

MOTIVES, ALLUSIONS, AND ECLECTICISM: A PANAMETRIC ANALYSIS OF THE
FIRST MOVEMENT OF CHRISTIAN LINDBERG'S *MANDRAKE IN THE CORNER* BASED
ON THE METHOD OF JAN LARUE

Michael Underwood, B.M., M.M.

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APPROVED:

Vern Kagarice, Major Professor
Graham Phipps, Minor Professor and Director of
Graduate Studies in the College of Music
Joseph Klein, Committee Member
Terri Sundberg, Chair of the Division of
Instrumental Studies
James C. Scott, Dean of the College of Music
Sandra L. Terrell, Dean of the Robert B. Toulouse
School of Graduate Studies

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For more than 20 years, Christian Lindberg has been internationally recognized as the premiere trombone soloist of our time. Few, however, are familiar with his compositions. For over ten years, he has composed many solo and ensemble works for trombone. Many prominent musical organizations in the world have performed Lindberg's music, including the Chicago Symphony Orchestra, the St. Paul Chamber Orchestra, and the University of North Texas Wind Ensemble. Today, Christian Lindberg has commission requests up to 2010.

Christian Lindberg completed *Mandrake in the Corner*, a three movement concerto for trombone, in 1999. The purpose of this dissertation is to present an analysis of the first movement of *Mandrake in the Corner* to provide the first in depth study of Lindberg's compositional style. This analysis borrows freely from the method of Jan LaRue, which focuses on sound, harmony, melody, rhythm, and growth of musical structure on the small, middle, and large levels. The focus of this study centers on the aspects of melody, harmony, and rhythm to explain how the piece works despite the lack of a second theme or change of key in the first movement.

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CHAPTER 1

MUSICIAN AND COMPOSER CHRISTIAN LINDBERG AND HIS COMPOSITION, *MANDRAKE IN THE CORNER*

In 1984, 26-year-old Swedish trombonist Christian Lindberg became the first full-time, international classical trombone soloist. Since then, his influence has single-handedly raised the level of solo trombone performance in both the concert and recital hall through the production of 66 solo CD recordings to date and the introduction of nearly 200 significant new works to the repertoire from some of the world's most renowned composers. While still a teenager, he wrote a brass quintet, but in the first rehearsal for the piece, he was "so shocked when [he] heard it, because it didn't sound at all [like] what [he] had ... in [his] head."¹ He left the rehearsal vowing "never again [to] ... write or compose anything."² Fortunately in the mid-1990s, friend and composing mentor Jan Sandström encouraged Lindberg to try his hand at composing again. He advised "not to try to prove anything, or to be clever in any way, [and] write whatever comes to your mind without judging it as good or bad, [just] like when a five-year-old makes a drawing."³ It was then that he began to establish himself as an accomplished composer. Christian Lindberg has written major concerti for trombone, trumpet, euphonium, and flute, as well as many compositions for his chamber group, *Trombone Unit 2000*. In addition he has received commissions from some of the most respected musical organizations in the world, including the Chicago Symphony Orchestra.

Lindberg composed his second major work, *Mandrake in the Corner*, a trombone concerto in three movements, in 1998. So popular is this concerto that it has been performed

¹Christian Lindberg, interview by Michael Underwood, 24 October, 2003, Tape Recording, St. Paul, Minnesota.

²Ibid.

³Christian Lindberg, Website <http://www.tarrodi.se/cl/christian.asp>, composer section.

over 50 times already.⁴ The concerto's title was taken from the King Features Comic strip hero "Mandrake the Magician."⁵ In this comic strip serial, "Mandrake" uses his "legendary powers of hypnotism and illusion to combat crime."⁶ His character makes "people believe anything, simply by gesturing hypnotically."⁷

This brief description of "Mandrake the Magician" provides a somewhat incomplete picture of this piece, however, because Lindberg himself came to this character only after writing the music. At first, he had named it, "Marda-Marda" simply to get an idea out there.⁸ The more he worked on the piece, however, the "Mandrake" character "just by accident ... came up."⁹ More and more as he wrote, "what actually came out in [the case of *Mandrake in the Corner*] was something that afterwards reminded [him] a lot of this [Mandrake] figure."¹⁰ So, the "Mandrake the Magician" character came about as a result of composing the concerto, rather than having a predetermined model in place before writing.

While he was composing *Mandrake in the Corner*, he felt he "had this enormous advantage"¹¹ over other composers because he felt that "they are taught not to do certain things and to do certain things and to follow a certain line."¹² He "didn't see [him]self as a composer, so [he] had all this freedom to do whatever [he] liked."¹³ Indeed, his website offers the following quote about his music: "I do not write in any style whatsoever! I purely listen to what my brain and soul tells me, and what I hear I simply put down on paper. To say anything more

⁴Vern Kagarice, "Christian Lindberg: A Twenty-Year Celebration," *International Trombone Association Journal* 33/1 (2005): 42.

⁵Mandrake the Magician, Website <http://www.toonpedia.com/Mandrake>, Mandrake's creation in 1934 predates the legendary character Superman by four years.

⁶Mandrake the Magician, Website <http://www.kingfeatures.com/comics.mandrake/bio>.

⁷Mandrake the Magician, Website Toonpedia.

⁸Christian Lindberg Interview, 2003.

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

¹²Ibid.

¹³Ibid.

about my work would be pretentious nonsense.”¹⁴ Although the goal of this paper is not to dive into a larger debate about compositional philosophy, one can deduce that Lindberg’s comments further strengthen the argument of embracing an eclectic style.

Twenty-first century composer John Zorn has given us a glimpse into an approach to composition as unaffected eclecticism as opposed to intentional reference and/or borrowing.

I grew up in New York City as a media freak, watching movies and TV and buying hundreds of records. There’s a lot of jazz in me, but there’s also a lot of rock, a lot of classical, a lot of ethnic music, a lot of blues, a lot of movie soundtracks. I’m a mixture of all those things...We should take advantage of all the great music and musicians in this world without fear of musical barriers, which sometimes are even stronger than racial or religious ones.¹⁵

All of these definitions relate to the compositional approach of Christian Lindberg when he says that “today is a good time, really, because it is a big mixture.”¹⁶ Thus, eclecticism in this sense includes an absorbing of all musical cultures, styles, and methods and implementing these influences into one’s own compositions. Lindberg describes how by having a complete understanding of compositional methods, one can then “set [the] rules and break them. You have an idea about something that you set up, and then you finally say...I don’t want this, I need another note now.”¹⁷ In addition, Lindberg continues to travel over 200 days a year to perform and conduct with symphonies around the world, and is principal conductor of both the Nordic Chamber Orchestra and Swedish Wind Ensemble.¹⁸ So, just as his compositional method falls into the general category of unaffected eclectic, so, too, is the all-encompassing musical life that

¹⁴Christian Lindberg, Website, composer section.

¹⁵John Zorn, Notes to a Recording of *Forbidden Fruit* (Elektra/Asylum/Nonesuch 9 79172-2, 1987).

¹⁶Christian Lindberg Interview, 2003.

¹⁷Ibid.

¹⁸Christian Lindberg Website <http://www.tarodi.se/cl/christian> conductor section.

he leads. Indeed, he declares that “I really want to keep all three things going, playing, conducting, [and] composing...that is how they did it in previous centuries.”¹⁹

In the following chapters, this paper will study how Christian Lindberg composed his *Mandrake in the Corner*. Chapter two will describe the form of each movement and provide insight into some of the inspiration for them, and will present an overview of the twelve-tone aspects of the first movement. Chapter three will give an in-depth melodic, harmonic, and rhythmic style analysis of the first movement. Chapter four will draw conclusions from the analysis taken from chapters two and three, and it will revisit the ideas of eclecticism from chapter one.

¹⁹Christian Lindberg Interview, 2003.

CHAPTER 2

ANALYTICAL OVERVIEW OF *MANDRAKE IN THE CORNER*

To present an analysis of *Mandrake in the Corner*, this paper will borrow freely from Jan LaRue's *Guidelines for Style Analysis*—a type of parametric analysis that was fashionable in the later 1960s and early 1970s. LaRue's three-tiered method of small, middle, and large dimensions provides an understanding of how the elements of any particular piece relate from the micro to the macro level. The small level refers to motives, phrases, or phrase groups.²⁰ The middle level refers to sections, paragraphs, or segments, and cannot be easily “fixed as neatly . . . as large and small dimensions, because the boundaries vary on both sides.”²¹ The large level refers to “entire movements . . . complete successions of movements [or even] a giant cycle of complete multi-movement works”²² such as the complete Mahler symphonies, or Wagner's *Ring Cycle*. Within these three dimensions of analysis LaRue introduces the acronym “SHMRG,”²³ (Sound, Harmony, Melody, Rhythm, and Growth) which make up the different musical aspects or parameters studied within any given piece. In LaRue's work, these parameters are investigated individually. The analysis of the first movement in chapter three will focus exclusively on the small and middle dimensions of melody, harmony, and rhythm only. Revelations concerning the overall growth within the three contributing elements from the first movement will be reserved for the first part of the fourth and final chapter of this project.

Lindberg has composed the accompaniment for *Mandrake in the Corner* for different ensembles including orchestra, wind ensemble, brass band, and piano. In addition, he also has a

²⁰Jan LaRue, *Guidelines for Style Analysis*, (New York: W. W. Norton, 1970), 9.

²¹*Ibid.*, 8.

²²*Ibid.*, 6.

²³*Ibid.*, 10.

two trombone version for both brass band and wind ensemble.²⁴ Despite his claim that the compositional structure of “*Mandrake* is relatively simple — it was built on simplicity,”²⁵ his trombone part is full of complex technical challenges for the performer. Its range spans from F⁵ in the first movement to F¹ in the second movement.²⁶ Because of the tempo of the first and last movements, one must have a technical mastery of the instrument to achieve the many sixteenth-note runs. The passage from mm. 52–68 in the second movement demands great physical stamina in order for the performer to sustain the upper register melodic passages. Also, the end of the last movement requires technical focus to achieve all the short glissandi. Once the performer has mastered these technical challenges, however, one finds that Lindberg has written a standard concerto that is accessible to many trombonists and their audiences.

