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AN ANALYSIS OF THE FIRST MOVEMENT OF CONCERTANTE NO. II FOR ALTO SAXOPHONE AND FOURTEEN PLAYERS BY RALPH SHAPEY

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"I'm a genius: so what? Big deal. There is something called posterity that will make that determination," Shapey said in an interview appearing in the "Chicago Tribune Magazine" on December 3, 1995. The interview was taken on the occasion of the composer's receipt of the MacArthur Foundation's "genius" grant. Shapey continued, "this is my life, and I have done it-and will do it-to the best of my ability no matter what period, for the remainder of my existence. I have written over 150 pieces of music and persist in writing six hours a day out of a compulsion to put dots on paper. You must have a pretty big ego to think you can compete with Bach and Beethoven." In Shapey's self-acclamation, one can clearly detect his complex, distinct, and dynamic personality which defines his musical works.

The evidence of Shapey's exposure to Schoenberg in early years is apparent in his techinque. Shapey belongs to the post Schoenbergian school, relying on the row, but not treating it dogmatically (Kaufman and Canick 1986: 206). His serially oriented compositional method is influenced mostly by his teacher, Stefan Wolpe (Schwartz and Godfrey 1993: 478).

Shapey was raised in orchestral environments such as the New York Philharmonic, and knew maestro Dimitri Mitropoulos personally.[1] He has also conducted the Buffalo, Chicago, and Philadelphia Orchestra, the New York Philharmonic Chamber Society, and European Orchestras (Kaufman 1995: 229). He was an assistant conductor of the National Youth Symphony

Orchestra (1938-1947), and the founder of the Contemporary Chamber Players of the University of Chicago (Collins 1992: 852). His preference for the use of traditional term-titles and formal designs in his works, such as "Variations," "Rondo," "Passacaglia" etc., as well as his faith in the traditionally established instrumental ensembles of string quartet, or brass quintet, label him as a traditionalist. For example in his Quartet No7, for strings, the titles of the four movements are: I. Interludes and Fantasies; II. Scherzando; III. Song; IV. Passacaglia. The above work was composed as a response to his deep love for Beethoven's last quartets (Watkins 1988: 645). On the other hand, the radical side of Shapey is amplified by his dissonant, almost cacophonous 'harmonies', the exaggerated dynamics, the polyrhythms, and the changing time signatures that are evident in his works. He often likes to call himself a "radical traditionalist." "Shapey is among the composers, like Donald Erb and Alan Stout, who organized their pieces around large blocks of complex sound" (Brooks 1993: 320). His highly complex and carefully organized music has been described as "abstract expressionism" (Kaufman 1995: 229).

In 1969, Shapey announced that he would no longer submit his music to anyone for performance or publication, a promise that he kept until 1976 (Slonimscy 1992: 1692). Shulamit Ran, who studied and worked with Shapey at the University of Chicago, responded to Shapey's decision with a famous article: "An Angry Composer Forbids his Music to be Performed" (Ran 1977: 12).

Shapey is an instrumental composer with special sensitivity to the violin, since he had started studying the instrument very early in his life (Baker, 1984: 1692). "He stands as a major figure in American music" (Huscher: 1982: 22).

This paper will discuss in detail the first movement of Shapey's CONCERTANTE No. II. The score is included at the end of the paper.

CONCERTANTE No. II

I. Description of the work

A. Movements

CONCERTANTE No. II is organized in three movements: I. Variations, II. Rondo-Scherzo, III. Passacaglia. The tempo indications that appear in the beginning of each movement are Maestoso, Giocoso, Tenero Sostenuto. The overall duration of the piece is approximately 21',05". All three movements consist of different sections that are labeled by rehearsal letters, and the tempo and the time signature change frequently.

B. Instrumentation

The instruments that are involved in CONCERTANTE No. II fall into three main categories:

(a) the winds,

  i the woodwinds,

  ii the brass,

(b) the percussion,

(c) the strings.

The woodwinds consist of flute / piccolo / bass flute (one player); oboe / English horn (one player); Eb clarinet / Bb bass clarinet (one player); bassoon / bass bassoon (one player); and alto saxophone. The brass instrumental set combines French horn; trumpet / Bb piccolo trumpet / C trumpet (one player); and bass trombone. The percussion family involves numerous pitched and non-pitched instruments performed by three players (percussion I, II, III). The percussion instruments are: three tom toms, bass drum, five temple blocks, three cymbals, tam tam, two glockenspiel, vibraphone, xylophone, four roto drums, four timpani, and chimes. The string quartet has an unusual arrangement of instruments: violin I; violin II / viola (one player); violoncello; and contra bass.

C. "Mother Lode"

The term "Mother Lode" was created by the composer. "Mother Lode"[2] is a diagram of rhythmic and pitch elements organized in such a way that they create a method used by the composer since 1981. "That is, Shapey's last forty-one consecutive works were written from a single row and its associated simultaneities and (often) rhythms" (Finley 1993: 127). The three characteristic features combined in the "Mother Lode" are:

(a) the "Cantus Rhythm,"

(b) the row,

(c) the simultaneities.

(a) The "Cantus Rhythm", as it is shown in Appendix 1, is a serial presentation of rhythmic motives composed by various note values. The rhythmic phrase of the "Cantus Rhythm"[3] is four measures long labeled by the letters A and B. The motives appearing in measures labeled with the letter B are used selectively to bring variety into the rhythmic line.

Generally, in Shapey's compositions, triplets play a very important role;[4] however, in the "Cantus Rhythm" they are not found. The triplets used in Shapey's compositions are consequences of a group of three eighth notes that appear in the second bar of the "Cantus Rhythm" in both A and B forms.

(b) The row

P_0

Pitches

(1, 0) (2, 8) (3, 9) (4, 3) (5, 5) (6, 1) (7, 2) (8, 6) (9, 4) (10, 10) (11, 11) (12,7)

Notes

F# D Eb A B G G# C Bb E F C#

(m: minor 3rd; M: major 3rd; T: tritone)

M 3 m2 T M2 M3 m2 M3 M2 T m2 M3

As it appears in the following example, the two hexachords of P_0 (first and second) are not inversionally equivalent. Although, the succession of the intervals of the two hexachords is similar the row is not symmetrical. Specifically, the first two intervals (M3, m2) are inversionally related and are followed by tritones, the last two intervals (M2, M3) are not inversionally related (they are in the same direction).

Example 1

1st hexachord 2nd hexachord

F# D Eb A B G || || G# C Bb E F C#

M 3 m2 T M2 M3 || m2 || M3 M2 T m2 M3

If we reverse the order of the two pitches B, G of the first hexachord creating the following order: F#, D, Eb, A, *G* , *B* , the two hexachords would be inversionally equivalent.

F# D Eb A *G* *B* \\ G# C Bb E F C#

Notice that the presentation of Shapey's prime order and its simultaneously occurring retrograde pitch results in eight consecutive semitone related simultaneities (Finley 1993: 128-129).

P_0	F#	D	Eb	A	B	G	G#	C	Bb	E	F	C#
R_0	C#	F	E	Bb	C	G#	G	B	A	Eb	D	F#
	P	m3	m2	m2	m2	m2	m2	m2	m2	m2	m3	P

The complete matrix that presents all forms of the original row appears in Appendix 2.

(c) Simultaneities

The vertical structures, shown in Appendix 1, (hexachords made of notes of A, B, C, D, and F lines) appearing in the "Mother Lode,"[5] are created by the simultaneous presentation of selected pitches of the row. These are the sonorities that Shapey calls simultaneities.[6]

D. Classification

In personal conversations with the composer between September and January of 1996, I received the impression that Shapey perceives music as a coexistence of several sonic parameters: melody, harmony, bass, and rhythm. Based on the above conception, I searched to find evidence that these distinct parameters coexist in his compositions. This conception guided my method of classifying and presenting in sets, elements that can be categorized. In CONCERTANTE No. II, all parts rely on the pitch bank of the "Mother Lode" and

the "Cantus Rhythm" that are both presented in their original form or further developed.

The melody that is presented by the saxophone, throughout the first movement, is proven to be more important than all other parts, since it is very active rhythmically, and more technically advanced. The other parts are realized mostly by sets of instruments that:

(a) belong to the same family (winds, percussion, strings),

(b) fall into the same pitch category (high pitch or low pitch instruments),

(c) perform similar or same rhythms and pitch material,

(d) appear frequently in orchestrations of specific eras (the oboe, French horn, bassoon, and the 'clarino sounding'[7] piccolo trumpet, are all found in the Baroque era).

The bass part is performed by the bass bassoon, the bass trombone and the contra bass either solo or doubled. The accompanying parts are usually presented by groups of instruments of the same family (winds, strings). The percussion instruments, in most places, execute repetitive ostinatos.

In CONCERTANTE No. II Shapey's radical musical side is proven by the organization of complex rhythmic structures that originate from the simultaneous presentation of asymmetric layers of rhythmic information, the continuous use

of odd meters that succeed one another by metric modulation, the unique treatment to dodecaphony, the thick textures, and the walls of loud dynamics. On the other hand, the use of term titles (Variations, Rondo, Scherzo, Passacaglia) that were originated and used frequently in the Baroque and Classical eras, the classification of the parts (melody-solo instruments, bass-low instruments, harmony-accompanying instruments, rhythms-percussion), and the frequent canonic imitation, complete the set with traditionalistic features.

II. Analysis of the First Movement: Variations

The first movement has rehearsal letters from **A** to **F**, and it starts with five measures before the rehearsal letter **A**. There are 10 different types of time signatures that are used: (from smaller to larger)

e: eight note (8th= ♪)

q: quarter note (4th= ♩)

3 e, 4 e, 5 e, 6 e, 3 q, 4 q, 4 q+1e, 5 q, 6 q, 7 q

The order of the time signatures that appear in the Introductory (I) section between mm. 1 to 5, is:

6 e, 4 e, 6 e, 4 e, 6 e

The number of measures, and the order of the time signatures found on each section (from **A** to **F**) are :

Section **A**: 10 mm; 6 q x4, (4 q +1e) x4, 6 q x2

Section **B**: 4 mm; 6 q x2, 5 q x2

Section **C**: 10 mm; 6 q x2, 7 q , 6 q x2, 5 q, 6 q, 4 q, 3 q, 6 q

Section **D**: 10 mm; 6 q

Section **E**: 10 mm; 6 q

Section **F**: 5 mm; 4 e, 5 e, 4 e, 3 e, 6 e

Section I

The Introductory section (I) of the first movement features seven instruments: piccolo, oboe, bassoon, horn, piccolo trumpet, saxophone, and contra bass. The saxophone melody explores the P_0 in the first bar presenting a line of seven notes, 1-7. In measure 2, a segment of the first seven pitches reappears; the row is completed at the third measure. In measures 4 and 5, the saxophone repeats the last five pitches of P_0. The pattern is demonstrated in the following example:

Example 2

	Iα	I α + β	Iβ I
P_0	I 1-7	I 1- 6, 7 - 12	I 8 - 12 I

As shown in Example 2, the composer uses the row (P_0) two times. The complete form of the row is presented in measures 2 to 3 and is 'framed' by the same row divided into two segments. The first segment appears in measure 1, presenting the first seven notes, and the second over measures 3, 4, and 5, presenting the other five notes as shown in example 3.

