AN ANALYSIS OF DONALD GRANTHAM'S *BARON CIMETIÈRE'S MAMBO AND BARON SAMEDI'S SARABANDE (AND SOFT SHOE)*

by

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The present analysis summarizes and clarifies the compositional tools and techniques employed in Donald Grantham's Baron Cimetière's Mambo (2004) and Baron Samedi's Sarbande (and Soft Shoe) (2005) in the context of their dance styles and literary influences. The investigation will begin with a summary of the composer's life and compositional training, followed by a review of literature on the aforementioned dance forms and the Haitian Voodoo loas, Baron Cimetière and Baron Samedi. The analysis is organized into two chapters and utilizes a number of post-tonal compositional theories.

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CONTENTS

LIST OF FIGURES AND TABLES

INTRODUCTION

The literature of the modern wind ensemble rises from the symphonic wind section, chamber ensembles, church ensembles, and a lineage of military bands. The somewhat later evolution of the ensemble, in comparison to the symphony orchestra or opera, presents a substantially smaller canon of repertoire. In addition to this historical lag, there are few incentives to increase the lacking repertoire. Secondary schools and universities are home to the majority of wind ensembles, rather than major cities that still have symphony orchestras and opera companies. This fact lends itself to the unfortunate conclusion: while there is a growing market for wind harmony (in order to complement other classical repertoire), a composer is "far less likely to be crowned in glory or buried in money for writing wind music" [rather than a symphony or opera].[1] While composers may be far from being crowned, the existing strength of notable collegiate wind ensembles remain a viable, if fringe, musical market that provides composers with varying timbres and musical resources to explore compositional creativity. Perhaps acknowledging the wind ensemble's inferior repertoire, but undoubtedly making substantial contributions to wind literature, is composer and educator Donald Grantham.

Grantham's wind ensemble works *Baron Cimetière's Mambo* (written in 2003) and *Baron Samedi's Sarabande (and Soft Shoe)* (written in 2005), have gained critical appeal and vast performance across the United States.[2] The compositions engage the listener by juxtaposing styles of raucous Latin-jazz with an interruption by a sardonic and stately dance. Capitalizing on the timbres of the wind ensemble infused with Latin percussion, Grantham further captures our

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[1] Marshall Stoneham, Jon. A Gillaspie and David Linsey Clark, *The Wind Ensemble Catalog* (West Port, CT: Greenwood Press, 1998), 19.

[2] Piquant Press, "Biography of Donald Grantham," URL: http://www.donaldgrantham.com/biography/ (Feb., 6, 2010).

interest with the foreboding characters of (the namesake) Haitian Voodoo loas, Baron Cimetière and Baron Samedi.

The present analysis will summarize and clarify the compositional tools and techniques Grantham employs in the aforementioned works in the context of the dance styles proclaimed by their titles (Sarabande, Soft Shoe, and Mambo). The investigation will begin with a summary of the composer's life and compositional training.

Chapter 1

BIOGRAPHY

Born in Duncan, Oklahoma, in 1947 as the eldest of three sons, Donald Grantham was introduced to music at an early age. Under the tutelage of his mother, he began piano lessons at the age of eight and two years later, he began to play trumpet as a member of the school band.[3] Trumpet became the focus of his middle school years, also affording him the opportunities to provide arrangements and compositions for a brass ensemble, of which he was a member.

At the age of sixteen, Grantham once more studied piano and began taking lessons with Mary Helen Wade.[4] Ms. Wade held considerable influence on the young musician, especially in her encouragement for his pursuit of composition lessons at the local University. In 1965, he began to study theory and composition with Dr. Ralph Lewis at the Oklahoma College of Liberal Arts in Chickasha, Oklahoma. When Dr. Lewis departed for a new position, Grantham sought lessons with Kent Hughes, professor of theory and composition at Midwestern State University in Wichita Falls, Texas. By the age of eighteen, Grantham had received much training as well as performances of his compositions and arrangements of works for band, brass ensemble, choir, keyboard, and woodwind quintet.

In the fall of 1966, Grantham attended the University of Oklahoma as a composition major to study under Charles Hoag and Spencer Norton. Of great impact to Grantham in this period was a meeting with composer Halsey Stevens, a guest composer and lecturer. Stevens'

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[3] Scott Stewart Hanna, "J'ai été au bal: Cajun Music and the Wind Band in late Twentieth century. (DMA diss., University of Texas at Austin, 1999), 1.