Although *Mandrake in the Corner* has some moments of thick harmonic texture, for the most part, Lindberg is correct in his assessment that his work was “built on simplicity.” There are very few contrapuntal moments; rather he builds sections in a melody and accompaniment format. Many of the thematic sections have a repeating and static accompaniment figures behind the melody. Other than the middle section, the vast majority of the piece revolves around the tonal center of F only. Finally, Lindberg presents the form of each movement in a conventional manner. Each section is designated with clear beginnings and endings through cadences or stark transitional contrasts to previous material.

Lindberg applies many different compositional processes and styles to *Mandrake in the Corner* including motivic allusion, formal design, programmatic aspects, and borrowing from the jazz and rock idioms. For instance, the opening theme in the first movement is a direct allusion

²⁴Lindberg, Christian Website <http://www.tarrodi.se/cl/christian> Composer Section.

²⁵Christian Lindberg Interview, 2003.

²⁶This analysis uses octave designations that denote A below middle C to the G above it as A⁴-G⁴, one octave below as A³-G³, one octave above as A⁵-G⁵, etc.

to the Stan Kenton Bands of the 1950s.²⁷ In addition, the last movement (mm. 140–161) brings back thematic and motivic material from the first and second movements. At mm. 154–161, thematic material from all three movements sounds at the same time. This use of allusion to previous material recalls the cyclic technique used by many nineteenth century composers in that Lindberg weaves this previous material into the fabric and texture of the last movement. This three-movement concerto is built formally in much the same manner as typical 18th-century classical models. Each movement has a general form of ABA, the melodies are succinct and presented in one voice at a time in hierarchical levels. Lindberg’s approach where one borrows freely from many different genres and styles comprises an eclectic style of composition. J. S. Bach, Brahms, and Stravinsky are examples of composers who have used an eclectic approach through application of folk and regional melodies, combining styles and genres, and expansion of a harmonic language. Because of the passage of time and the development of mass media, however, their degree of eclecticism has decreased. Today, the availability of recordings from a wide variety of different genres and styles of music from all over the world allows 21st Century musician Christian Lindberg to apply a much more encompassing version of eclecticism to his compositions.

In addition to different styles shown above, Lindberg applies a version of the twelve-tone compositional method.²⁸ He applies no specific hexachords, inversions, or mirrors unlike serial composers of the second Viennese school. Instead, he combines the hierarchy of key with the additive process of his 12-tone method. For instance, the introduction of the first twelve pitches of the piece has strong allusions to past hierarchical tonal practice. For example, the first four

²⁷Christian Lindberg Interview, 2003. In the form analysis I dub these measures and each instance following in the first movement as the “Kenton theme.”

²⁸Ibid. When I asked him if the twelve-tone techniques in the first movement were intentional, his response was, “yes.”

pitches outline F minor and the major seventh (F, A \flat , C, E), the next four pitches fill out the natural minor scale (G, D \flat , B \flat , E \flat), and the last four pitches (D, A, B, G \flat) have progressively less in common tonally to F minor (ex. 2.1). While this occurs, the trombone solo states the theme in F minor to reinforce the mode while the addition of tones becomes less related to the key. The beginning of the next set of pitches also corresponds to a point of cadence and the beginning of the extension of the theme. Later, Lindberg often uses repeated, rising chromatic scales as links between statements or the return of the Kenton theme. These chromatic scale rows stand on their own essentially unrelated to the other rows that occur throughout the first movement. Lindberg's use of 12-tone method as a compositional device not only shows historical reverence, but also modern ingenuity of application. He demonstrates how one can write music in a manner that has been associated with the avant-garde or musical elite and make it accessible to a wide audience.²⁹

Example 2.1. Measures 1-14 show the additive process of Lindberg's 12-tone approach along with the phrases and cadence of the trombone solo.

The musical score for Example 2.1 shows three staves. The top staff is in bass clef (trombone), the middle staff is in treble clef (piano), and the bottom staff is in bass clef (piano). The key signature is one flat (B-flat). The time signature is common time (C). The bottom staff includes chord symbols: F, A \flat , C, E; G; D \flat ; B \flat ; E \flat ; D, A; B; G \flat .

In preparation of the analysis of the first movement in chapter three, this section will present a brief examination of the form analysis of the first movement (ex. 2.2). Two facts immediately stand out: first, the form analysis shows ten statements of one theme and no contrasting theme; second, each statement of this theme occurs in the key of F minor. Also, the analysis describes this movement as a variation form in three sections with the middle section a

²⁹Many other composers embraced twelve-tone techniques after establishing themselves, as example, Copland, Stravinsky, and Dallapiccola.

development of ideas from the first section that hints at, but because of the lack of a second theme, never achieves a sonata status. Chapter three will first study these ten thematic statements and follow with studies of the motivic, harmonic, and rhythmic development over the course of the first movement. The middle level will then consolidate the findings in the small level analysis and argue that even though there is no contrasting theme, rhythmic, melodic, and harmonic elements do contribute to the overall growth of the piece despite the lack of harmonic movement or multiple thematic sections.

Table 2.1. Form analysis of *Mandrake in the Corner* (wind ensemble version).

Section/Movement and Measures	Description	Key		
Section I	Mm. 1–5	Introduction	F minor	
	Mm. 6–13	Theme I “Kenton”	F minor	
	Mm. 14–23	Extension	VI–F minor	
	Mm. 24–27	Introduction	F minor	Accompaniment
	Mm. 28–35	Kenton Theme (2)	F minor	Trombone 1 added to melody at 5 th
	Mm. 36–42	Extension	VI–F	
	Mm. 43–44	Accompaniment	F unison	
	Mm. 45–52	Kenton Theme (3)	F minor	Horns added at 4ths
	Mm. 53–60	Kenton Theme (4)	F minor	Saxes added with horns
	Mm. 61–64	Extension	F minor	Saxes/horns with solo voice
	Mm. 65–68	Transition	F minor	Trombone solo
	Mm. 69–72	Kenton Theme (5)	F minor	Melody in accompaniment, stretto-like imitation in solo
	Mm. 73–74	Transition	F minor	Rising chromatic line
	Mm. 75–79	Kenton Theme (6)	F minor	Four different pitches in theme
	Mm. 80–88	Kenton Theme (7)	F minor	Echo effect in the horns
Section II, Development	Mm. 89–99	Transition	Development of half step and tritone intervals	
	Mm. 100–112	Development	A min–D \flat min	F major seventh in first inversion equally as valid
	Mm. 113–130	Retransition		Gradual 2-8ve rising chromatic line to C
	Mm. 131–132	Transition	C (V)	Rising 16 th note chromatic lines

(table continues)

Table 2.1 (continued).

Section/Movement and Measures		Description	Key	
Section III	Mm. 133–136	Kenton Theme (8)	F minor	Major triad harmony theme
	Mm. 137–140	Kenton Theme (9)	F minor	Nearly the same as mm. 75–78
	Mm. 141–146	Kenton Theme (10)	F minor	
	Mm. 146–154	Codetta	F minor	Half-step motive driven
Movement II	Mm. 1–16	Section A	C	C in the bass against atonal chords
	Mm. 17–29	Section A Extended	C minor	
	Mm. 29–41	Section B	C minor	Same minor/major color as 1 st movement
	Mm. 42–43	Interruption	C# minor	
	Mm. 44–51	Section B	C# minor	Same minor/major color as 1 st movement
	Mm. 52–65	Mandrake Theme	E♭ min–E min	After E minor, modulating bass activity to m. 65
	Mm. 64–67	Mandrake Theme Augmentation	C# minor	From 16ths to 8ths to quarter notes
	Mm. 68–83	Section A	F minor	
Mm. 84–87	Transition	Chrm. Ascent	Attacca movement III	
Movement III	Mm. 88–93	Introduction	B♭ minor	Accompaniment
	Mm. 94–96	Theme I (Within Introduction)	B♭ minor	Solo has C♭'s instead of C's
	Mm. 96–101	Introduction	B♭ minor	Accompaniment
	Mm. 102–109	Theme I	B♭ minor	Solo has C's now
	Mm. 109–110	Transition		Chromatic Rising Seconds in Horns

(table continues)

Table 2.1 (*continued*).

Section/Movement and Measures	Description	Key	
Movement III (<i>continued</i>)	Mm. 111–118	Interruption with Motives	E min/E♭ min Fight between E♭ min and B♭ min
	Mm. 119–120	Transition	F Descending Bass Line
	Mm. 121–123	Re-Introduction	B♭ minor Accompaniment
	Mm. 124–131	Theme I	B♭ minor F in bass convolutes stability of key
	Mm. 131–132	Transition	Chromatic rising seconds in horns
	Mm. 133–139	Interruption with Motives	E min/E♭ min
	Mm. 140–143	Transition	E♭ minor Rhythmic and melodic motives from first movement
	Mm. 144–146	Kenton Theme	E♭ minor
	Mm. 147–153	Transition	E♭ minor–F–B♭ Rising chromatic lines, low brass motives from first movement, rising triplets in woodwinds
	Mm. 154–157	Theme I/Kenton Theme	B♭ minor Motives from mvts. I and III at the same time
	Mm. 157–161	Theme I/2 nd Mvt Motive	C minor 2 nd half of Kenton theme in the woodwinds
	Mm. 162–172	Theme I	Chromatic rising bass, inversion of Kenton Theme in the saxophones
	Mm. 172–175	Transition	A Major (V) Basses ½ step and tritone motives, mirror image of triplet motive
	Mm. 176–187	Codetta	A–D minor Pulls together all intervallic motives

CHAPTER 3

SMALL LEVEL ANALYSIS OF THE FIRST MOVEMENT

A Study of the Development of the Ten Statements of the “Kenton” Theme

In the previous chapter, the formal analysis chart shows ten statements of the Kenton theme with no contrasting theme. All of these statements, however, have many differences including rhythm, harmonic color, orchestration, and number of measures that help continue the freshness of the music. This section will compare and contrast each statement of the Kenton theme, and how Lindberg changes his presentation of theme over the course of the first movement.³⁰

The solo trombone introduces the Kenton theme without melodic or harmonic doubling (mm. 6–13; see ex. 3.1).³¹ Lindberg presents the theme in two four-bar, classically influenced phrases, definitively in the key of F minor in groupings of 3 + 1 and 1 + 3.