Example 3

	m1	m2	m3	m4	m5
P_0	I1, 2, 3, 4, 5, 6, 7 I	1, 2, 3, 4, 5, 6 I	7, 8, 9, 10, 11, 12 I	8, 9, 10, 11, 12 I	12 I

There is an important relation that needs to be amplified considering the numerical association among three different parameters:

(a) The number of notes appearing on each framing segment are: α=7, β=5.

(b) The number of instruments that are used in the Introductory section are 7.

(c) The number of measures of the Introductory section are 5.

The association establishes symmetry creating the ratio 7:5.

The rhythms of the saxophone part in measures 1 to 5 are not directly related to the rhythms of the "Mother Lode" but are borrowed and presented, varied and developed, creating a soloistic musical line. The saxophone rhythms are organized into two kinds:

(a) the rhythm that appears in the first measure over the pitches P_0 (1-7) reappears slightly varied in the third measure over pitches P_0 (7-12),

(b) the rhythm appearing in the second measure using pitches P_0 (1-6) reappears modified in the fourth and fifth measure.

The structure of the opening saxophone line is constructed into two sub-phrases.[8] The two distinct sub-phrases consist of:

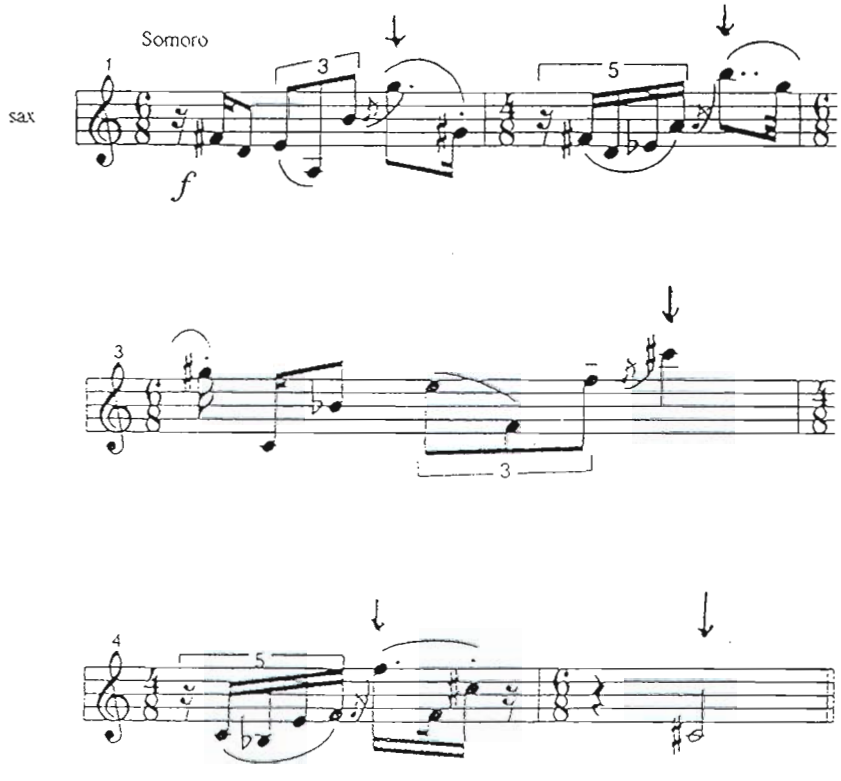
(a) a group of notes and note durations that appear in the first and third measure and combine eighth notes, eighth note triplets, dotted eight notes and grace notes. These groups of notes create a rather smooth line.

(b) sub-phrases composed of sixteenths or sixteenth quintuplets that move more rapidly.

The motion from one sub-phrase to the next creates a feeling of acceleration-deceleration establishing continuity and direction in the overall melodic line.

Another extremely important aspect that adds great interest in the saxophone melody, relies on the unique role of the "target longer notes"[9] (Berliner 1994: 728-757). These notes appear in the second to last down beat of measures 1, 2, 3, 4, and 5 (see ex. 4). In order to advance the intensity and continously keep the 'moving forward feeling,' the composer adds more value on each "target longer note" every time it appears. (The term "target longer note" was used in Paul Berliner's Jazz Improvisation class taught at Northwestern University in the winter quarter of 1994.)

Example 4



Both levels of activity, the sub-phrases and the "longer target notes," coexist and develop either separately or together adding great complexity and sophistication to the opening melody. In all cases the rhythmic fragment that moves towards the "target longer note" is reinforced by a grace note that has three functions:

(a) repeats the pitch of the previous note,

(b) slurs to the "long target note,"

(c) approaches the "long target note" by an ascending interval in the following order: minor 6th, minor 7th, augmented 5th, perfect 8ve.

The challenging saxophone part is apparent from the very beginning through the involvement of the wide intervals between the melody notes and the frequent altissimo passages. Both aspects, the altissimos and the large intervals, create a very dynamic and energetic soloistic saxophone part that in certain places suggests Eric Dolphy's phrasing.[10]

The bass trombone part is doubled by the contra bass in unison, in order to be strong and audible. This is perhaps the second most important part of the section for two main reasons:

(a) it explores the P_0 (1-12) establishing a solid sonic ground of low frequencies,

(b) it involves the "Cantus Rhythm."

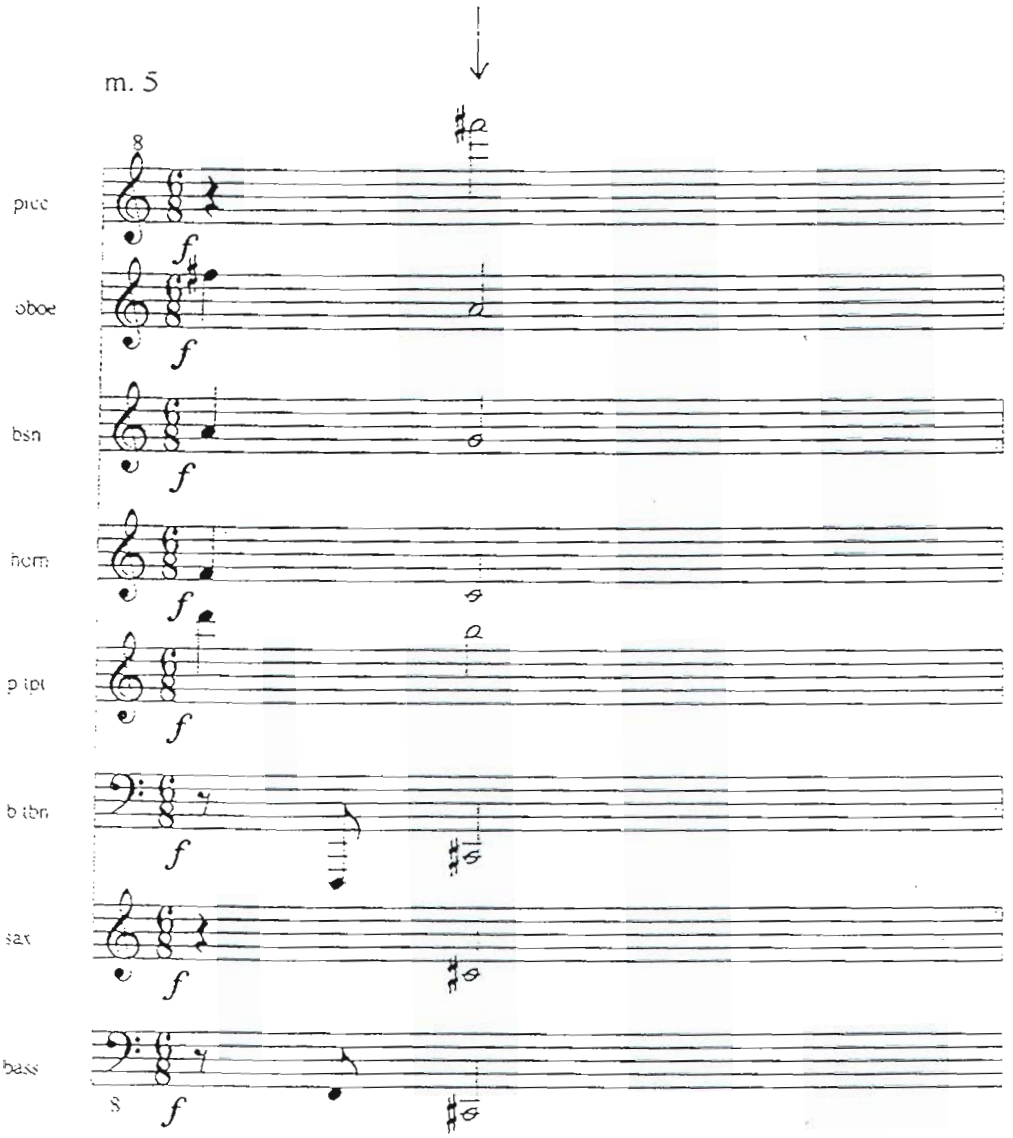
The piccolo trumpet presents the R_0 (12-2). The last note of the piccolo trumpet line is B, not F#, and derives out of the last vertical sonority (simultaneity) of the "Mother Lode" in a process that preserves the fixed sonic result, made possible through that particular voicing. In this case, the composer assigned the first note of the row (F#) to the highest instrument (piccolo) and the last note of the row to the lowest sounding instruments (bass trombone and contra bass).

In examples 5a and b, I demonstrate the last vertical sonority of the "Mother Lode" that appears in measure five.

Example 5a

piccolo flute	F#
piccolo trumpet	B
oboe	A
bassoon	G
French horn	C
alto saxophone	C#
bass trombone	C#
contra bass	C#

Example 5b



The three accompanying instruments, oboe, bassoon, and French horn, perform pitch material derived out of the inner voices of the simultaneities (Appendix 1) in the following order:

Example 6

	m. 1				m. 2		
Oboe	G#	C#	A	C	F	E	C
Bassoon	G	Bb	Eb	B	C#	A	Bb
F. Horn	B	E	F#	G#	E	D	B
"Cantus"	F1	F5	F11 or F4	F1	F8	F3	F10

m. 3				m. 4			m. 5	
C#	D	B	F#	F	C	F	F#	A
F	Bb	C	A	F#	G	F#	A	G
Bb	Eb	G	F	A	B	A	F	C
F2	F3	F10	F11	F11	F10	F11	F11	F12

It is obvious that the composer repeats the trichords of F10 and F11 in order to reinforce the harmonic motion towards the cadence[11] that appears in the fifth measure. Both trichords were first introduced at the end of measures 1 and 2. The four accompanying winds perform a two bar phrase that repeats twice. Each motive occupies the space of a whole bar. The organization of the rhythms, the articulations, and the dynamics underline the phrasing and create a two bar ostinato effect. The overall organization of the rhythms is closely related to the "Cantus Rhythm" because it uses motives borrowed from it.

Section A

In section A the composer develops the textural level by introducing the instruments one by one. In this section, the time signature changes only twice from 6 q to 4 q + 1e and back to 6 q .

Example 7

measure numbers	time signature	total measures
6, 7, 8, 9	6 q	4
10, 11, 12, 13	4 q + 1 e	4
14, 15	6 q	2

It is clear to note the ratio 6:4 (6 measures with time signature 6 q , and 4

measures with signature 4 q + 1e).