[4] Ibid.

influence and encouragement led to his graduate studies at the University of Southern California with Halsey, Ramiro Cortes, and Robert Linn, where earned his DMA in 1980.[5]

As a graduate teaching assistant at the University of Southern California, Grantham taught music theory, counterpoint, form and analysis, aural musicianship, and keyboard harmony. With the encouragement of his friend Robert Rodriguez, Grantham applied for and was ultimately awarded the Walter Damrosch Scholarship to study with Nadia Boulanger in Fountainbleu, France, during the summers of 1973 and 1974.[6]

His studies with Nadia Boulanger were of great influence on his compositional development. Boulanger was a prestigious French composer and teacher of several American composers who became well established in the 20th century, including Aaron Copland, Walter Piston, Virgil Thomson, and Elliott Carter. Boulanger illuminated many compositional truths for Grantham in addition to exposing him to the highest standards of keyboard harmonies and aural skills. In an interview with Wendy McCallum, Grantham recalls the demands of his training at Fountainbleu:

> "…that was the biggest shock…how much more they expected from everybody as far as aural skills, keyboard skills, being able to do theoretical things at the piano in a moment's notice and being pretty ferocious about it…That was sort of boot camp."[7]

For Grantham, Boulanger opened new doors as she shared her ideas of motivic content, harmony, texture, and rhythm. She promoted simplicity in motive, helping Grantham to move past the hurdle of refusing to develop sketches until he had determined the strength of his

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[5] Hanna, 3.
[6] Ibid.
[7] Wendy McCallum, "The Pedagogical Style and Influence of Nadia Boulanger on Music for Wind Symphony, an analysis of three works by her students Copland, Bassett, and Grantham," (DMA diss., University of North Texas, 2004), 111.

musical material.[8] Boulanger strongly emphasized the notion that "a good composer with solid technique is able to do something with anything."[9] Grantham also recalls Boulanger's encouragement to avoid "imperceptible asymmetrical meter change" in his music while overcoming textural weaknesses of density or sparseness.[10]

Perhaps Boulanger's celebrated impact on composers was due to her musical intuition and her sincere encouragement for students to write in their own intuitive style. Grantham recalls: "…my lessons were much different from my friend and colleague Robert Rodriguez. We focused on developing a personal form of expression using the simplest of my materials."[11] Grantham's style, like any prolific composer, has developed and changed in time, but his early lessons in cohesiveness and motivic development have continued to blossom. His post-doctoral success as a composer is a testament to this, in addition to a statement of Grantham's variety of interests in musical media and style.

Compositions and Critical Acclaim

While maintaining his professorship of theory and composition at the University of Texas at Austin, a position Grantham accepted in the fall of 1975, Grantham has composed some seventy published compositions in addition to arrangements and transcriptions.[12] His growing reputation has spurred great interest in the musical community and has led to many commissions for the mature composer. From his assistantship at the University of Southern California to his scholarship to study with Nadia Boulanger, Donald Grantham has received awards and praise for

[8] Kraig Allen Williams,"Donald Grantham's 'Fantasy Variations.'" (DMA diss., University of Texas at Austin, 2003), 7.
[9] Ibid., 8.
[10] McCallum, 119.
[11] Williams, 9.
[12] For a complete list of works, see the composer's catalog: URL: http://www.donaldgrantham.com/biography/ (Feb., 6, 2010).

his composition and teaching. His awards include the Prix Lili Boulanger for the *Chamber Concerto for Harpsichord and String Quartet* (1974), the Nissim/ASCAP Orchestral Composition Prize for *El Alsum de los Duendecitos* (1983), First Prize in the Concordia Chamber Symphony's Awards to American Composers for *Fantasy on Mr. Hyde's Song* (1992), First Prize in the National Band Association/William D. Revelli Memorial Band Composition Contest for both *Bum's Rush* (1993) and *Fantasy Variations* (1997), a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition for *Boor* (1988).[13] In 1980, his music was praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters.[14]

Particularly captivating are Grantham's new compositions for wind band, which have stimulated interest in the media and incited new commissions. *Bum's Rush* (1993), winning the National Band Association/William D. Revelli Memorial prize in 1995, was a critical success for both Grantham and the wind band. Ensuing wind band compositions include: *Fantasy Variations* (1997), *Fantasy on Mr. Hyde's Song* (1998), which was commissioned by the United States Navy Band and also won the aforementioned prize; *Southern Harmony* (1998), commissioned by the Southeastern Conference Band Directors Association; and *J'ai été au bal* (1999), premiered at the 1999 College Band Directors National Association Conference. *J'ai été au bal, Bum's Rush,* and *Fantasy Variations* also share the esteem of being commissioned by Jerry F. Junkin and The University of Texas Wind Ensemble.[15]