Example 3.1. The Stan Kenton theme, mm. 6-13.



Using the same order of melodic pitches, the alto saxophone voice (mm. 2–12) rhythmically anticipates the trombone melody through measure 8, runs in counterpoint at m. 10, and follows in mm. 11–12. Later, the soprano saxophone voice (mm. 14–19) first answers, then mingles in counterpoint, and finally anticipates the trombone melody in the extension. From mm. 14–23, an extension occurs in a similar phrase grouping as the Kenton theme (ex. 3.2). Here, Lindberg

³⁰Although later occurrences such as mm. 69–72 and 75–77 in which these instances do not last a full eight measures, the rests proceeding these statements in musical example 3.1 are represented to compare and contrast with earlier statements.

³¹To see a comparison of all ten instances of the Kenton theme, go to Appendix A on page 52.

introduces harmonic dissonance into the solo voice when it moves outside F minor to B³ against the F minor major seventh chord (m. 16). The second phrase of the extension elaborates the intervals introduced at the beginning of the piece, which becomes the foundation for melodic and harmonic development in transitions, accompanying figures, and the second section of the first movement.

Example 3.2. Kenton theme extension, mm. 14–20.



After a brief introduction to the second statement (mm. 24–27), the principal trombone part joins the solo voice at the fifth below (mm. 28–33). The first phrase is unchanged from mm. 6–8, but the second begins to move rhythmically and melodically by adding notes from the first statement. In this second statement, the “head” of the phrase is restated whereas the continuation of the theme changes rhythmically along with parallel perfect fifths with the principal trombone. At the end of the phrase (m. 33) the principal trombone takes over the melody for the first time with movement to the D^{b4} as in the first statement (m. 12), and the solo trombone becomes a middle voice (ex. 3.3).

Example 3.3. Measures 33–34 with the solo trombone moving to an inner voice.

The image shows two staves of music in bass clef, 2/4 time. The top staff is labeled 'Trombone Solo Voice' and the bottom staff is labeled 'Principal Trombone Voice'. Both staves contain measures 33 and 34. The melody in both staves is identical: a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3, followed by a slur over a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. A line connects the B2 note in measure 33 of the top staff to the B2 note in measure 33 of the bottom staff. A label '(Diminished triad outline)' is placed between the staves, pointing to the B2, A2, and G2 notes in measure 33.

With the addition of $F\flat^4$ on beat four, it completes a diminished triad ($G^4-F\flat^4-D\flat^4$) that then is immediately repeated in the principal flute and clarinet voices (m. 35). The $B\flat^4$ in the solo trombone then acts as a link between the solo melody and in the rising diminished triad in the flute/clarinet that begins on $B\flat^6$. This change foreshadows both the independence of the solo voice and the increased significance of the accompanying voices. In addition, the interval of the harmonic major third (m. 33) in the second half of the theme exemplifies Lindberg's resistance to attaching to a predictable pattern. The extension of the theme repeats the passage but with some rhythmic displacement, moving to the dissonant B^4 against F minor (m. 38) along with half-step motion in the trombone section accompaniment (mm. 36–39; see ex. 3.4).

Example 3.4. Comparisons of the first and second statements' extensions.

The image shows two musical staves comparing the first and second extensions of a theme. Both staves are in 3/8 time. The top staff, labeled 'Measures 14-17', shows a melodic line starting with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff, labeled 'Measures 36-39', shows a similar melodic line but with a different rhythmic pattern: a quarter rest, a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The B4 note in both staves is dissonant against the F minor key.

The third (mm. 45–52) and fourth statements (mm. 53–64) are very similar. Although both are incomplete statements of the theme, only the fourth statement includes a partial extension. Both use the same approach in that their accompaniments have repeated unison/octave tutti F's, and they highlight the jazz colors of parallel, consecutive fourth harmony in the melody of the first two measures of the theme. The open fifths in the low brass accompaniment (starting m. 45) enable Lindberg to alternate minor and major modes within the melody. In the first half of each statement, he begins with consecutive fourths in the melody voices, but then abandons it for harmony similar to parallel organum in the second half of the

first phrase and the full second phrase. Triplet rhythms embellish both melodic statements, and the off beats in the beginning of the fourth version recall the saxophone and horn introductory accompaniment that begins the second (m. 27; see ex. 3.5). All of these subtle rhythmic changes represent the solo voice separating from the original statement. Melodically both statements have a basic contour as the theme as established at mm. 6–13. After the fourth statement, Lindberg eliminates the second phrase and its extension from the remainder of the movement.

Example 3.5. Measure 27, horn and saxophone voices compared with trombone solo, m. 54.

The image displays two musical staves. The upper staff, labeled 'Measure 27', is in treble clef and contains a melodic line with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The lower staff, labeled 'Measure 54', is in bass clef and contains a melodic line starting with a quarter rest, followed by a quarter note (G3), a quarter note (A3), and a quarter note (B3).

In the fifth statement, there is a significant increase in complexity in the melodic texture, harmony, rhythm, and sound. First, the theme is now in the second clarinet, first trumpet, and first horn, and is supported with parallel harmony in the oboes, first clarinet, and second horn. The trombone solo voice for the first time strays melodically and rhythmically away from the previous established thematic statements. The solo voice appears rhythmically truncated and has been melodically changed to a rising line from G^4-C^5 to the familiar descending line (m. 70; see ex. 3.6). This statement's version makes the melody in the accompanying voices act as stretto-like imitation of the solo voice. Later, the solo line borrows the third clarinet line (mm. 67–68) exactly one octave below (mm. 73–74). Overall, in mm. 69–71, there are five different musical

Example 3.6. Comparison of the original theme and the solo voice, mm. 69–72.



ideas occurring at the same time: 1) the Kenton theme, 2) the trombone solo voice in counterpoint against it, 3) the cluster chords, 4) the bass motion, and 5) sixteenths in the saxophones. This statement increases the number of voices in the parallel harmony of the melody while simultaneously changing its color to a collection of a major triad with an added ninth scale degree. He discontinues the construction of quartal harmony from the previous statements.

This sixth statement represents the culmination of the first half of the piece in its melodic and harmonic complexity. The melody with four-pitch, parallel motion consecutive fifth harmony (G, D, A, E) accompanies another partial statement, now in the first flute, first oboe, third clarinet, soprano saxophone, first trumpet, and first horn (ex. 3.7). The solo statement,

Example 3.7. Six-note chord on beats one and two followed by a four-note chord in the accompaniment.



however, breaks completely from the contour and rhythm of the theme. With an explosion of chromatic sixteenth notes continuing the sixteenth motion started in the alto and tenor saxophones (mm. 75–76), the solo line begins with $F^4-E^4-D^4$, an allusion to the minor mode of the movement (ex. 3.8).

Example 3.8. Trombone solo voice and diminutions of the minor mode and the Kenton Theme mm. 76-78.

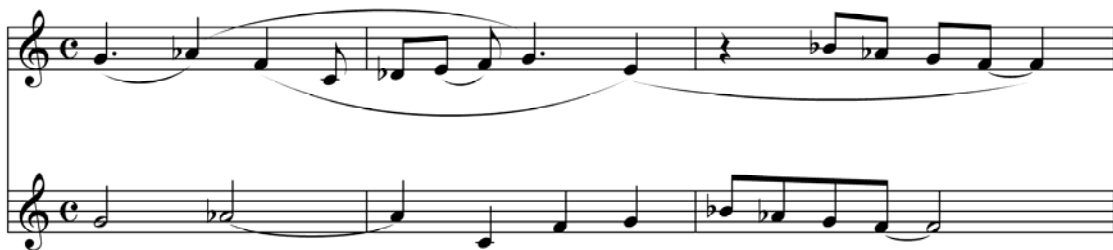


The $D\flat^4-D^4-E^4-F^4$ (0, 1, 3, 4) motion at beats three and four (m. 77) emphasizes a melodic move in F minor that is reinforced on the upbeat of four with $F^4-E^4-D\flat^4-C^4$ (0, 1, 4, 5), descending motion in the key of F minor. Even though the chromaticism in the solo voice appears to be without harmonic centering, the F minor pitches placed on the strong beats (mm. 76 and 77) provide melodic stability around consecutive fourth harmony in the theme. Then, the chromatic rising line (m. 76) moves to $B\flat^5-A\flat^5-G^4-F^4$ motion in 16th notes (m. 77), a diminution of the end of the first phrase of the original theme. The next three notes complete the minor third motion from $A\flat^5-F^4$, and then another chromatic series of appoggiatura figures outline the second half of an ascending F melodic minor scale.

After six statements of a steadily increased complexity in contrapuntal material, the horn's augmentation of the theme (mm. 80–84) represents a decrease in activity before moving to the transition. Here, the augmentation not only represents a slowing of the forward propulsion of the previous six statements, but is also an echo of the solo trombone (m. 81).

For the remainder of the first movement, Lindberg presents the Kenton theme with various rhythmic and harmonic orchestrations of the first phrase all in the accompanying voices. While the complexity of the eighth statement is similar to the fifth, the solo trombone voice continues its metamorphosis, and parallel harmony in the melody of the theme remains. The solo line in this statement comes closest to the original Kenton theme with a very similar contour (mm. 133–134), but rhythms have been altered, resulting in stretto-like imitation (m. 135; see ex. 3.9).

Example 3.9. Half-step motives within the trombone solo voice, mm. 133–135, and a comparison with the Kenton theme.