The third percussion part introduces the sound of the roto toms and timpani by performing on each instrumental set a group of four dotted eight notes that create one measure long ostinato. The pitch material used over the two motives that compose the ostinato are derived out of the P_0, and they are the first and last tetrachords of the row (1, 2, 3, 4; 9, 10, 11, 12). The idea of dividing the row into segments was first used in the introductory section. It appears in section **A**, and it will reappear later in the piece in order to create continuity and establish homogeneity. The ostinato used by the percussion III part remains the same for the first four and last two measures of section **A**. Because of the new time signature, there is a slight change in the second motive of the percussion III ostinato in measures 5 to 8 (of section **A**). The second motive is adjusted by diminution (the dotted eighths become dotted sixteenths).

The percussion I enters on measure 7 (second measure of **A**) performing on non-pitched percussion (skin percussion and cymbals) an ostinato that shifts between groupings of two, three, or four notes. The ostinato of percussion I repeats identically for five measures (7, 8, 9, and 14, 15), but in measures 10, 11, 12, 13 changes slightly to fit the new time signature. Both percussion ostinatos create a polyrhythmic ground that is the result of the simultaneous subdivisions of the metric space of 6 q or 4 q +1e by two, three, or four.

The saxophone part that enters in measure 8 (third measure of **A**), following the percussion I, presents a melody (phrase) that includes rhythms appearing in both percussion parts. The phrase itself, is the result of two distinct sub-phrases with each one lasting for one bar. Throughout section **A**, the saxophone part moves with certain freedom in terms of rhythmic and pitch organization, since it is composed to serve as a solo line, not as an ostinato. The analysis of the saxophone phrase raises the following question: was the formal design with the specific selection of the time signatures composed before the melody, or did the melody dictate the time signature? I believe that a general architectural plan, including time signatures, was created first and the various parts were created next. This argument is also strengthened by the ratios found in the composition, and it supports Shapey's theory on traditional compositional concepts. Shapey contends that strategy is significant in creating a formal structure that must be followed precisely. At the same time, his primitivism is expressed in this work by the loud dynamics, the polyrhythms that are created by simultaneous exploration of ostinatos, the dominating percussion sound, the canonic behavior of the piccolo trumpet, the angular saxophone melody, and the irregular pausing throughout the composition.

In section **A** (saxophone part), the stable serial order is interrupted by unordered pitch material selected from the simultaneities, bringing plurality and variation to the sonic result. In the following example (ex. 8) all pitches of the saxophone melody are presented in detail. The sets of pitches that compose

the melody are selected from the 'F'[12] hexachords of the simultaneities of the "Mother Lode".

Example 8

measure 8: saxophone part

	{G, B, G#, C}	{F, C#, Bb, E}	{Eb, F#, A, Bb, E}	{G#, B, Bb, C}
Cantus	F1	F2	F3	F4

The pitches of the first and second sets that are selected from the F1 and F2 hexachord of simultaneities respectively, are also the second and third unordered tetrachords of P_0 :

2nd tetrachord	3rd tetrachord
ordered	
5, 6, 7, 8	9, 10, 11, 12
B, G, G#, C	Bb, E, F, C#

unordered as they appear	
6, 5, 7, 8	11, 12, 9, 10
G, B, G#, C	F, C#, Bb, E

measure 9: saxophone part

P_7 (1, 2, 3, 4, 5, 6, 7) = (C#, A, Bb, E, F#, D, D#)

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measure 10: saxophone part

	{E, C, F, C#}	{G#, Eb, A, D}	{G, Bb, C}	{F, B, Bb, C#, B}
Cantus	F8	F6	F7	F5

measure 11: saxophone part

P_7 (1, 2, 3, 4, 5, 6) = (C#, A, Bb, E, F#, D)

measure 12: saxophone part

	{Eb, Bb, D, A}	{C, G, Eb, B}	{F, D, F#, F, A}	{D, A, F, F#}
Cantus	F3	F10	F11	F11

---

measure 13 and 14: saxophone part

{G, E, B, C, G#} {C, A, F#, B, A, C, G, B, F#, B, C#}

one borrowed note

Cantus F1 F12

measure 15: saxophone part

{G, E, B, C, G#}

similar as in m. 13

Cantus F1

In section **A**, the piccolo trumpet imitates the saxophone phrase performing in every other bar. The addition of the forceful sound of the piccolo trumpet into the rhythmic and tonic action of the piece thickens the texture significantly. The violoncello that enters the section in measure 9, plays rhythms and pitch material similar to percussion III in reversed order on every second measure. In this case, in section **A**, the cello is presenting the percussion III part backwards on every second measure.

In the following example (ex. 9) I present in detail the various instrumental parts in relation to the measures they appear. The simplistic design of section **A** relies on the economic use of material; nevertheless, it creates a solid and balanced sonic result proven by the ratio 6:4 (with 4 being the material in measures 6 to 9, and 6 in measures 10 to 15).

Example 9

	m. 6	m. 7	m. 8	m. 9
	6 q			
sax	I	I	I 1st sub-phrase	I 2nd sub-phrase I
p tpt	I	I	I	I 1st sub-phrase I
cello	I	I	I	I motive b + a I
per I	I	I ostinato	I ostinato	I ostinato I
per III	I motive a+ b	I a+ b	I a+ b	I a + b I

	m. 10	m. 11
	4 q + 1e	
sax	I 1st sub-phrase varied	I 2nd sub-phrase varied I
p tpt	I	I 1st sub-phrase varied I
cello	I	I motive b '+ a I
per I	I ostinato varied	I ostinato varied I
per III	I a + b'	I a + b' I

---

	m. 12	m. 13
	4 q + 1e	
sax	I 1st sub-phrase varied	I 2nd sub-phrase varied I
p tpt	I	I 1st sub-phrase varied I
cello	I	I motive b'+ a I
per I	I ostinato varied	I ostinato varied I
per III	I motive a + b'	I motive a + b' I

	m. 14	m. 15
	6 q	
sax	I 1st sub phrase varied	I 2nd sub-phrase varied I
p tpt	I	I 1st sub-phrase varied I
cello	I	I motive b'+ a I
per I	I original ostinato	I original ostinato I
per III	I motive a + b	I motive a + b I

Section B

Section B is the shortest section of the first movement; it is three measures long and highlights the timbre of strings. In this section, the saxophone is accompanied only by the strings. The idea of introducing each instrumental choir separately is used from the beginning of the movement. In section I the composer features the saxophone with the winds supported by the bass. In section A the saxophone coexists with the percussion, and in section B with the strings. It is the composer's intention to start the work by exploring the tone colors of each instrumental family separately, associating the various timbres with specific rhythms, moods, and pitch material.

In section B, the saxophone starts performing the R_0 and concludes with the P_0. It is the first time since the beginning of the movement that the solo instrument explores the R_0, stating the completion of a period that takes place

from measure 1 to 19.

The bass part uses rhythms of the "Cantus Rhythm" with pitches of the P_0. The cello part uses also the "Cantus Rhythm" over the pitches of P_7. The viola part borrows the ostinato of the percussion I part and presents it three times slightly varied over R_0, and P_0.

A new idea is brought in by the violin that plays quadruple stops exploring rhythmic motives of previous phrases (groupings of two or three notes). The pitch materials that form the quadruple stops derive out of the simultaneities in the following order F1, to F11, F10, F11, F12, and F1 to F11. The tetrachords that the violin presents in the form of quadruple stops derive out of each indicated hexachord. The rhythmic organization of the violin part suddenly becomes regular using only eighth notes, anticipating the rhythmic stability of the first two bars of the following section C where only quarter notes are used. It is important to mention that the sonorities of F10 and F11 return in measure 17 and in measure 19. The last simultaneity F12, in measure 19, is performed by all the instruments of section B.

Section C

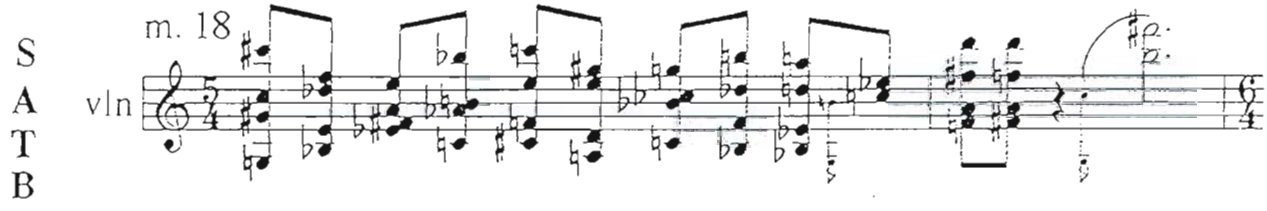
The first two measures of this section present an octet (four winds and four strings) that performs only quarter notes. The pitch materials used by the

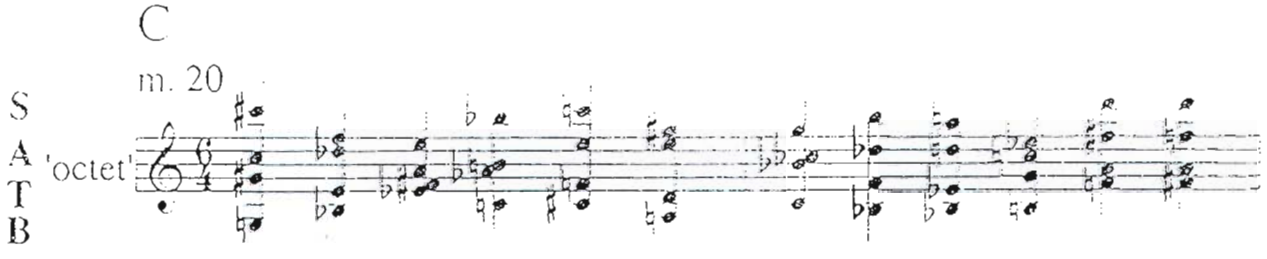
octet rely on the simultaneities forming an array of twelve tetrachords that move from F1 to F12. It is the same array that was exposed by the violin in the previous section. Each tetrachord is doubled by two instrumental quartets perhaps to generate energy and create new timbers. For convenience, in the following examples (ex. 10a, b) I demonstrate the doublings that appear in measures 20 and 21 using the standard (SATB) partwriting procedure.

Example 10a

S	piccolo	+	violin
A	oboe	+	viola
T	horn	+	violoncello
B	bass bassoon	+	contra bass

Example 10b





Example 11 shows that in measure 22 the wind quartet (piccolo, oboe, horn, bass trombone that replaced the bass bassoon) and the string quartet (violin, viola, violoncello, and contra bass) present the array in a different order (winds: F12 to F1; strings: F1 to F12). The two groups appear to move antiphonally with the strings playing at the down beat and the winds at the up beat. The clarinet and trumpet play a slow melody composed by note values and rhythms that have been used in previous sections. The sustained horizontal part of the clarinet and piccolo trumpet moves against the antiphonal responses of the two accompanying quartets creating a special effect that is the result of these two opposites. The clarinet and trumpet melody is based on both rows R_0, P_0. The saxophone part is very active rhythmically exploring its entire range. Example 11 presents the pitch material used by the various instruments in measures 20 to 29.