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[13] Piquant Press, "Biography of Donald Grantham,*"* URL: http://www.donaldgrantham.com/biography/ (Feb., 6, 2010).
[14] Hanna, 5.
[15] Ibid. 6

A Composer's Style

In a 1986 interview with Lawrence Burnett, Grantham was asked what could be expected in his future compositions. He answered, saying "[I] would like to develop a more personal style of expression…It is not something that I am trying to develop, just something I hope will develop."[16] Thirteen years later in a 1999 interview with Scott Hanna, Grantham noted that he was "writing the music he wanted to write," mentioning a move away from his earlier "academic" music with a "cerebral" approach.[17] "I am most interested in an "economy of means," Grantham adds, in which maximum expression can be achieved with simple motivic materials.[18]

Grantham's theoretical compositional method is not the only determining factor in his style. Observation of his complete works (See Appendix A) stirs fascination in the varying forms, characters, and subjects of his compositions. From fugues and sonatas, choral settings to operas to dances, Grantham has undoubtedly conquered many compositional tasks of instrumentation and genre, even if to varying success. Unique to his composer catalog are the various cultures his music embraces: using cultural songs and dances as inspiration, along with collage and quotations from previous works.

In fact, composing around the idea of a specific cultural idiom or manipulating motives from previous works has become a staple for Grantham. His *Fantasy Variations* (1997) successfully integrates his newly-composed music into the inter-working of Gershwin's *Second Prelude* from *Piano Preludes, Book 1* in. In *Southern Harmony* (1998), Grantham arranges a collection of tunes from the historical tradition of shape note singing. *J'ai été au bal* (1999) is

[16] Ibid. 6, quoting Lawrence Burnett, "The Choral Cycles of Donald Grantham" (D.M.A. treatise, The University of Texas at Austin, 1987), 19.
[17] Ibid. 6
[18] Ibid.

inspired from material of two Cajun songs: "Allons danser, Colinda" and "Les flames d'enfer." While *J.S. Dances* (2003), a work for wind ensemble, is based on two dances from J.S. Bach's B-flat Partita, in 2004, Grantham composed the first of the compositions considered in the present analysis[19]: *Baron Cimetière's Mambo*, commissioned by the J. P. Taravella High School Band, Neil Jenkins and Nikk Pilato, directors. *Baron Samedi's Sarabande (and Soft Shoe)* was completed in 2005, and commissioned by the Tennessee Tech University Wind Ensemble, Joseph Hermann, Conductor.

[19] Grantham has composed *La Criox's Shuffle*, (2007) the third member of this series, with an intended fourth composition to follow. The scope of this paper, however, will be limited to the earlier 2004 and 2005 compositions.

Chapter 2

GRANTHAM'S INSPIRATION: HAITIAN VOODOO CULTURE

As many of Grantham's compositions attest, the composer enjoys writing music with multiple layers of musical meaning: creating motivic, harmonic, stylistic or structural material based upon literary, cultural, or historical inspiration. *Baron Cimetière's Mambo* and *Baron Samedi's Sarabande (and Soft Shoe)* are no exception. In an interview about the programmatic nature of his compositions, Grantham suggested that prior literary works and life experience weigh heavy influence upon his musical works, and his example illuminates his inspiration for *Baron Cimetière's Mambo*:

> "Many of my works have a programmatic element or are somehow inspired by past reading that I've found compelling. Sometimes this material will gestate for years before resulting in a piece…[in *Baron Cimetière's Mambo*] a number of extra-musical factors came into play…from the beginning, the composition seemed to have a dark, sinister character. This brought to mind *Continental Drift* by Russell Banks. Voodoo was a strong aspect of this novel, as was the colorful character of Baron Cimetière, keeper of the cemeteries and one the Loa. This suggested the inclusion of a highly distorted version of the *Dies Irae*—something that otherwise would not have occurred in the piece."[20]

Further reading into Russell Banks's *Continental Drift* provides a detailed picture of *Baron Cimetière*. In the novel, the author recounts the unlikely, intertwined destinies of its main characters: Bob DuBois, who forsakes his dead-end blue-collar job in New Hampshire to start a new life with his family in Florida, and Vanise Dorsinville, who flees poverty and oppression in Haiti with her infant son and adolescent nephew for the promise of freedom in America. In this fictional account of disparate life circumstances, the author uses a tragedy that befalls Vanise to draw attention to the Haitian Voodoo culture, and specifically, her brother's account of meeting Baron Cimetière.:

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[20] Mark Camphouse, "Composer's on Composing for Band," Vol. 2, (Chicago: GIA Publications, 2004), 100.