While the fifth and eighth statements are relatively similar in orchestration, harmony, and melody, each functions differently. With the fifth, Lindberg continues to add tones to the melody, but the eighth statement marks the return of the Kenton theme after the retransition. Here, he chooses to apply a less complex color to reassert the melody. The fifth, sixth, and eighth statements present the theme rhythmically unchanged from the first. Starting with the ninth statement (mm. 133–136), Lindberg alters the rhythm of the end of the theme from eighth notes to quarter note triplets. This ninth statement along with the six and tenth represent the most complex harmonic versions of the Kenton theme. Although none of the three has the same amount of tones, each one is an octave doubling version of the four tones G, A, D, E as the first pitches of the melody. The rhythm of the ninth statement also recalls the triplet motion from the

third and fourth, which continues the metamorphosis of the theme. The rhythm of the last statement recalls the echo effect of the horns in the seventh statement.

More significantly, these last two statements recall the metamorphosis of the trombone solo earlier in the piece. The first four statements have the trombone stating the melody, gradually moving away rhythmically from the original statement. Then, starting in the fifth statement, Lindberg abandons the Kenton theme in the solo voice and relegates it to the accompaniment. After three statements in the accompaniment, it begins its own metamorphosis by recalling the changes within the Kenton theme in the solo voice. The final statement of the Kenton theme differs slightly but significantly from the ninth. The solo line occurs with diminished rhythm and the $A\flat^5$ moved to the end of the statement as compared with the theme (ex. 3.10).

Example 3.10. Comparison of the trombone solo line and the original theme.
Measures 141–142

The image shows two staves of musical notation in treble clef with a common time signature. The top staff represents the original theme, and the bottom staff represents the trombone solo line. A curved arrow points from the final note of the solo line (a B-flat) back to the final note of the original theme (an A-flat), illustrating the difference in the final note.

A four-pitch parallel quartal harmony melody states the theme in the first flute, first oboe, third clarinet, first trumpet, and first horn with rhythmic augmentation (m. 143). The saxophone and trombone chromatic lines are repeated as in the sixth statement up through m. 144. The chord structure of the Kenton theme statements between mm. 69 and 133 are exactly the same except for an added ninth (m. 69); mm. 75, 137, and 141 are the same except for some orchestration differences and octave displacements. The last statement, with the augmentation of the

accompanying voices just as it had been done (mm. 80–84), creates closure for this movement, even though Lindberg makes it appear that another appearance is imminent in the transition to rests (mm. 145–146).

Melodic and Harmonic Motivic Elements in the Kenton Theme

Throughout the first movement, Lindberg uses particular intervallic motives within the Kenton theme, but he also uses them within the accompaniment and as part of the harmony. This section will describe the primary intervallic motives that Lindberg introduces in the very beginning in the harmony as well as in the first instance of the Kenton theme. These intervals provide the substance from which he derives every subsequent motive throughout the first movement. This analysis will then study these motives in detail, focusing on the half step, tritone, and, to a lesser degree, the perfect fourth/fifth. It will show how Lindberg incorporates these intervallic motives over the course of the first movement melodically and harmonically.

In the first twenty-three measures of the piece, Lindberg introduces the melodic motives, and harmonic colors that pervade the Kenton Theme. The five bars of the introduction set up a tonal reference to F with minor harmony (and raised E natural in the harmony) as well as harmonic instances of the half step. This raised E natural against F (m. 1) creates the first half step, but the E naturals in the flutes and clarinets (mm. 4–5) are then pitted against F naturals in the saxophones and trumpets (m. 5) to increase harmonic tension in anticipation of the theme. The saxophones also foreshadow the melody of the solo voice and introduce the primary motive of the half step and a secondary motive of the perfect fourth/fifth (mm. 2–4; see ex. 3.11). Despite the cluster chord harmonic activity in the upper voices of the accompaniment, Lindberg introduces F minor by using the first five notes of the minor scale in the melody (mm. 6–8).

Example 3.11. Simultaneous introduction of the first six notes of the first theme and the interval motives of the half step and perfect fourth/fifth in the saxophone voices.

Measures 2-4



In the second half (mm. 10–13), the melody stays within F minor. The beginning not only sets up F minor, but the first two alto saxophone pitches (G^4 , $A\flat^5$) introduce the main motive of the half step that remains constant throughout the movement, and also highlight the half-step motive with descending ($A\flat^5-G^4$, m. 10), ascending with E^4-F^4 (m. 11), and finally $D\flat^4-C^4$ (mm. 12–14). In addition, Lindberg introduces the tritone, another primary interval motive of the first movement, near the first cadence point ($G^4-D\flat^4$, mm. 11–12). The extension of the theme (mm. 14–24) stays within F minor, but ends with a half-step melodic dissonance (C^4-B^4 , m. 15; see ex. 3.12).

Example 3.12. The trombone extension, mm. 14–20, highlights the three primary intervallic motives of the half step, tritone, and perfect fourth.



The solo trombone moment (mm. 18–20) contains all the primary intervallic motives of the movement. At m. 18, the C^4-G^3 perfect-fourth motion represents most of the surface bass motion of this movement. Measure 19 begins with chromatic melodic motion, which foreshadows many of the later transitional passages of the first movement. Beat three highlights the tritone, and the pick-up and downbeat into m. 20 again reveals the half step, inverted now to a major seventh.

One of the main ways that Lindberg creates harmonic tension within each statement of the Kenton theme is through varying sizes of cluster chords. For instance, behind the F-minor harmony in the repeated eighth note rhythms, Lindberg jabs a dissonant chord which includes minor seconds/ninths ($D^5/E\flat^5$, $A^6/B\flat^6$, and $G\sharp^4/A^6$) and tritones ($B\flat^6/E^6$, $G\sharp^4/D^5$, and $E\flat^5/A^6$) (m. 7, m. 16, and m. 19; see ex. 3.13).

Example 3.13. An example of a typical cluster chord, measure 16.



In addition, he has woven within these dissonant intervals layered levels of fifth harmony. These cluster chords act as dissonant jabs within the mostly stable harmony established by the bass voices in the low brass. The ultimate cluster chord occurs, however, at m. 22, where Lindberg harmonizes a twelve-pitch chord (ex. 3.14).

Example 3.14. The 12-pitch cluster chord, m. 22.



Here, Lindberg combines the dissonant intervals of the half steps with the tritones, while building the entire chord upon the layering of two perfect fifth chords in half steps (F \sharp -C \sharp -G \sharp -D \sharp -A \sharp against F-C-G-D-A-E-B). Also, notice that the bottom tone is F². Lindberg builds this cluster chord from the base tonal center of F, foreshadowing the building of melodic layers in the fifth statement and beyond. This method also follows in the tradition taken from Schoenberg's Theory of Harmony. Specifically, he cites examples of chromaticism and tritone relationships that substitute for predominant and dominant harmonies. Dr. Graham Phipps's article on Webern's Cantata I describes that while determining a single fundamental tonality remains elusive, there are "complicated connections suggested by Schoenberg ... that articulate a coherent 'tonal' form."³²

Applying this to Lindberg's cluster chord example, he shows that if one sets up a tonal reference point, one will still hear that tone no matter how complex the harmony becomes. Following the extreme harmonic extension of F in m. 22, Lindberg returns with V-I melodic motion in the solo trombone to immediately reestablish the key of F minor. These opening 24 measures set up this duel approach to harmony throughout the rest of the movement. Each statement of a theme begins with straightforward harmony, and uses these cluster chords as a point of tension against the stable harmony. As the piece becomes more complex contrapuntally, these dissonant chords become less frequent, but retain a significant function. In subsequent statements, this analysis will show how Lindberg transforms, enhances, and reinforces these intervallic motives melodically and harmonically theme to create a renewed freshness to the piece.

Lindberg diminishes the role of the main melodic motives of the half-step and tritone in the first half of the second statement and emphasizes the perfect fourth and fifth motives instead.

³²Graham H. Phipps, "Tonality in Webern's Cantata I." *Music Analysis* 3/2 (1984): 157.

For instance, the low brass arpeggiate a root-position, F-minor chord and the oboes, first trumpet and horn pass melodic perfect-fourths and fifths (mm. 28–33). The last portion, however, once again incorporates the tritone (B^4-F^4) in between half-step motives in threes ($D\flat^4-C^4-B^4$; $F^4-E^4-D\sharp^4$) followed by half steps in twos ($C\sharp^5-C^5$; $C^5-D\flat^4-C^4$), which then extends to a chromatic scale from $C\sharp^4-F^5$ to end the second statement (mm. 40–41).

The harmony in the second statement is nearly absent, and results more from the statement of the theme rather than vertical chords. One reason for the limited harmonic emphasis is that Lindberg focuses on the perfect fifth color of the melody between the solo trombone and first trombone. In the extension of the theme (mm. 36–42), Lindberg uses the solo melody pitches B^4 (mm. 37–38), and $D\sharp^4$ and $C\sharp^5$ (m. 41) as dissonant notes against the third-inversion $B\flat$ -French-sixth harmony and a cluster chord respectively (ex. 3.15).

Example 3.15. Measure 38, solo voice against a prevailing $B\flat$ French sixth harmony; and m. 41, solo voice against a cluster chord.

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The top staff shows a solo voice line with notes and rests, and a French sixth chord (B-flat, D, F, A) in the background. The bottom staff shows a solo voice line with notes and rests, and a cluster chord in the background.

Skipping to the fifth statement, the saxophone sixteenth-note obligato line and the sixteenths in the bass (mm. 69–72) continue the development of the half-step motive from the previous transition (mm. 67–68). In m. 72, however, the changing from the chromatic rising lines to chromatically descending thirds in the saxophones provides an unpredictability and growth to the other melodic lines. Cluster chords return against the stable harmony in the low brass with repeated five-note jabs in the flutes, clarinet 3, soprano sax, and trumpet 2, which

once again highlight the half step and tritone (half step: $D^5/D\sharp^5$, $D\sharp^5/E^6$, $A^6/A\sharp^6$; tritone: $D\sharp^5/A^6$, $A\sharp^6/E^6$; see ex. 3.16). Here, a dichotomy exists in that despite the dramatic increase of orchestral and harmonic texture, the continuation of F in the bass along with a repetition of the familiar theme grounds and diffuses added complexity of harmony.