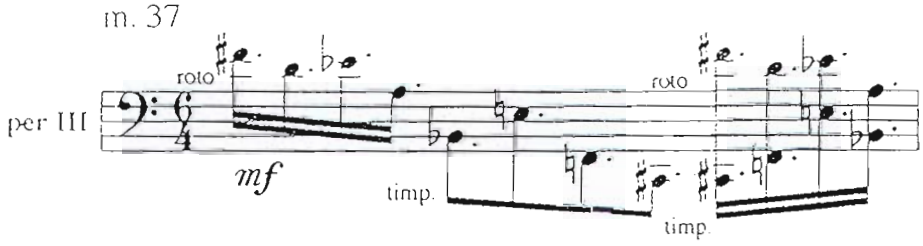
Example 11

measures:	20-21	22-23	24-25	26-27-28-29
winds:	F1-F11	F12-F2	F1-F11	F11, F12-F1
clarinet:	_	R_0	R_0, P_0	P_0
trumpet:	_	R_0	R_0, P_0	P_0
saxophone:	_	P_0, R_7, P_5, P_0 --- , P_5, P_0, P_0		R_7, P_5, P_0
strings:	F1-F12	F12, F1-F11	F12-F3	F2-F12

Section **D**

The composer develops the section texturally by introducing the instruments one by one. The percussion (I & III) use motives and ostinatos that were introduced and used in the beginning of the score. Specifically, in the first four measures of section **D** (mm. 30 to 33), the percussion repeat the music of measures 6 to 9. A strike on the tam-tam is added to the percussion I part, in measures 34 to 36, bringing a new tone color to the musical result of the repetitious ostinato. The percussion III performs the same pitches over slightly varied rhythms through diminution-augmentation. In the last motive of measure 37 both tetrachords are presented simultaneously. The percussion III phrase of measure 37 appears in example 12.

Example 12



The composer anticipates the conclusion of this section by the simultaneous presentation of both tetrachords. In the following bar (m. 38 which is the 2nd from the end of the section), the original ostinatos return. In the last measure of the section the rhythmic organization is similar to measure 37 presenting all pitches of P_0 for the first time. The addition of the timbre of the tam-tam in percussion I and the variation of the rhythmic and pitch information of percussion III, refreshes the sonic output of this section.

The rhythmic ostinato of percussion I recurs in the percussion II part starting on measure 32. The ostinato of percussion II follows percussion I after a quarter and a sixteenth rest performing on the glockenspiel pitches of the original row in the following order:

R_0, P_0, P_0, R_0, P_0, P_0
R_0

Beginning in measure 33 (the fourth measure of section D) the saxophone presents pitch material in the following order:

R_7, P_7, P_7, R_0, P_0.

The return of preexposed ostinati and pitch material, in either original or varied form unites the music establishing continuity. In the following example

(ex. 13) I provide several similarities and differences found in sections **A** and **D**.

Example 13

Similarities: section **A** and section **D**

(a) Both sections are 10 measures long.

(b) Percussion III similar pitch material and ostinato.

(c) Percussion I similar pitch material and ostinato.

(d) Developing the texture by bringing in the instruments one by one.

Differences: Section **A** and Section **D**

Saxophone performs in **D** varied rhythms of **A**.

The trumpet and cello perform only in **A**.

Section **A**:

Three different parts | Performed by six instruments

Section **D**:

Two different parts | Performed by four instruments

The ratio 6:4 results from the above two sections.

Section **E**

The array of thirteen tetrachords that derive out of the simultaneities is presented by the strings. The same material appears throughout section **E** (in order from 1 to 13), repeated seven times. The progression consists of twelve different tetrachords with the fourth tetrachord reappearing after the fifth, creating a 13-chord array. There is a numeric association between the number of times the row is used, 8 (P, R, P, R, P, R, P, R), and the number of instruments that perform the progression of the thirteenth tetrachords, 5 (piccolo flute, violin. viola, violoncello, c. bass), the sum of 8+5=13. The voicing organization itself is important since it follows the principles of partwriting:

(a) the upper voice sounds like a melody, moving mostly in small intervals,

(b) the inner voices move smoothly, avoiding large intervals,

(c) the bass part moves in (very) large intervals.

The specific order of the progression used in section E, by the strings and the piccolo that derive from the simultaneities, is the following:

1, 2, 3, 4, 5, 4 or 6, 7, 8, 9, 10, 11, 12, 13

A12, A1, A11, A2, A10, A2, A9, A3, A8, A4, A7, A5, A6

The numbering that is used in the last example derives from the 'A line'[13] that is presented in the score almost as it appears in the original script of the "Mother Lode." The upper note of each tetrachord is performed by the violin and is doubled by the piccolo. The other three notes of each tetrachord that are performed by the viola, the violoncello, and the contra bass, are selected from each simultaneity indicated by the letter A. In example 14 the arrays in the measures that appear are presented.

Example 14

measure	40	1 to 13
	41	13 to 1
	42	1 to 13
	43	13 to 1
	44	1 to 13
	45	13 to 1
	46 & 47	1 to 11 (augmentation)
	48 & 49	12 to 3 (augmentation)

There are two different kinds of tetrachords that appear in the array:

(a) the tetrachords that include at least a tritone,

(b) the tetrachords that do not include a tritone.

There are five 'non tritone tetrachords' (NTT) in the array and seven 'tritone tetrachords' (TT) that include at least one tritone. The number of the 'tritone tetrachords' and 'non tritone tetrachords' create the ratio 7:5. The sum of 7+5=12 is the number of all the tetrachords that make the progression. In the following examples (ex. 15 and 16) the two types of tetrachords are presented.

Example 15

NTT

4th: A2	6th: A9	7th: A7	8th: A8
D	Bb	Eb	C
A	B	C	E
F	G#	G	F
F#	C	B	C#

12th: A6

G

B

A#

C

Example 16

Tritone tetrachords (TT)

1st: A12	2nd: A1	3rd: A11	5th: A10
C#	F#	F	E
C	C	C#	A
G#	B	E	F#
G	C#	Bb	Eb

9th: A4	10th: A7	11th: A5
---	---	---
A	G#	B
D	E	C#
Bb	D	F
Eb	A	Bb

As it appears in example 17, the order of the 'tritone' and 'non-tritone' tetrachords creates a framing design, a phenomenon also found in previous sections ((a)saxophone part mm. 1 to 5, see ex. 2, 3 of section **A**, (b) pattern of the time signatures, see ex. 7).

Example 17

TT | TT | TT | NTT || TT | NTT | NTT | NTT | NTT || TT | TT | TT | NTT

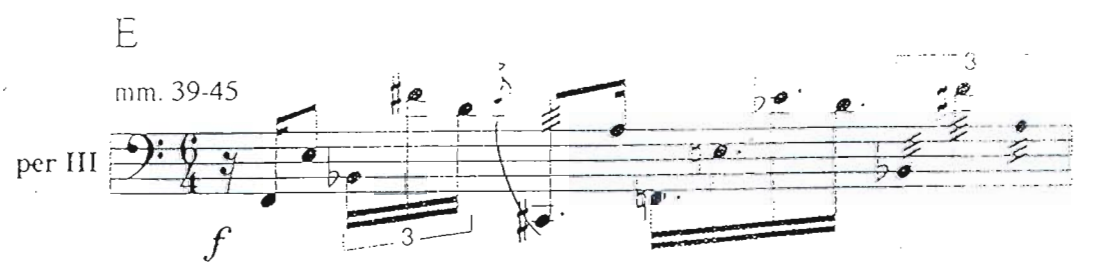
or | TTx3 &NTT | TT & NTTx4 | TTx3 &NTT |

The material that overlap establish a smooth transition from one section to another creating a strong sense of continuity. Overlappings exist in several parts throughout the piece. For example, the percussion I part carries the same ostinato of section **D** throughout section **E**. Only at the end of **E** the original ostinato is changed through augmentation.[14] Similarly, the percussion II caries

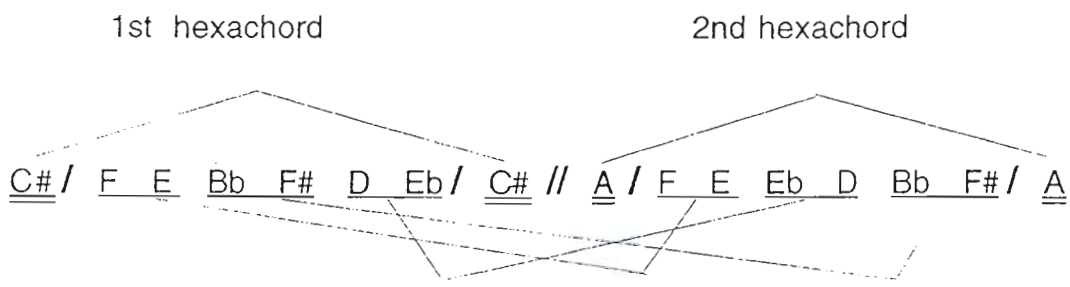
over material that was used in the previous section, between measures 35 and 38, using both the same rhythm and pitch material (R_0, P_0, P_0). The percussion III uses an ostinato that was first introduced in the last measure of the previous section. This particular ostinato that occupies the space of one measure of 6 q is carried throughout section **E**. In the last four bars of **E** the rhythms are varied through augmentation while the pitch material remains the same. The ostinato of percussion III in section **E**, is similar to percussion I and percussion II. All three ostinatos that appear in the percussion ensemble of section **E** are presented canonically, with each one entering a sixteenth note later.

An interesting feature relies on the pitch organization of the percussion III part. In this case Shapey changes the order of the pitches within the row through permutation creating groups of three, and two notes. A similar idea was used in the saxophone phrase earlier in the piece (see m. 8, ex. 8). The actual ostinato of percussion III is presented in the examples that follow (ex. 18a and b).

Example 18a



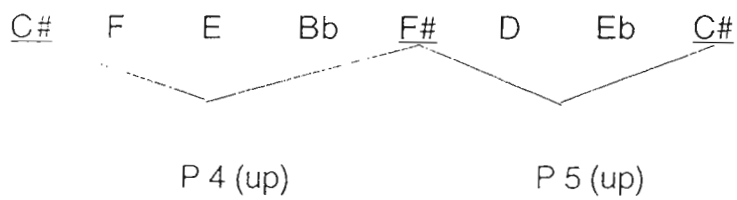
Example 18b



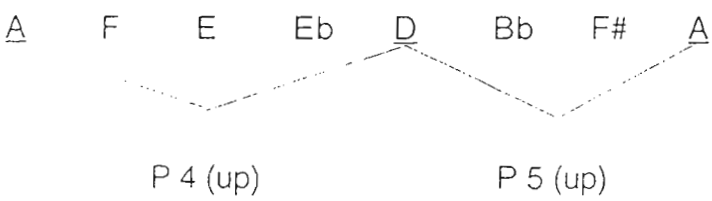
As it is shown in the examples 18a and 18b, the first hexachord of the musical line appearing in measures 39 to 45 is created by two ordered trichords: F, E, Bb, (order numbers 11, 10, 9), followed by F#, D, Eb, (order numbers 1, 2, 3). The last hexachord of the same musical line consists of the same pitches as the first one, regrouped and organized into dyads: F, E; Eb, D; and Bb, F#. Note the ordered dyads (F, E; Bb, F#; and D, Eb) that occur in both hexachords supporting the continuity. Both hexachords are framed, the first with C# and the second with A. The first C# (first note), that appears in example 18b, is the last note of measure 38 of percussion III. It is important to consider the perfect fourths/fifths that appear in both hexachords between C# to F#, and A to D (see example 19), strengthening the structure with symmetry.

Example 19

1st hexachord



2nd hexachord



If we combine all the pitches, without any repetitions, that were used in both hexachords, we will form a set of eight notes (1, 2, 3, 4, 9, 10, 11, 12) that belong to the first and the last tetrachords of P_0.

