Instrumental Music, 1972
Master of Music Education, 1977

College Honors

Outstanding Pledge, Beta Gamma chapter of Kappa Kappa
Psi Honorary Band Fraternity, 1969
Member of All-American College TV Band, 1970

Professional Experience

Teaching

Band Director, Northside High School, Atlanta, Georgia—
1972-1973
Band Director, East Beauregard School (Grades 5-12),
Dry Creek, Louisiana—1974-1977
Music Director (Band, Choir, and General Music),
Silliman Institute private school, Clinton,
Louisiana—1979-1981
Head Band Director, Mansfield City Schools (Band
Director, Mansfield High School; Assistant Band
Director, Johnson Elementary School and DeSoto
Junior High School)—1981-1983
Choir Director, St. Joseph's Catholic Church, Mansfield,
Louisiana—1981-1983

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Band and Choir Director, Breaux Bridge High School, Breaux Bridge, Louisiana—1984-1985
Band Director, Reynaud Middle School, Lake Charles, Louisiana—1985-1986

Performing
Northside High School Theatre Orchestra, Atlanta, Georgia—1973
Fort Polk Dinner Theatre, Fort Polk, Louisiana—1974
Lafayette Concert Band, Lafayette, Louisiana—1985

Activities
Member of Music Educators National Conference—since 1972
Member of Georgia Music Educators Association—1972-1973
Member of Louisiana Music Educators Association—since 1973
Member of Louisiana Teachers Association—1974-1978
Member of Louisiana Educators Association—1981-1983
Member of National Educators Association—1974-1978, 1981-1983
Member of Beauregard Parish Teachers Association—1974-1977
Member of DeSoto Parish Teachers Association—1981-1983
Member of District V Band Directors Association—1974-1977, 1985-1986
Member of District IV Band Directors Association—1973-1974, 1977-1978
Member of District II Band Directors Association—1981-1983
Member of Southwest Louisiana Band Directors Association—1984-1985
Member of Louisiana Bandmasters Association—since 1976
Life member of Kappa Kappa Psi, Honorary Band Fraternity
Member of the United States Achievement Academy National Advisory Board—1983-1984
Member of Pi Kappa Lambda, National Music Honor Society
Candidate:  Richard James Smith

Major Field:  Music Education

Title of Dissertation:  Theoretical Analyses and Practical Applications to the Rehearsal and Performance of Selected Wind-Band Compositions by W. Francis McBeth

Approved:

Robert F. Shambaugh
Major Professor and Chairman

Dean of the Graduate School

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Date of Examination:

25 June 1986