Example 3.16. Cluster chords, mm. 69–70.



In this statement of the Kenton theme, however, one must also take the saxophone voices into account. For although they no longer state the prominent chromatic line, they further increase the contrapuntal density and continue the proliferation of the half-step motive. The saxophone line begins innocuously enough with an F minor ascent (m. 75), but quickly changes to a descending chromatic line that includes A^4 , creating both minor second and tritone dissonance against the resonance of an $E\flat$, F, $A\flat$, $B\flat$ chord (m. 75, beat 3; see ex. 3.17).

Example 3.17. Beat three of m. 75 to beat one of m. 76, saxophone sixteenth notes against the prevailing harmony in the accompaniment.



On beat 4, the line becomes a rising chromatic neighbor arpeggio of F minor with lowered half steps to $A\flat^5$ (downbeat, m. 76). Here, the saxophones pass this sixteenth-note line to the solo,

while they descend chromatically four notes at a time with an eighth rest in between each. Within this descent, however, melodic dissonances occur (m. 76, beat three and the second sixteenth and the last sixteenth of beat four of m. 76; m. 77, second eighth note) to further obfuscate the key center of F minor. One could argue the relative importance of the first and third clashes just mentioned, but the second clash (last sixteenth of beat four, m. 76) has a dissonance of not just a half step, but also a mixtures of modes of the major and minor thirds of F. In addition, right before the horn statement (mm. 80–84), chromatic motives continue the proliferation of the half step in the solo voice and the first horn and saxophones. The $D\flat^4-C^4$ motion (m. 82) and then the following half notes in the solo trombone (mm. 84–88) both represent allusions to the Kenton theme with half-step motion and a melodic version of the F-minor, major-seventh harmony respectively.

The cluster chords are absent (mm. 75–78) to highlight this colorful quartal harmony in the accompaniment. After the theme statement, Lindberg reduces the harmony to unison F's in the rhythmic motive recalled from the third and fourth statements of the theme. These unison F's, the return of F harmony (mm. 79–89) in the bass, rhythmic augmentation of the theme, and a thinner orchestration (mm. 78–79) all mark a suspension in the increase of harmonic and contrapuntal complexity, and prepare the listener for the upcoming transition section.

With the return of the Kenton theme, familiar cluster chords reappear just as in mm. 7, 16, 19, 41, and 69; however, mm. 133–134 prove to be their instance. Instead, Lindberg uses both transition measures 136 and 140 as convergences of the cluster chords and the multi-layering of many different melodic and harmonic ideas together. Here, the prevalent F-minor, major-seventh harmony applies downbeat metric emphasis with the oboes and horns, but C–G–D fifths in the trumpets, clarinets, and flutes contribute a stark, contrasting harmonic color on the

off-beats. In the solo voice and saxophones, a rising chromatic line (m. 136 from A⁴-G⁴; m. 140 from F³-G⁴) and descending chromatic minor thirds respectively provide two more harmonic layers (ex. 3.18). These two measures are a result of Lindberg's style of combining the layering familiar melodic ideas with the isolated cluster chords from the beginning to create this mass texture at the end of the first movement.

Example 3.18. Complex harmonies of transition measures 136 and 140.

The codetta (mm. 147–154) encapsulates all of the familiar motives of the half-step and the tritone used throughout the first movement. The C⁵ (m. 147) ends the chromatic ascent from the previous measure. The B⁴ (m. 149) completes the half-step neighbor group from the C³ in the horn (m. 148) and the C⁴ in the oboe (m. 149). The F²'s in the bass voices and subsequent octave E-F in the clarinets and saxophones (m. 151) highlight another half-step neighbor group. The octave B's in the horns and trombone solo (m. 151) create a tritone with the clarinet and saxophones octave F's (m. 151). The C's in the oboes (m. 152) finish another half step from the previous B's. The E's (m. 152) not only continue the half-step motive with the F's (m. 153), but also creates a V chord with the C's in the oboes, enabling a cadence to F (m. 153) to end the movement.

Rhythmic Elements in the Kenton Theme

In addition to the proliferation of the three most prominent intervallic motives, Lindberg also uses rhythm and meter as other developing elements in the first movement. This section will focus on the two main rhythmic motives and their metamorphosis over the course of the first movement. It will also show a dichotomy between motives and between the motives and the meter itself.³³

The beginning twenty-three measures set up the role of rhythm and meter throughout the first movement. Lindberg uses unchanging meter and repeating eighth notes in the oboes and horns (mm. 1–20) as a balancing mechanism against two different types of rhythmic motives, complex surface harmony, and the aforementioned motives of the half-step and tritone. The repeated rhythmic motive in the saxophones and low brass (mm. 1–3) represent one kind, which I will label X, and the other is the repeating rhythmic figures starting in the low brass, then to the upper winds and trumpets (mm. 3–5), which I will label Y (ex. 3.19).

Example 3.19. Rhythmic motives X and Y in measures 1–5.

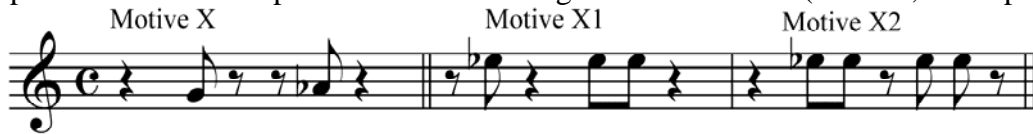
The image shows a musical score for two staves, Treble and Bass clef, in 4/4 time. Motive X is a rhythmic figure consisting of a quarter note followed by two eighth notes. Motive Y is a rhythmic figure consisting of a quarter note followed by a quarter rest, then a quarter note followed by a quarter rest, and finally a quarter note followed by a quarter rest. The notation includes various accidentals and articulation marks.

Both X and Y in general are unrelated to the melody in the first statement, other than that they tend to recur with increasing frequency as the theme moves towards its first cadence (mm. 10–13). Motive X begins changing in the second half of the Kenton theme (mm. 16–19). Lindberg

³³Consult Appendix C to see all the permutations of the X and the Z motives.

alters X with a new X1 motive in the flutes, clarinets, and trumpets (m. 16) by adding a note but no longer changing tones (ex 3.20).

Example 3.20. Two examples of the first alterings of the X motive (mm. 16, 19 respectively).



Also, this rhythm is juxtaposed against a similar rhythm in the saxophones and horns one-half beat earlier. Combining these rhythms continues the flow of eighth notes from the beginning. X2 consists of four notes with an eighth rest in between two eighth notes (mm. 19, 21). This occurs in the flutes, clarinets, trumpets, and then alto saxophone, and foreshadows the continuous metamorphosis of the rhythmic accompaniment in the subsequent five statements.

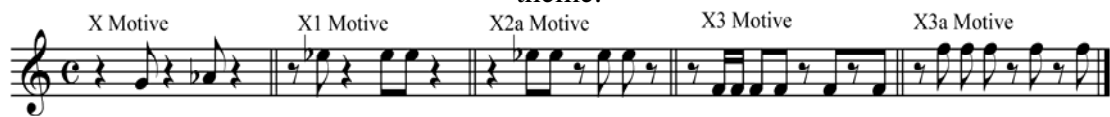
The rhythmic figures X and Y return in the second statement initially, but function much differently. Lindberg alters the trombone solo voice in the second half of the phrase by incorporating and imitating motive Y (mm. 32–33). The repeated Y motive heard in the horns first (mm. 25–26) seems to reestablish its role, and continues by turning it into a repeating background drone in the oboes, trumpet, and horn (mm. 28–33). At measures 34–35, Lindberg augments figure Y as quarter notes instead of eighth notes to add strength to the cadence (m. 36; see ex. 3.21).

Example 3.21. Augmented versions of the Y motive, mm. 34–36.



The end of the second phrase (mm. 40–41), however marks the last moment of a repeating and intact two-note figure Y that interacts with the Kenton theme until the development. The X motive from the first statement continues its metamorphosis with a third variation (X3), a march-like figure in the trumpets (mm. 24–27), and a simplified version (X3a) (mm. 28–33; see ex. 3.22).

Example 3.22. Metamorphosis of the X motive through the second statement of the Kenton theme.



Just as in the first statement (m. 16), Lindberg creates a steady flow of eighth notes by combining two different rhythms to fill all the eighth-note beats within the measures (mm. 28–33; see ex. 3.23).

Example 3.23. First measure of mm. 28–33 where two rhythmic motives fill in every eighth note beat.



This continues the duel nature of rhythm as a stabilizing force against the ever changing X motive. Motive X2 reappears (m. 41), which prepares the listener for its rhythmic diminution from an eighth note to a sixteenth note figure (X4), which I hereafter will refer to as the “Z motive” (mm. 43–44; see ex. 3.24).³⁴ Finally, Lindberg adds a two-note sixteenth figure (Z1)

³⁴To make a distinction between the X and Z motives, I chose to label rhythmic cells within one beat as “Z” and motives beyond one beat as “X.” There are a few Z motives that go beyond one beat; however, the majority of the notes within the rhythmic cell occur within one quarter note beat (see mm. 61, 120, 124). In addition, the X5 motive

(m. 44) to maintain this pattern of rhythmic change.

Example 3.24. Transformation of the X motive to a new “Z” motive, mm. 41 and 43–44.



The third and fourth statements continue the rhythmic metamorphosis of the theme and the two principal motives X and Y. First, surface rhythmic changes occur in the trombone solo voice with a new triplet variant (mm. 47, 49, and 55) and consecutive off-beats (m. 54), a rhythm that comes from the horns and saxophones in m. 27 (see ex. 3.25).

Example 3.25. X2 Motive, its metamorphosis to a new Z motive, and its various forms in the third and fourth statements.