The slow saxophone melody that starts on measure 40 and continues until measure 46, is composed by longer note values (half, quarter, and eighth notes) and is doubled by the trumpet two octaves up, creating a great contrast with the motivically based, fast moving phases of the strings. The melody relies

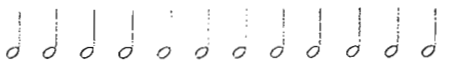
on the pitch banks of R_0 and P_0. In addition, the saxophone and trumpet slow melody consists of groups of two and three notes as shown in example 20. This idea is used as a principle in the construction of melodic phrases from the beginning of the composition (see saxophone melody mm. 1-5).

Example 20

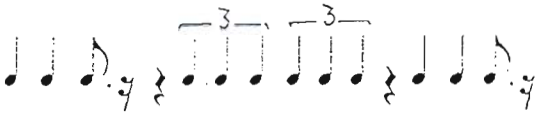
The bass bassoon part is symmetric and organized into 4 phrases. The first phrase uses only half notes, it is four measures long (mm. 40-43), twenty four quarter notes total, and is based on the original row (P_0). The second phrase is two measures long, it uses quarter notes, quarter note triplets, and dotted eighth notes (mm. 44-45), is twelve quarter notes total, and it is based on R_0. The third bass bassoon phrase is also based on R_0, it is two measures long (mm. 46 to 47), is twelve quarter notes total, and uses rhythms from the first half of the saxophone/trumpet slow melody (mm. 40-43) in diminution. The last bass bassoon phrase is two measures long (mm.48-49), twelve quarter notes total, is based on the P_0, and it is the diminution of the second saxophone/trumpet slow melody (mm. 43-46). The bassoon's rhythmic phrases appear in example 21.

Example 21

1st phrase (mm. 40-43, 24 quarters)

P0 

2nd phrase (mm.44-45, 12 quarters)

R0 

3rd phrase (mm. 46-47, 12 quarters)

R0 

4th phrase (mm. 48-49, 12 quarters)

P0 

The construction of the bass bassoon part creates the ratio 6:4 that relies on the total amount of the note values that compose each phrase (see example 22).

Example 22

1st phrase: 24 = 4X6 == 4 === 4

2nd phrase: 12 = 2X6 == 2

3rd phrase: 12 = 2X6 == 2 === 6

4rd phrase: 12 = 2X6 == 2

In addition, the factors (real numbers) of the ratio 6:4 are the same with the factors of the time signature 6 / 4ths of section **E**.

The bass bassoon part is joined by the bass trombone in unison over the last two phrases, creating a strong bass line. On measures 39 to 45, the horn part presents the percussion III (rhythmic) ostinato of measure 37. In this case the horn presents the complete P_0. The composer anticipates the rhythmic ostinato of the horn in section **E** by exploring it a few bars earlier in the percussion III part in order to avoid fragmentation and support the continuity

among sections **D** and **E**. In the last bars of **E** (mm. 46 to 49), the note values of the horn part are doubled through augmentation. The clarinet and oboe present the augmented saxophone melody of measure 33 over measures 40 to 47. In the last three measures (47 to 49), a slight variation (adjustment) was applied to the rhythms of the clarinet and oboe phrase reflecting motives that were used earlier. The rows used in the clarinet and oboe phrase follow the order:

R_7, P_7, P_7, R_0, P_0.

It is important to mention that the textural thickness of section **E** relies on the doubling among the various instrumental parts. The doubled parts are presented in the following example (ex. 23).

Example 23

piccolo	+	violin
oboe	+	clarinet
trumpet	+	saxophone
bass trombone	+	bass bassoon

At this point of the analysis I would like to point out that numerous similarities exist among sections of the first movement. These similarities create pairs of sections that share common musical information. The second section of

each pair presents the musical material usually varied or developed. In the following examples (ex. 24 and 25) I present similarities between sections **C**, **E**, **I**, and **B**.

Example 24

Similarities among sections **C** and **E**:

(a) use of simultaneities

(b) similar organization of rhythm

(c) use of large ensemble

(d) similar texture

Section **E** is a variation of **C**.

Example 25

Similarities among sections **I** and **B**:

They are both introductory sections. While **B** exposes the material for **C**, section **I** introduces the basic elements that compose the piece ('cantus,' original row, simultaneities).

As it was mentioned earlier, doublings and overlappings that are applied repeatedly over the movement, create unique timbres, thick textures, and smoother transitions among the various phrases and sections. Similarly, other techniques applied repeatedly over the movement are augmentation and diminution. They are used in this piece for several different reasons:

(a) to vary a preexisted phrase using the same or new pitches,

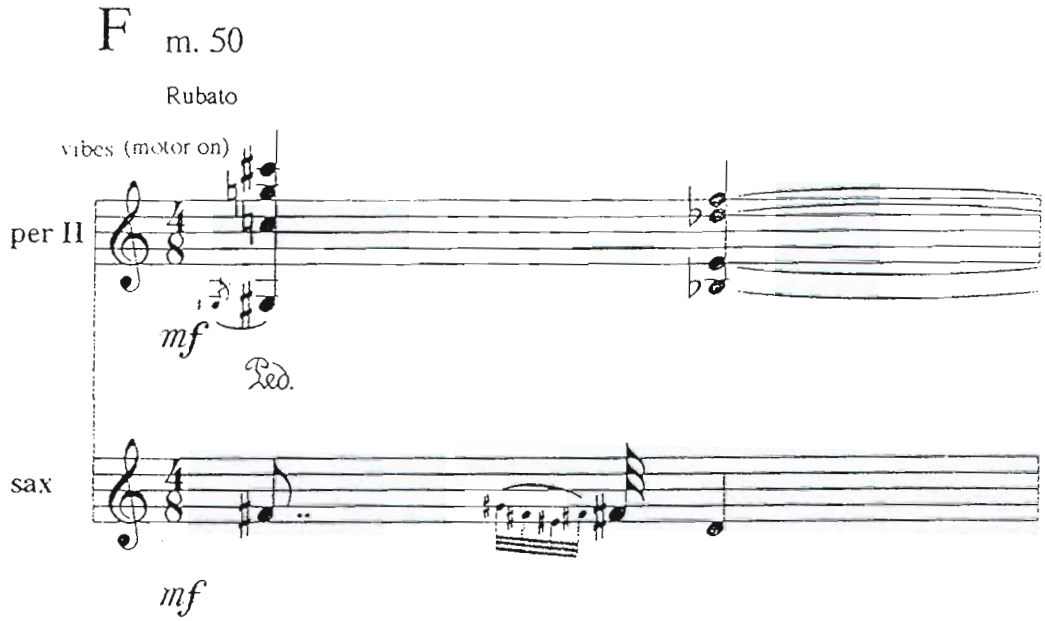
(b) to serve as a transition from one section to another,

(c) to change the density and texture,

(d) to create a type of deceleration or acceleration without retarding or changing the dynamics.

Augmentation, on the various parts of the last measures of section **E**, creates a smooth transition to section **F**. Section **F** is the last section of the first movement and features only two instruments, the saxophone and the vibraphone, that perform a slow, soft, and lyric theme shown in example 26.

Example 26

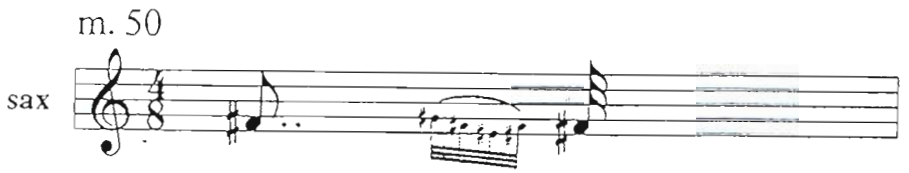


Section F

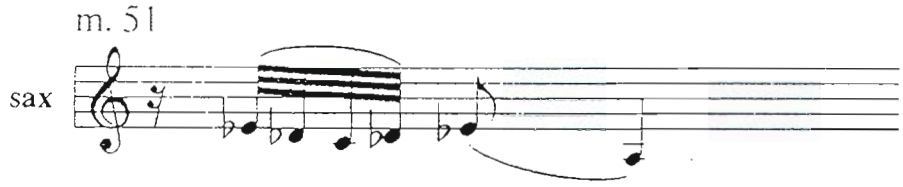
The last section, five measures long, concludes the first movement with a lyric theme that is presented by the solo saxophone accompanied by the vibraphone. There is a dramatic change between the second to last and the last section in terms of texture, mood, and dynamics. The aggression of the

previous sections with the ecstatic 'Dionysian' behavior has evolved into an 'Apollonian' atmosphere. The inner dynamics of the rhythmic and pitch elements, after a continuous revolutionary evaluation caused by the constant variation and repetition, mature and redefine themselves. The selection of the general character of section **F** is absolute and specific. It expresses itself clearly by the melodious floating quality of the saxophone line and the thin texture of the accompaniment. The vibraphone's feedback to the saxophone's lyric melody, succeeds in achieving the ethereal result of the concluding section. Once again, the pitch and rhythmic ground relies on the "Mother Lode," the original row, and the bank of simultaneities. The saxophone melody is based on the "Cantus Rhythm" using both the original pitch and rhythms. The addition of melismas on almost every repeated note of the melody provides a moving forward feeling to the "legato, Bel canto"[15] melody of the saxophone. The melismas are groups of four notes presented either as thirty-second or as sixty-fourth grace notes. The intervals that were created by the four notes of the melismatic passages fall into a pattern that remains consistently the same (ex. 27a and b).

Example 27a



Example 27b



The succession of the intervals created by the four notes of the melismas are: major 2nd, down; minor 2nd, down; minor 2nd, up. The first notes of six melismatic passages start on a major second above the melody note (ex. 27a), while four of them start with a different intervalic relationship (ex. 27b), creating again the ratio 6:4.

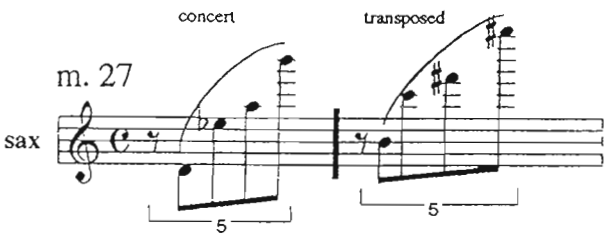
The vibraphone part that performs chords of four notes relies extensively on the simultaneities in the following order: A12, A11, A5, A3, A8, A7, A6, A5, A4

(includes a borrowed pitch), A3, A2, A2; see selections A in Appendix 1. The upper note of each tetrachord relies on the R_0 while the other three notes are selected from the hexachord that is indicated by the number of line A of the "Mother Lode."

The saxophone part

The saxophone melody, as well as the accompanying parts, are very technically advanced. The frequent large intervals, the complex rhythms that continuously require subdivisions, the loud dynamics (mostly forte), and the persistent use of altissimo notes, make the saxophone part almost impossible to play. Traditional phrasing, similar to ones found in educational text books or in the standard saxophone literature of works written by famous saxophone composers like Glazunov, DuBois, Ibert, or Crestan, is lacking. As it was mentioned earlier, the saxophone part reminds us more of the style of forceful jazz phrasing, such as that used by Eric Dolphy, especially his solos at the time he was performing Charles Mingus' "very difficult music."[16] The "very important" note in the beginning of the score that proposes to "play the highest note within the structure"[17] clearly articulates the composer's intention to create a realistic, as well as futuristic saxophone part. As shown in example 28, the highest note of the saxophone part throughout the composition (double concert B above the treble staff), appears in measure 27 of the first movement.

Example 28



A short summary of the next two movements

Rondo-Scherzo (shown in Appendix 4) and Passacaglia (shown in Appendix 5), are based on the pitch and rhythmic material of the "Mother Lode." Both movements use the same instrumentation as the first movement, they are organized sectionally connected by rhythmic modulation, while there is a continuous change of time signatures. The second movement is more dramatic and the third is more lyric. Each movement consists of eight sections. In the second movement section **E** is termed 'trio' and section **G** 'coda.' The 'trio' section does not follow the typical 'trio' construction involving only three instruments, but it is based on three levels of activity. Each level is represented by a group of instruments performing specific rhythms or pitch material. The first half of the last movement is based on canonic imitation with three wind instruments exploring lyric melodies, while the second half relies on massive sounds. The third movement ends with the lyric theme that also concluded the first movement (Appendix 6).

Conclusion

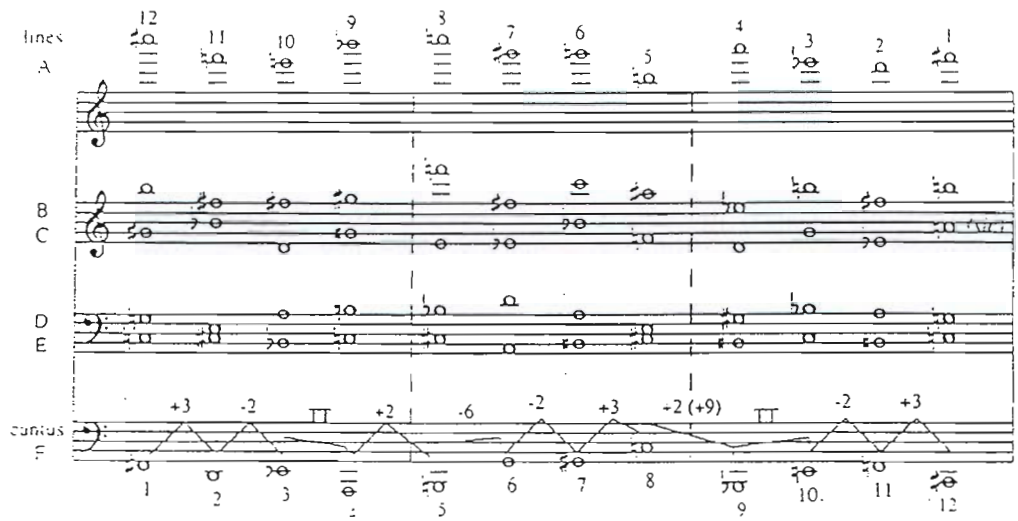
I have tried to provide sufficient evidence through my analysis that Shapey's CONCERTANTE No. II is a masterpiece, reflecting the composer's idiosyncrasy directly. "Variations," the first movement, is not based on a typical 'Variation form' design. The composer supports the term by the continuous variation of pitch and rhythmic material. In many instances important themes and ostinatos return, in their original form or varied, reflecting the "Rondo" form. The plurality of designs involved in this piece relies on the coexistence of the "Variations," the "Rondo," the "Canons," and the 'minimalistic' treatment to the pitch and rhythmic elements of the "Mother Lode." The whole piece is based on the prime row (P_0) also presented in retrograde (R_0), transposed (P_5, P_7, R_7), and the simultaneities. The rhythmic organization, based on the "Cantus Rhythm," is presented in the form of ostinato, or varied through fragmentation, augmentation, and diminution. The carefully calculated parameters of instruments, measures, sections, time signatures, pitch and rhythms, establish a very symmetric work controlled by the ratios 6:4 and 7:5. The architectural image is successfully evolved from section to section through the various overlappings and metric modulation. Orchestrationally, the procedure of doubling creates unique tone colors, makes thicker textures, or amplifies particular phrases. In addition, the texture is controlled by the layering of the sound of the various instrumental families (winds, percussion, strings). The soloistic and challenging saxophone part, with both its dramatic and lyric

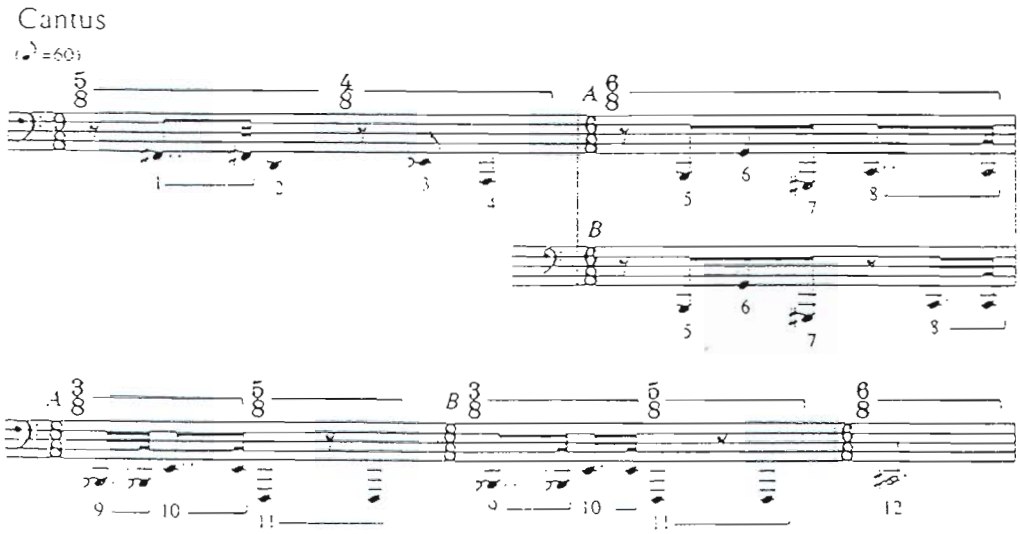
phases, establishes this piece as one of Shapey's master works.

CONCERTANTE No. II was composed between the months of July and October of 1987 by Ralph Shapey, the radical traditionalist.

Appendix 1

"Mother Lode"





Appendix 2

The row

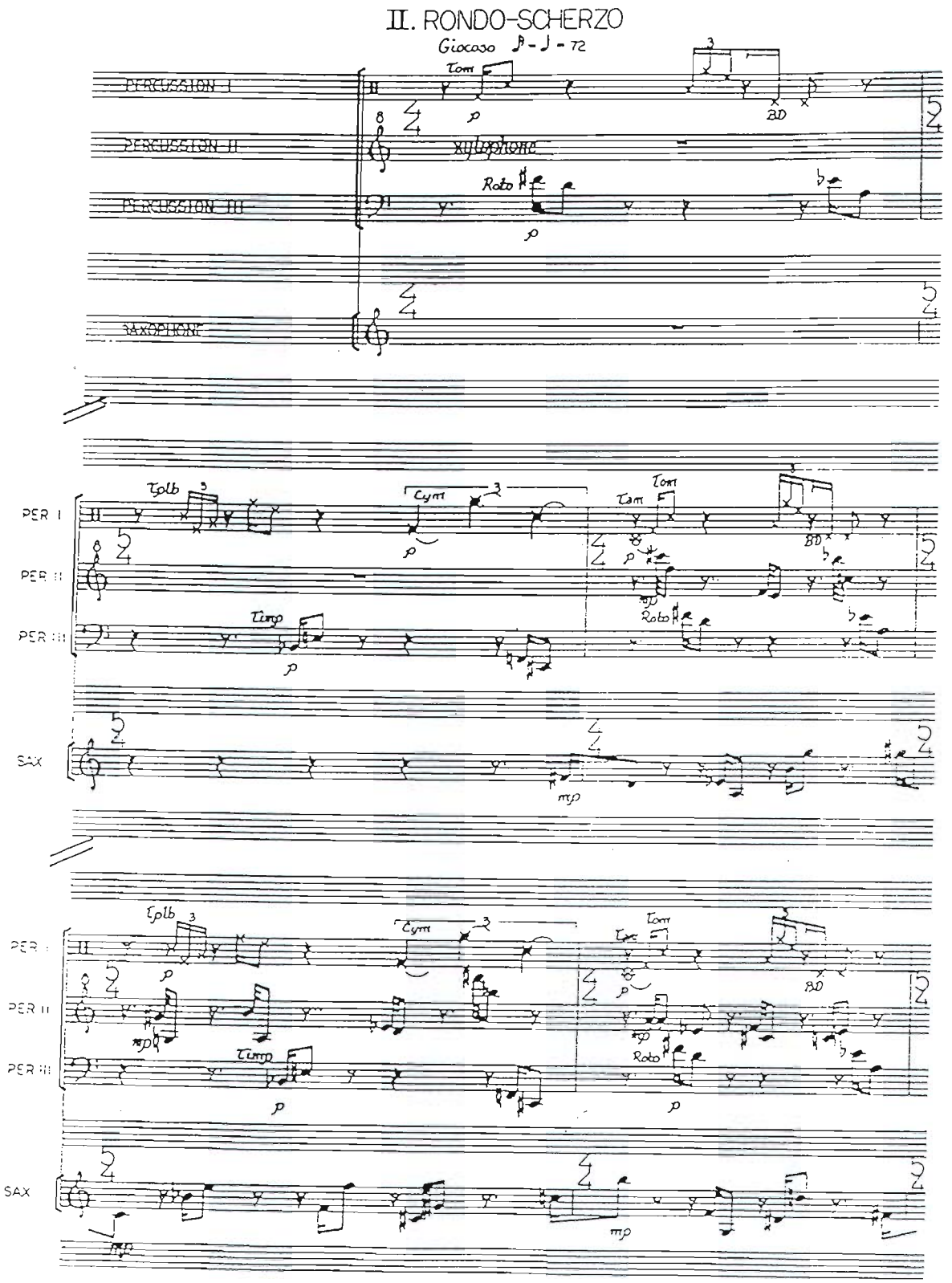
	(1, 0)	(2, 8)	(3, 9)	(4, 3)	(5, 5)	(6, 1)	(7, 2)	(8, 6)	(9, 4)	(10, 10)	(11, 11)	(12, 7)
(1, 0)	**F#**	**D**	**Eb**	**A**	**B**	**G**	**G#**	**C**	**Bb**	**E**	**F**	**C#**
(2, 4)	A#	F#	G	C#	D#	B	C	E	D	G#	A	F
(3, 3)	A	F	F#	C	D	A#	B	D#	C#	G	G#	E
(4, 9)	Eb	B	C	F#	Ab	E	F	A	G	C#	D	Bb
(5, 7)	**C#**	**A**	**A#**	**E**	**F#**	**D**	**D#**	**G**	**F**	**B**	**C**	**G#**
(6, 11)	F	C#	D	Ab	Bb	F#	G	B	A	Eb	E	C
(7, 10)	E	C	C#	G	A	F	F#	Bb	Ab	D	Eb	B
(8, 6)	C	Ab	A	Eb	F	Db	D	F#	E	Bb	B	G
(9, 8)	D	Bb	B	F	G	Eb	E	G#	F#	C	C#	A
(10, 2)	G#	E	F	B	C#	A	A#	D	C	F#	G	D#
(11, 1)	G	D#	E	A#	C	G#	A	C#	B	F	F#	D
(12, 5)	B	G	G#	D	E	C	C#	F	D#	A	A#	F#