The new Z motive created from measures 43–44 has little relationship to the theme other than creating a rhythmic landscape similar to repeating vamps in jazz or rock music. The difference, however, is that Lindberg continues to alter this motive by adding (mm. 49–50, 57–58 or “Za”) or subtracting a note to Z (mm. 51, 59 or “Zb;” see ex. 3.25). In the partial extension of the fourth statement, the Z motive continues, but morphs first to “Zc,” a three-note, sixteenth pattern

(m. 66) could be interpreted as two Z1 motives, but since the motive occurs within the same time frame as the X1 motive, I chose to make it part of the X motive group.

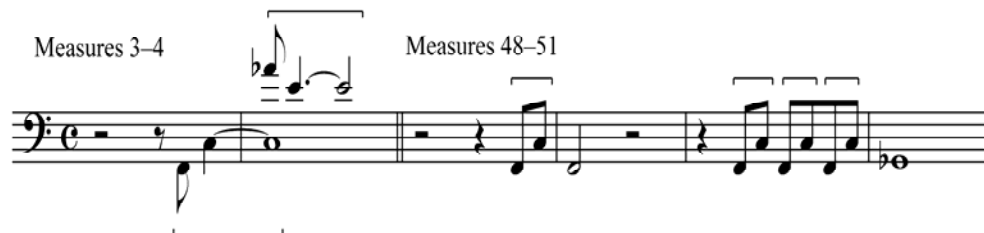
with the fourth note isolated from the three (m. 61). In the next measure, all four notes of the Z motive merge together, creating “Zd.” Lindberg not only uses the four-note figure from the previous measure, but he also takes the fragmented three-note motive from measures 51 and 59 to maintain rhythmic unpredictability (m. 63). Further development of X occurs in the transition (m. 66) where the low brass state a sixteenth note version of the X2 motive (ex. 3.26).

Example 3.26. Another variation of the X motive, m. 66.



The low brass rhythmic harmony (mm. 48–50; 56–58) slightly alters figure Y by adding a note first, and then by repeating the eighth notes second (ex. 3.27). The figures here occur on the downbeat exclusively, never alternating as in previous statements.

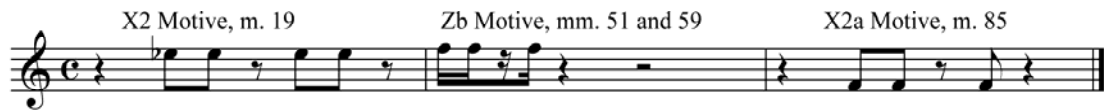
Example 3.27. Development of the Y motive in the third and fourth statements.



Expansion of the sixteenth-note pace continues in the fifth and sixth statements where Lindberg relies on the expansion of the Z motive for rhythmic drive. In the fifth statement, the flutes, clarinets, soprano saxophone, and trumpet 2 all sound and repeat the Z1 motive, while new running sixteenth notes in the other saxophones along with the low brass provide increased rhythmic tension against the familiar melody. Lindberg’s use of an eighth-note variant of Z (m. 74) reinforces the constant changing rhythmic motives. The low brass continue with the new Z6

In the low brass (m. 77) another Y motive answers the statement of the first half of the theme. The Z motive (mm. 78–79) functions in the same manner as the third statement (m. 45), but it also begins a thinning of the rhythmic texture. The seventh statement of the theme in rhythmic augmentation (mm. 80–84) marks the end of the sixteenth-note propulsion (Z motives) and the onset of quarter- and eighth-note rhythmic activity (X motives) for the beginning of the transition and development. A new X2a motive (m. 85) results from the X2 motive as well as the Zb motive that originated (mm. 51 and 59; see ex. 3.31).

Example. 3.31. Origins of the X2a motive.



Upon return of the Kenton theme (m. 133), Lindberg continues rhythmic motives gathered from the previous six statements of the Kenton theme. Although the solo voice repeats material (mm. 75–77 and mm. 137–139), it also includes more rhythmic development (mm. 133–135 and mm. 141–144). Measures 133–135 begin much like mm. 69–71, but instead of repeated dotted-quarter notes in the solo voice, a filled-in version of the X motive, it continues with off beats (ex. 3.32).

Example 3.32. Comparison of the trombone solo parts, mm. 69-72 and mm. 133-135.

The next measure has another filled-in X motive on the last two notes. Familiar Z1 motives in the upper winds occur in the seventh statement (mm. 133–135) and transitions (mm. 136, 140), and Z2, Zd, and Zb motives all occur in the low brass, and Zd only in the saxophones (mm. 138–139 and 142–143). In general, the rhythmic motives Y and Z occur in the same manner from earlier statements (mm. 69–71 and mm. 133–135; mm. 75–77 and mm. 137–139). An augmented version of the Y motive in the low brass (mm. 144) matches the rhythmic augmentation of the melody voices (ex. 3.33).

Example 3.33. Augmentation of the Y motive and the Kenton theme, mm. 143–145.



The return of the unison F, Z and Zb motives (m. 145) along with the saxophones and first horn repeating the same rhythm in a chromatic descent starting on the last note of the motive add a final rhythmic wrinkle against the rising sixteenth notes in the solo voice and second horn. The next measure does the exact opposite with the unison Fs answering the chromatic descent's Z motive. In the codetta, rhythmic activity is sparse, but an extended version of the X2a motive appears among the oboes and the low voices (mm. 150–151), and the original X motive occurs among the trombone solo, horns, and oboes (mm. 151–152; ex. 3.34). For the last three notes, Lindberg extends the X2a motive by moving the resulting note to the downbeat of the last measure (X6), thereby giving finality to the movement.

Example 3.34. Various X motives in the codetta, mm. 150–154.



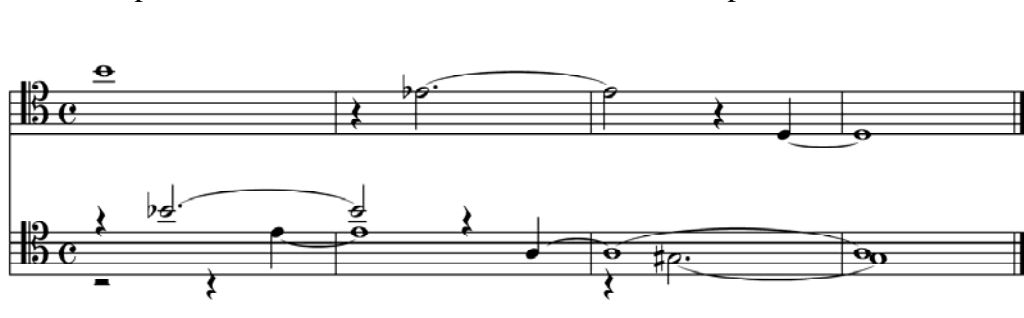
Transition, Development, and Retransition

Melody

In the transition (mm. 89–99) and development (mm. 100–112), Lindberg expands the motives of the half step and tritones melodically and harmonically. Although the form analysis shows that the first movement is a variation form, this section will determine that mm. 89–132 are a development of both the harmonic and melodic half-step, tritone, and perfect fourth/fifth intervallic motives found in the first twenty-three measures of the first movement.

From mm. 89–95, all voices involve these melodic intervals (ex. 3.35).

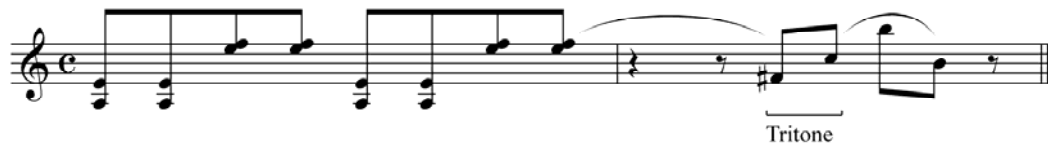
Example 3.35. Trombone solo voice and both horn parts, mm. 92–95.



Looking at this example provided, one will notice a continuous stream of half steps and tritones amongst the three voices involved. Measures 96–99 set up a new harmonic base of A minor, while half-step and tritone motives continue in the accompanying voices. The $F^{\sharp 4}$, C^5 (m. 98) tritone motive is an outgrowth from the resulting half step F^4 in the first oboe (m. 97), and the B

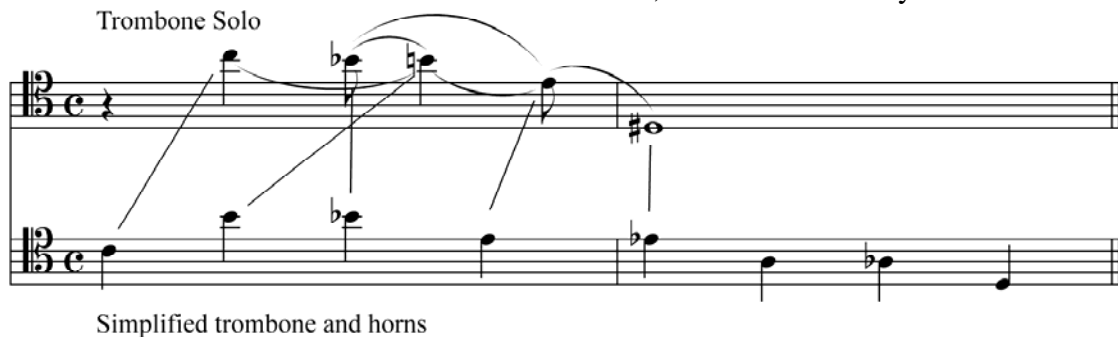
natural octave continues the half-step development from the half-step C natural previous (ex. 3.36).

Example 3.36. Outgrowth of half steps from the oboes, mm. 97–98.



Despite the new melodic material in the solo line, the development continues a proliferation of the half-step and the tritone. The melody outlines an A-minor, major-seventh chord that matches the harmony of the opening measures. A second melodic fragment (mm. 103–104) is a diminution of mm. 89–93 between the horns and the solo voice (ex. 3.37).