Appendix 3

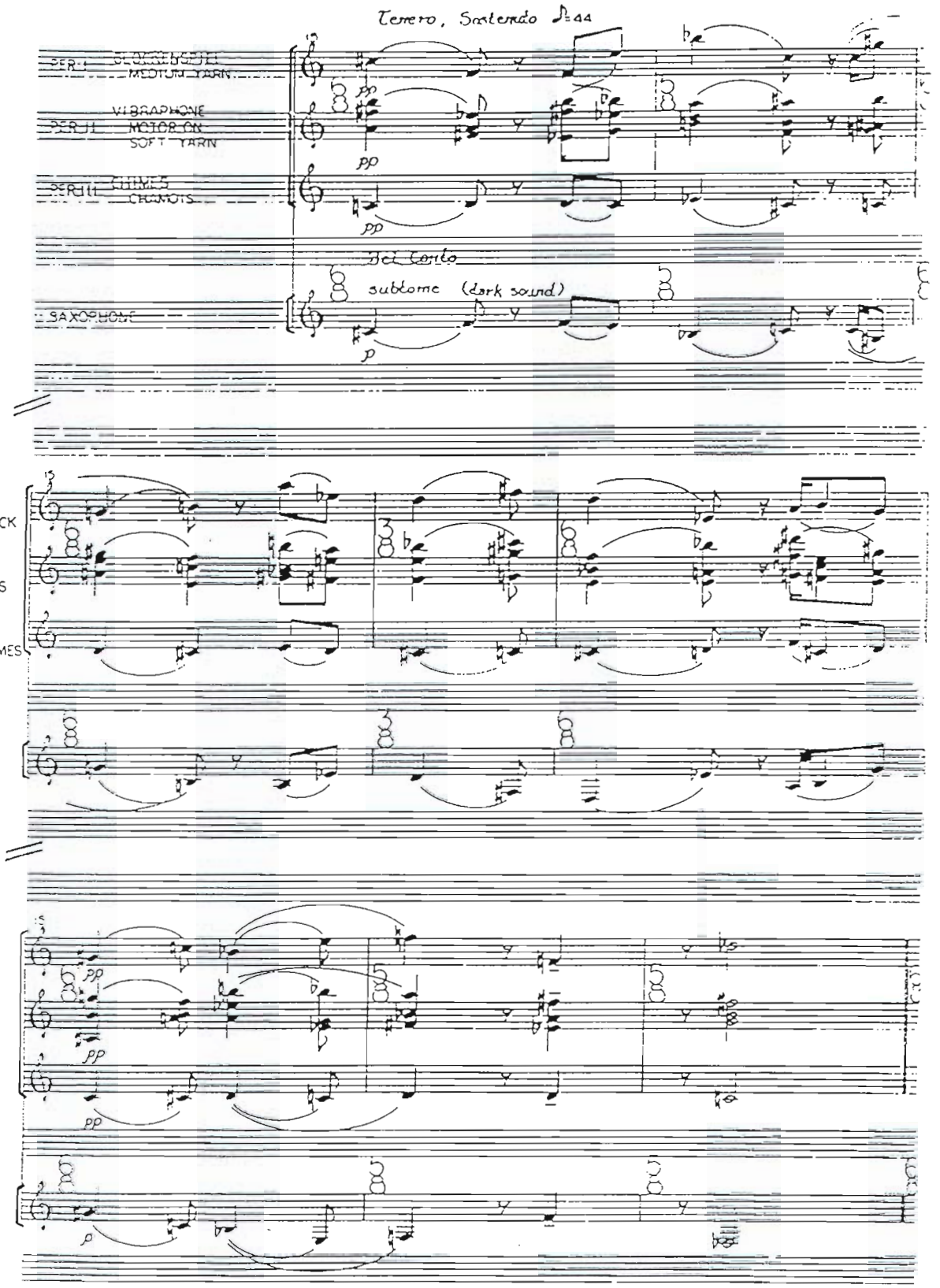
VERY IMPORTANT:

SAX: ALL RUNS MUST HAVE THE GESTURE. IF THE HIGH NOTE AS WRITTEN IS TOO DIFFICULT, PLAY THE HIGHEST NOTE WITHIN THE STRUCTURE AS POSSIBLE.

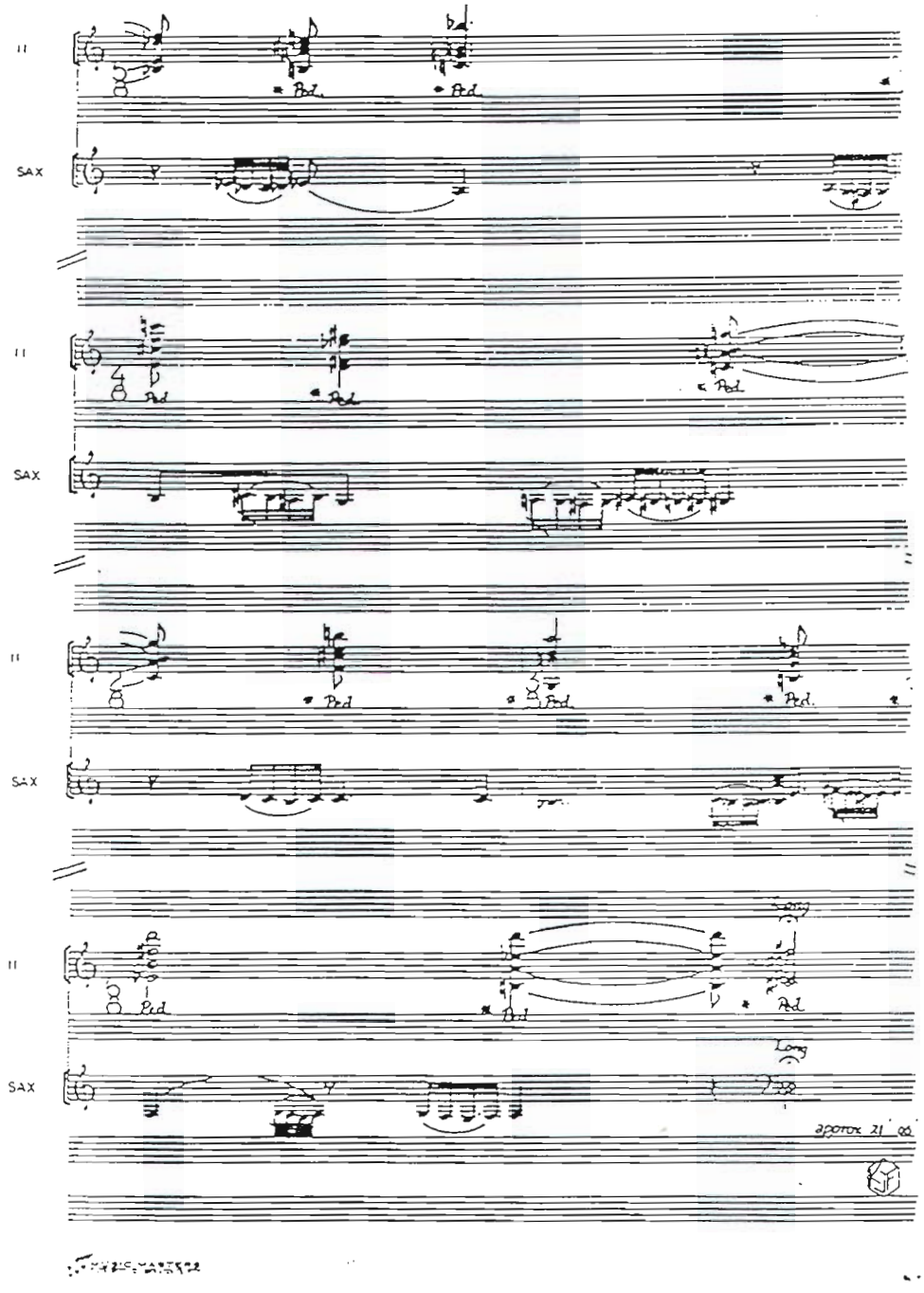
Appendix 4



Appendix 5



Appendix 6



Notes

1. Conversation with Ralph Shapey on January 26th, 1996.
2. The "Mother Lode" compositional method provides material for all works composed after 1981 except three works written for indefinite pitch percussion (Finley 1993: 127).
3. Shapey expresses: "There's not much to say about this rhythm except that it is the rhythm of the cantus that I thought it up from the very beginning" (Finley 1993: 128).
4. Triplets are found throughout the work for example in the saxophone melody in measures 1 and 3, or in the winds in measures 2 and 4.
5. This is the original diagram of the "Mother Lode" that Shapey gave to me on January 6th, 1996.
6. The composer explains that in constructing the "Mother Lode," he thought that each simultaneity would include at least one interval of a third, a fifth, and a tritone. Shapey considers the intervals with 3, 4, 8, and 9 semitones as 'thirds' and the intervals with 5 and 7 semitones as 'fifths' (Finley 1993: 129).
7. 'Clarino' or 'clarin trumpet' is a Baroque trumpet (Karp: 99). The manner of playing rapid passages in a very high register is called 'clarino' an example of which can be found in Bach's Brandenburg Concerto No.2 (Apel and Daniel: 59). Similarly, in CONCERTANTE No. II, Ralph Shapey uses the piccolo trumpet to perform fast passages in a

very high register creating a 'clarino' effect.

8. The term sub-phrases is used in order to describe short phrases that together create a phrase. In this case each sub-phrase occupies the territory of one bar.

9. The expression "target longer notes" refers to the notes that:

   (a) do not belong to a particular group of notes with the same duration,

   (b) they are longer than the notes combined in the fast motivic passages,

   (c) the faster motives move toward them. A similar case where the "target longer note" effect plays an important role, appears in the solo of 'Blues by Five' by Miles Davis. A transcription and analysis of Davis' solo is presented in Paul Berliner's "Thinking in Jazz" (Berliner 1994: 728-757).

10. Eric Dolphy, jazz saxophonist, improvised phrases that combined very large intervals as in his famous solo on "Stolen Moments". The jazz piece "Stolen Moments" is a composition of Oliver Nelson and it appears on a compact disc entitled "Oliver Nelson: Blues and the Abstract Truth," MCA Records Inc. California, 1986.

11. Based on Douglass Green's assumption that "the immediate goal of the phrase is its cadence, the chords that bring it to a close" (Green 1979: 8), and Schoenberg's, a cadence is felt "as soon the goal is reached..., when the sense of form is satisfied ..., when the idea is clearly

presented" (Schoenberg 1978: 126), we experience a clear cadence in measure five. The several factors that support the cadence to be felt are:

(a) The completion of the saxophone melody through presentation of all its pitch and rhythmic material.

(b) The exposition of "Cantus Rhythm" and the row P_0 (and R_0).

(c) The repetition of F10 and F11, that happened for the first time, expressing a completion of the harmonic progression.

(d) The half note duration that appeared in all seven instrumental parts punctuated the end of the Introductory section.

(e) The ratio 7:5 that was created among different parameters.

12. The capital F with the number next to it indicates the specific hexachord of the 'Cantus' F line appearing in the "Mother Lode" original diagram (Appendix 1).

13. The capital A indicates the line created by the upper notes (part) of the hexachords of the simultaneities found in the original diagram of the "Mother Lode" (Appendix 1).