Example 3.37. Comparisons of trombone solo melody, mm. 103–104 and the unfolding melody of the trombone and horn idea from mm. 92–95. Also, an intervallic analysis of mm. 103–104.



Within this two measure idea lies all the intervallic motives of the first movement, including multiple half steps (B^5-B^5 , C^5-B^5 , $E^4-D^{\#3}$), a tritone (B^5-E^4), and a perfect fifth (B^5-E^4). A third melodic fragment similar to mm. 100–101 which appears to outline A-minor, major seventh harmony again, but the solo line moves to F^4 instead of E^4 . Here, a line in the solo voice ascends chromatically from $F^4-G^{\#4}$ (mm. 106–107), in which these last two notes enharmonically recall

C^{♯4} tritone (m. 114), a proceeding linear descent to G^{♯3} (mm. 114–117), an E^{b4} appoggiatura (m. 119) and G^{♯3}–D⁴ tritone (m. 120) the prevailing chromatic line in the retransition ascends unimpeded. From mm. 121–128, the first horn and the solo trombone engage in half-step jabs within the rising chromatic ascent. The bass line activity continues its movement from the development and re-ascends chromatically from D^{b2} (m. 112) and C^{♯2} (m. 117), back to F² (m. 128). The two horn voices repeated rhythms also rise chromatically in minor sixths from A^{b4}–A⁴ and F^{b4}–F⁴ (mm. 112–121), major sixths B^{b4}–E^{b4} and G⁴–C⁵ (mm. 122–128), and back to a minor sixth E⁴ and C⁵ (m. 128) all contribute to the proliferation and development of the half step within the rising chromatic line.

Harmony

The bass is much more linearly active in the transition, development, and retransition. At first, though, a low brass drone of octave A's (mm. 96–105) counterbalance the repetition of the oboes in half-steps (mm. 91–112), the harmonic tritones and half steps between the horns and the solo trombone (mm. 92–95), the clarinet tritone chords (mm. 99–105), and the minor ninths in the clarinets (mm. 96–97) all create a dissonant harmonic landscape around the sparseness of the melodic voices. It is not until m. 109 that the bass begins its descent from F² to C^{♯2} and chromatic re-ascent to F² accompanied by major chord harmony in the clarinets, which accompanies the descent of bass tone (ex. 3.40). The harmony in the retransition results more from the chromatic rising lines rather than set chords. When the chromatic ascent reaches C⁵ (m. 129), not only is there a repetition of the C's in the horns, but on the last eighth note beat of m. 128, the second horn reaches E⁴ to complete a C-major chord (V chord in F minor). This V

retransition (ex. 3.42).

Example 3.42. Convergence of the Y and Z1 motives, mm. 103–104.

The image shows a musical staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The staff is divided into three measures by double bar lines. The first measure, labeled 'Y motive', contains a quarter note B-flat, a quarter note D, and a half note E. The second measure, labeled 'Z1 Motive', contains a quarter rest, a quarter note F, a quarter note G, and a quarter note A. The third measure, labeled 'Combination of Y and Z1 Motives', contains a quarter note B-flat, a quarter note C, a quarter note D, and a quarter note E. The notes in the third measure are a combination of the notes from the first and second measures.

The clarinets (mm. 104–106) reintroduce motive Z_d from the end of the fourth statement (m. 62), and Lindberg alters the first motive (m. 104) by displacing the beat by one sixteenth note. The flutes and first trombone repeat this motive (m. 109), and then combine motive Z₁ with Y once again (mm. 110–111). Lindberg uses the oboes and later with support from the trumpets in the retransition to continue sixteenth note Z motive activity that came from the fourth, fifth, and sixth statements of the Kenton theme, as well as to increase the musical tension along with the rising line in the solo voice, bass tones, and horn rhythm, and foreshadow the return of the Kenton theme and its many different ideas coming together at once.

Middle Level Analysis

After studying the details of the first movement of *Mandrake in the Corner*, it is necessary to return to the formal analysis from the end of chapter two. It showed that the first movement has ten statements of the Kenton theme with no contrasting theme or key area. The middle level analysis will draw conclusions from the ten thematic statements, development of the intervallic motives of the half step and tritone, and the analytic conclusions of the development section (mm. 89–132). In addition, it will talk about the function of harmony and rhythm.

Although the Kenton theme itself occurs ten times either in the solo trombone voice or in the accompanying voices, each instance varies in length, thematic rhythm, harmonic color, and texture. For example, the complete extension of the theme (mm. 14–23 and 36–42) no longer

occurs after the first two statements thereby shortening the remaining statements considerably. After the fourth statement, Lindberg abandons the extension entirely, and from the fifth statement onward, he uses only the initial phrase of the theme for new statements. Next, the second, third, fourth, seventh, ninth, and tenth statements all have rhythmic variations of the melody, be it triplets, augmentation, or syncopation. Also, each successive statement of the Kenton theme has a different harmonic color over the static F minor in the bass. Yes, the fifth and eighth statements melodic statements are very similar, but the eighth statement serves to reintroduce the Kenton theme after the development. Finally, each statement has its own texture, whether it be the theme with accompaniment textures in the background, or many different voices all coming together to create a deeply layered texture. All of these attributes within the Kenton combine to create ten fresh thematic statements in the first movement despite the constant middle level harmonic stasis. In addition, the differences between the fifth and sixth and the first and second statements, for instance, are significant in texture, harmonic color, and length.

Throughout the first movement, the intervals of the half step and tritone play a primary motivic role starting with the first instance of the Kenton theme, but also in transition passages, development, and in the accompanying voices. Nearly all the surface bass motion involves the half step from the chromaticism at cadence points (mm. 13–14, 19–20, and 41–43), and where it creates harmonic tension (mm. 72–73, 77–79, 136, and 139–140). The development of the half-step motive with chromatic sixteenth ascents (mm. 35 and 42) and later (mm. 67–68) provides a bridge between the chromatic saxophone obligato and the main theme solo voice from the fifth statement forward. Cadence points figure prominently with the function of the tritone. In the first statement of the Kenton theme in the melody and bass line voices, the tritone functions as

the primary point of tension at both cadence points (mm. 13–14 and 19–20). In the third and fourth statements, cadence points are delayed with unresolved tritones (mm. 50–51, and 58–59), and then in the extension of the theme (mm. 61–64), both melodic and harmonic tritones add to the instability of the fourth statement in general. By measure 89, the tritone recedes to a more subordinate role for the remainder of the first movement. In mm. 89–132, Lindberg now uses half-steps primarily as points of development and prolongation. For instance, melodic tritones function as rising inner-voice compound chromatic lines (mm. 105–108, 124–125) and to heighten tension within the rising chromatic line in the retransition (mm. 114, 120). Lindberg's pervasive use of both the half step and tritone make these measures appear more as a development of thematic and accompaniment material rather than as a contrasting section. Likewise, the codetta highlights both the half-step and tritone intervals. Lindberg reminds the listener of the significance of these intervals as the measure with the most activity (m. 151) indicates F² at *fortissimo*, E⁴–F⁴ at *forte*, and B^{4/5} at *mezzo piano* respectively. Here, Lindberg's overt, loud dynamic of the half step against the subtle, softer level of the tritone dynamic emphasizes the primary and subordinate roles of the major intervallic motives of the first movement.

Although the form of the first movement is a variation principle, evidence is conclusive that mm. 89–132 should be called a development section of the variations, and not a separate variation unto itself. First, the solo trombone passages are developed versions of the minor, major-seventh harmony from mm. 1–13. Second, Lindberg uses this section to develop the harmonic colors from the beginning, and he saturates the development with motives of the half step, tritone, and perfect intervals that were presented and highlighted throughout the exposition. Third, mm. 113–132 function as a prolongation of C (V chord) before returning to F minor (i

chord), a type of retransition that in turn reintroduces the Kenton theme. While the terms development and retransition may infer the term sonata, there is no contrasting theme in the first movement. The most one can deduce from this section is that Lindberg invokes a sonata *principle* at the end of the second section to link it with the third main section of the first movement.

Lindberg uses rhythm and harmony as stabilizing elements and as sources of tension throughout the first movement. Immediately in the first statement, Lindberg sets up this duel nature between the stable harmony in the bass and the beat-by-beat colors in the accompanying voices. First, Lindberg introduces F minor, major-seventh harmony in the horns and oboes followed by strong I–V motion in the bass voices. Within the first phrase and extension (mm. 7 and 16 respectively), Lindberg inserts cluster chords outside any functional key structure. To emphasize the significance of these earlier cluster chords, all 12 tones of the chromatic scale sound (m. 22), but are followed by a V–I melodic pattern in the solo voice. These measures (mm. 22–24) reveal the dichotomy between the overall function of harmony in the first movement and the beat-by-beat colors that sustain interest. No matter how complex a chord structure is within the beat-by-beat passages, the overall harmony still is F minor, or in some cases, simply F. In the second half of the second statement, the dissonance comes not from the cluster chords, but from individual notes in the solo voice against harmonies in the accompaniment. The fifth and eighth statements represent the thickest textures of the movement. The bass voice, however, remains firmly grounded on F, and any surface melodic motion descends chromatically towards F and on strong parts of the beat. In these statements, Lindberg relies on the familiarity of the theme and the bass while expanding these statements with new layers of countermelodies and dissonant harmonic punches. Because the melody and bass voice

have become so familiar, listeners accept the surface dissonance created through a texture of five layers and are able to concentrate and decipher all the individual textures.

Concerning the role of rhythm over the course of the first movement, meter and the Y motive are stabilizers whereas the motive X and its outgrowth Z function are constantly changing, creating and sustaining interest. 4/4 meter remains a constant throughout the first movement, acting to counterbalance syncopation, hemiola, or any other disruption of a steady beat. Lindberg does slow the pace in the transition and development, but begins a gradual increase to the original tempo with the return of the Kenton theme (m. 133). In general with regard to time, any temporary deviations from the metric flow are restored easily because of its consistency.