14. Augmentation and diminution are types of variations that involve alterations in rhythm (Green 1979: 35). "Augmentation is another rhythmic transformational procedure." (Russo 1983: 33).

15. The term 'Bel canto', that was especially important in the 18th and 19th century Italian operatic style (Karp 1992: 53), appears in section F to indicate to the saxophonist a specific mood.

16. "For the most part, it was very difficult music. Mingus heard all these strange intervals. His compositions were very intricate, with a lot of chords...." (Berliner 1994: 301).

17. This "important note" appears in the very beginning of the score, see Appendix 3.

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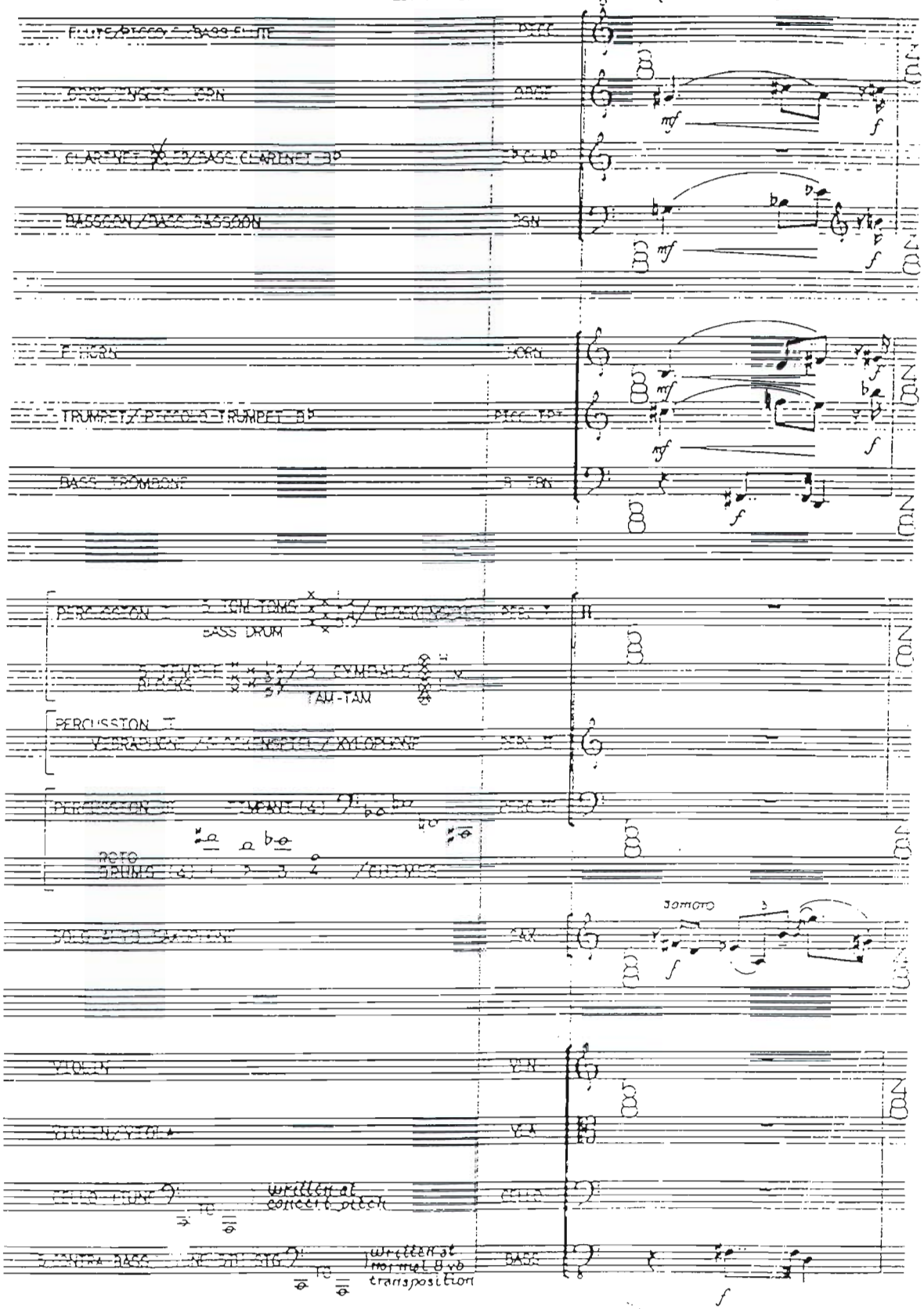
CONCERTANTE NO. II FOR
ALTO SAXOPHONE AND FOURTEEN PLAYERS

RALPH SHAPEY

I. VARIATIONS

Maestoso ♪=42



Summary in Greek

Περίληψη Διατριβής

Περίληψη Διδακτορικής Διατριβής

Τίτλος:

Ανάλυση του Πρώτου Μέρους του Κονσερτάντε Νο 2 γιά Άλτο Σαξόφωνο και Δεκατέσσερεις Εκτελεστές, του Ράλφ Σέιπυ.

για το πτυχίο:

Διδακτορικό στη Μουσική

ειδικότητα:

Σύνθεση

του:

Αθανάσιου Ζέρβα

(Πανεπιστήμιο Νορθγουέστερν. Έβανστον, Ιλλινόις. Απρίλης 1998)

Η διατριβή αποτελείται απο δύο σκέλη: (1-Ανάλυση) την ανάλυση του πρώτου μέρους του Κονσερτάντε No 2 γιά άλτο σαξόφωνο και δεκατέσερεις εκτελεστές, του Ράλφ Σάπευ και (2-Σύνθεση) δύο σύνθέσεις του Αθανάσιου Ζέρβα, (α) Διάλογοι για σι ύφεση κλαρινέτο και αλτο σαξόφωνο και (β) Σάλσα Βαριέισονς για τρομπόνι και κρουστά.

-Πρώτο Σκέλος, Ανάλυση

Η ανάλυση αρχίζει με το εισαγωγικό κεφάλαιο που βρίσκετε μεταξύ των σελίδων 1 και 3. Σ' αυτό το κεφάλαιο αναφέρονται βιογραφικά στοιχεία για τον συνθέτη Ράλφ Σάπευ καθώς και βασικά χαρακτηριστικά για τη μουσική του προσωπικότητα και αισθητική.

Στις σελίδες 4 εως 10 αναπτύσεται το πρώτο κεφάλαιο "I Description of the Work" (Περιγραφή της Εργασίας). Το κεφάλαιο αυτό είναι οργανωμένο σε τέσσερεις μεγάλες ενότητες A-D (Α ως Δ). Οι ενότητες αναφέρονται στις διάφορες παραμμέτρους που βασίζεται το έργο, συγκεκριμένα:

A Movements, αναφέρει πόσα μέρη συνθέτουν το έργο.

B Instrumantation, αναφέρεται στο οργανικό σύνολο που χρησιμοποιήται στο έργο.

C "Mother Lode", παρουσιάζει και αναλύει τα τονικά (pitch) και ρυθμικά (rhythmic) υλικά που χρησιμοποιούντε στο έργο.

D Classification, αναλύει τη στρατηγική του συνθέτη σε σχέση με το πως διανέμει τα μέρη στα διάφορα όργανα ή οργανικά σύνολα.

Στο 2ο κεφάλαιο, που βρίσκεται μεταξύ των σελίδων 11 εως 53, γίνεται λεπτομερής ανάλυση του πρώτου μέρους **"I VARIATIONS"** του έργου. Σ' αυτό το κεφάλαιο παρουσιάζεται η ανάλυση της κάθε ενότητας που συνθέτει το πρώτο μέρος με τη σειρά που εμφανίζεται.

Στη σελίδα 53 βρίσκουμε την παράγραφο "The saxophone part" (Το μέρος του σαξοφώνου) όπου αναφέρονται οι δυσκολίες εκτέλεσης καθώς και οι ιδιαιτερότητες του μέρους του σαξοφώνου στο συγκεκριμένο έργο.

Η παράγραφος "A short summary of the next two movements" που ακολουθεί στη σελίδα 54, αναφέρει συνοπτικά μερικά σημαντικά χαρακτηριστικά από τα επόμενα δύο μέρη.

Στις σελίδες 57 ως 62 βρίσκονται τα προσαρτήματα (Appendix), στις σελίδες 63 ως 66 οι υποσημειώσεις και στις σελίδες 67 και 68 η βιβλιογραφία.

Η παρτιτούρα (concert score) του πρώτου μέρους συμπεριλαμβάνεται στο τέλος στης ανάλυσης.

--Σημείωση:

Στην ανάλυση παρουσιάστηκαν αρκετές αποδείξεις που στηρίζουν ότι το Concertante No. II είναι ένα μεγαλιώδες έργο, εκφράζωντας ξεκάθαρα τη μουσική ιδιοσυγκρασία του συνθέτη. Το πρώτο μέρος του έργου, "Variations," δεν είναι απλά βασισμένο στην παραδοσιακή φόρμα "Θέμα και Παραλλαγές" αλλά ο συνθέτης υποστηρίζει τον όρο "παραλλαγές" που χρησιμοποιεί σαν τίτλο στο πρώτο μέρος, με τη συνεχή παραλλαγή των ρυθμικών και τονικών υλικών που χρησιμοποιεί. Σε αρκετές περιπτώσεις σημαντικά θέματα και οστινάτα, που

εμφανίζονται στην αρχή του πρώτου μέρους επανέρχονται είτε με την ίδια μορφή είτε διαφοροποιημένα (παραλλαγμένα), δημιουργώντας την αίσθηση της "Rondo" φόρμας. Οι φόρμες ή τα στοιχεία από τις φόρμες "Variations" και "Rondo" μαζί με τους "Κανόνες" που συναντούμε στο πρώτο μέρος συνθέτουν μια νέα πολύμορφη φόρμα όπου ο συνθέτης στην συγκεκριμένη περίπτωση την ονομάζει "Variations." Όλο το έργο βασίζεται πάνω σε ελάχιστα-συγκεκριμένα υλικά που απορρέουν απο το "Mother Lode." Ο όρος "Mother Lode" έχει επινοηθεί από τον συνθέτη Σάπευ και αφορά το σύνολο των μουσικών στοιχείων (σειρά(ές) που δημιουργούν τα "τονικά" υλικά και τα ρυθμικά υλικά) καθώς και τη μέθοδο που ο συνθέτης χρησιμοποιεί εδώ και αρκετά χρόνια. Όλο το έργο βασίζεται στις σειρές P_0, R_0, P_5, P_7, R_7, καθώς και στις συνηχήσεις (simultaneities) που απορρέουν από αυτές. Ο ρυθμός απορρέει απο το "Cantus Rhythm" που επίσης προέρχεται απο το "Mother Lode." Οι προσεχτικοί υπολογισμοί όλων των παραμμέτρων που συνθέτουν το έργο, δηλ. η επιλογή των οργάνων, η ενορχήστρωση, οι φράσεις, τα μοτίβα, τα μέτρα και οι ρυθμικές αγωγές δημιουργούν άρτια συμμετρία όπου επιβάλεται καθώς και αποδεικνύεται από τα ratios 6:4 και 7:5 που δημιουργούνται απο τις ανωτέρω παραμμέτρους. Την αρτιότητα και το μεγαλιώδη χαρακτήρα του έργου συμπληρώνει το εξαιρετικά δύσκολο, απο πλευράς τεχνικής, μέρος του σαξοφώνου, με τις άλλοτε δραματικές και άλλοτε λυρικές προεκτάσεις του.