Although the Y motive undergoes little change in the first movement, its function as rhythmic enhancer within the Kenton theme is completely different from the role of the unchanging meter. The Y motive has few alterations, which stands it apart from the ever morphing X/Z motives. At the beginning, both X and Y have initial unstable effects towards the overall meter, with each instance starting on successive upbeats and downbeats. Other than an occasional augmentation or repetition, however, Y changes very little from its original motive in the first few measures.

Whereas the Y motive essentially remains static throughout the first movement, both X and its later outgrowth, Z, change continually to work in concert with the melodic variations to sustain rhythmic freshness throughout the many instances of the Kenton theme. Lindberg alters the X motive twice (mm. 6–23), which foreshadows its malleability in future statements. In some instances, a variation of the original X or Z motive occurs only once, for example see the X3 and X3a motives (mm. 24–27 and 28–33 respectively) or Zc, Z2a and Z2b (mm. 61, 120 and

124 respectively). In most instances, however, Lindberg uses the many different permutations of these motives throughout the first movement. By the end of the fourth statement, Lindberg has introduced the vast majority of variations of X and Z motives. From this large palette of rhythmic cells, he then incorporates and intertwines them into the fabric of the music.

Because Lindberg is constantly changing the length, rhythm, and texture of the Kenton theme, he is able to sustain interest throughout the first movement. Second, his pervasive use of the intervallic motives of the half step and tritone especially in the development solidify the notion that the first movement is a sonata form, despite not having a contrasting theme. Third, Lindberg uses both harmony and rhythm both as stabilizers (staying in F minor throughout the ten statements of the Kenton theme and keeping 4/4 time constant throughout), and as points of tension and interest through cluster chords and the many different versions of the X and Z motives to sustain musical interest in the first movement.

CHAPTER 4

THE LARGE LEVEL ANALYSIS

In this section, the analysis will describe some of the significant aspects of melody, rhythm, and harmony in the overall shape of the first movement. It will discuss the development of the Kenton theme, the X/Z motives, and the dichotomy in the function of harmony. It will also show how Lindberg uses these three elements to counterbalance each other to achieve maximum clarity within some of the more complex moments of the first movement.

Throughout the first movement, Lindberg's melodies are always clear, succinct, and without ambiguity. In the first statement, the solo voice states the melody against rather light accompaniment. In the second statement, it appears with another trombone voice against a drone-like accompaniment. In the third and fourth statements, they appear against a unison F rhythmic accompaniment. In the fifth and eighth statements, the melody is in seven and six voices, respectively, against four other musical ideas; and in the sixth, eighth, and ninth statements, the melody is in twelve, eleven, and twelve voices, respectively, against three other ideas. In no case does Lindberg obfuscate the melody; each instance is dominant in dynamic and in orchestration. In this way, Lindberg recalls the classical era and the music of Mozart, where melodies are in the forefront at all times and the accompanying voices are subordinate.

In each movement, there is no contrasting thematic area; instead, Lindberg spins out his melodic statements through motivic, harmonic, and rhythmic development. In the first movement in particular, the Kenton theme changes rhythmically throughout and grows from a single voice to a four-voice parallel melody in which the sixth statement has nine different voices stating the melody. In the fifth and eighth statements, the melody begins a fourth higher, and the parallel chord structure is based upon tertian harmony rather than consecutive fifths. In the

development, the solo voice recalls the minor major seventh harmony from the first measure, which highlights the prevalent half step within the chord. Lindberg develops the half step from the first two notes of the Kenton theme, as occasional bass motion moments of dissonance, points within cadences and transitions, parts of cluster chords in first, second, fifth, and eighth statements, and the obligato saxophone lines throughout the second half of the first movement. He also uses the half step as the primary feature in the transition to the development, and within the development itself in the solo voice and accompaniment, in the chromatic motion of the bass and the solo voice in the development and retransition, and finally in the codetta. These instances of developing one musical idea recall the music of the Baroque. Music often begins with a motivic cell that is then spun out throughout a piece, as example, J. S. Bach's *Passacaglia in C minor*, or Handel's *Air with Variations "The Harmonious Blacksmith."*

Indeed, one can see both of these aspects in *Mandrake in the Corner*. The bass line in the first movement stays essentially unchanged in F minor except for mm. 89–132, claiming the repeated bass line/chord progression of a passacaglia. The continuous metamorphosis of the ten Kenton Theme statements recalls a variation form. Both, however, do not completely match the form of *Mandrake in the Corner* because of mm. 89–132. One could say that this section represents a variation of the material from the beginning, but not of the Kenton theme itself. The first movement of *Mandrake in the Corner* then has aspects of both these forms, but it does not conform to the conventional definitions of either.

The rhythmic motive X and its many variants, including the extension of the Z motives, represent an ever-changing model that helps sustain this musical element's unpredictability within each statement of the Kenton theme. After the first four statements—which introduce the majority of the X and Z motives—Lindberg applies them to the second half of the piece in the

solo voice, the bass voice, harmonic jabs, saxophone lines, and later in the transition, development, and retransition (mm. 89–132). In the last two measures, Lindberg adds a final wrinkle of a new X motive that completes the movement. Although this moment is unremarkable in itself, it is a telling example of Lindberg's approach to his metamorphosis of motives to sustain interest in rhythm, melody, and harmony within the first movement.

In general, harmony plays a stabilizing role despite small level points of dissonance. Every statement of the Kenton theme occurs either in the key of F minor, just F, or F and C in the bass. Measures 22–24 encapsulate this dichotomy of roles for the function of harmony throughout the first movement with a twelve-tone chord, which is then followed immediately by a common practice, melodic V-I cadence. Despite this juxtaposition of 20th century dissonance against a common practice cadential moment, Lindberg completely diffuses its harshness by putting it within the larger context of a tonal center.

Lindberg uses melody, harmony, and rhythm judiciously to maximize clarity and listening accessibility in the first movement of *Mandrake in the Corner*. At first, he presents each element clearly. The melody occurs in F minor with little chromaticism; the harmony sets up the key and the first cadence in F minor; and the rhythm begins with repeated eighth notes and continues the entire movement in 4/4 meter. Because of the clarity of the elements at the beginning, creating complexity within each becomes more effective and accessible. For instance, the fifth and eighth statements work effectively despite the fact that five different melodic activities occur at the same time. First, the familiarity of the Kenton theme, stated in various accompanying voices, has been firmly established; second, the harmony is firmly grounded in F minor in the bass; and third, the rhythm of the Kenton theme grounds the metric flow, despite the syncopation in the solo voice, and the displacement of the sixteenths in the

bass. Another example of this occurs in mm. 136 and 140 in the transitions before the eighth and ninth statements of the Kenton theme. Here, the harmony is dense, and the melodic points are unstable with two separate voices going chromatically in opposite directions. Because the rhythms are conventional and these same chromatic voices are familiar to the listener, however, one can decipher the complexity of these two transitions effectively. Lindberg's understanding of how to achieve and maintain clarity despite some complex points of musical structure serves the first movement well throughout. Furthermore, one could argue that this method of layering which Lindberg uses in different sections comes from the influence of Luciano Berio and his compositional techniques of putting many different genres together at the same time.

General Observations

In my interview with Christian Lindberg, one of the first questions I posed to him was “who is your favorite composer?” to which he replied, “I have five-hundred favorite composers.”³⁵ In different sections of this paper, I have mentioned Mozart, J. S. Bach, Bruckner, Mahler, Schoenberg, Berio, The Stan Kenton Orchestra, The Beatles as well as the comic strip serial “Mandrake the Magician” as influences to Lindberg's composition *Mandrake in the Corner*. Not only are these composers a significant influence separately, but one can sense each of these different elements at the same time. In this way, Lindberg's compositional approach reflects more of an eclectic style. For instance, within the first statement of the theme the analysis shows that his approach to melodic material is in the classical style of Mozart while the motives within the themes reflect the spinning out of J. S. Bach. Within both of those aspects, however, harsh dissonances add a modern flavor, while the 12-tone row created in these measures also reflects the music of Schoenberg.

³⁵ Christian Lindberg Interview, 2003.

After a thorough analysis of *Mandrake in the Corner*, the comment from Lindberg's website that anything said about his music "would be pretentious nonsense ... [because he] doesn't write in any style whatsoever"³⁶ begins to have a deeper significance. Lindberg's refusal to have anybody label his music speaks to his independence and his fierce competitive fire that has dominated his way of life.³⁷ Within that drive, however, reveals a composer that uses the influences around him to create something of his own. Because he travels the world soloing with major orchestras, has an eclectic taste in all kinds of different music from today and the past, and uses these experiences to incorporate and often times juxtapose different composing styles into one piece, Lindberg is a part of a generation of eclectic composers that uses a "strategy of understanding [that is] incorrigibly interdisciplinary and irreducibly plural."³⁸

³⁶ Christian Lindberg Website, Composer Section.

³⁷ Kagarice, 41. He comments on Lindberg's competitive spirit to be the best at everything, including soccer and basketball.

³⁸ Lawrence Kramer, *Classical Music and Postmodern Knowledge*, University of California Press: Berkeley, 1995: 5.

APPENDIX A

ALL TEN STATEMENTS OF THE KENTON THEME

Measures 6–13



Measures 28–35



Measures 45–52



Measures 53–60



Measures 69–71



Measures 75–77



Measures 80–84



Measures 133–135



Measures 137–139



Measures 141–144



APPENDIX B
FIVE VERSIONS OF THE INDEPENDENT SOLO TROMBONE LINES AGAINST THE
KENTON MELODY

Measures 69 to 72



Measures 75-78



Measures 133 to 135



Measures 137-139



Measures 141-144



APPENDIX C

ALL THE PERMUTATIONS OF THE X AND Z MOTIVES IN MOVEMENT ONE

X X1 X2 X3
 X3a X1a X5 X2a
 X2b X6 X4/Z Z1
 Za Zb Zc Zd Z2
 Z2a Z2b Ze

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