> "This is surely, truly…Baron Cimetière. This is the Loa himself, with his awesome, intricate powers over death…No other Loa is at once so powerful and so tricky, so strong and so scheming, so kind and so cruel…taller than a man, made even taller by the battered top hat on his head, and cadaverous, with a head and face like a skull, his eyes hidden behind black, wire-rimmed glasses, his teeth large and glittering with gold. He's wearing a mourning coat with no shirt beneath it…and on his feet he wears white shoes with pointed toes. He's a magnificent figure—awesome, frightening, and delightful."[21]

Other aspects of Voodoo culture undoubtedly appealed to Grantham in their exoticism and potential for multiple layers of meaning adept for musical representation. Voodoo spiritual rites have standard prayers, songs, drum-patterns and dances, which often reflect of their African tribal heritage.[22] In fact, 'beating the drum' is a figure of speech largely used to mean "celebrating the cult of the loa." [23] The drum rhythms are essential to the rite of possession, often elevating the drummer himself in the cultural hierarchy. And yet another possible music idea emerged from the Voodoo culture: the name for a Voodoo priestess is *mambo*.[24]

Grantham admittedly took the double entendre as both fascination and inspiration for his wind ensemble piece.[25] The potential layers, both literal and literary, evolved into the materials for these compositions. Confirming this trademark, Grantham capitalizes on his stylistic creativity and motivic organicism in the shadowy characters of Baron Cimetière and Baron Samedi. Yet, to grasp the depth of Grantham's character development requires a further understanding of Voodoo culture.

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[21] Russell Banks, "Continental Drift," (New York: Harper and Row, 1985), 326.
[22] Sybil Kein, ed. "Creole: The History and Legacy of Louisiana's Free People of Color," (Baton Rouge, LA: Louisiana State University Press, 2000), 161.
[23] Alfred Métraux, " Voodoo in Haiti," (New York: Schocken Books, 1972), 177.
[24] Camphouse, 101.
[25] Ibid.

Voodoo Beliefs

The Haitian Voodoo culture, as it is understood today, is based upon a merging of the beliefs and practices of West African peoples with Roman Catholic Christianity, which was brought about as African slaves were brought to Haiti in the 16th century. These slaves were frequently forced to convert to the religion of their owners, yet many continued to practice their traditional African beliefs. Over time, the fusion of the beliefs became intertwined within the culture and given the name "Voodoo," an African word for "god".[26]

Two major factions of Haitian Voodoo exist, Rada and Petro, both being quite different from the other. Rada, after the town of Allada, is of African lineage and remains a strong, peaceable contingent of Voodoo founded on the West African hierarchical agricultural beliefs. Rada deities are known as benevolent and protective, paternal and passive. Petro Voodoo beliefs, on the whole, are seen as malevolent and unsympathetic. Baron Cimetière and Baron Samedi are aspects of the Petro faction.[27]

Core beliefs of the Haitian Voodoo culture are founded around the existence of one supreme god, Bondye, who is considered unreachable in his supremacy.[28] Because of this, several other loas, or lesser spiritual entities, become the focus of spiritual communication and understanding for practitioners. The loas are divided into various families and nations, creating a complex interweaving of relationships and origin of beliefs. The loa families are broken down as such: Legba—Keeper of the Crossroads; Ghede—King and Clown, keeper of death and fertility; Damballah—The Good Serpent of the Sky; Agwé—Sovereign of the Seas; Ogoun—Warrior Hero and Magician; Erzulie—Goddess; and Loco and Ayzian—The Priestly Parents.[29]

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[26] Ibid., 60.
[27] Ibid.
[28] Carolyn Morrow Long, "A New Orleans Priestess," (Gainesviille, FL: University Press of Florida, 2006), 96.
[29] Maya Deren, "Divine Horsemen: The Voodoo Gods of Haiti," (New York: Delta Books, 1970), 86.

The characters of the loas are very complex. Each Loa has specific characteristics and concerns, but none are mutually exclusive. Author Maya Deren explains:

> The enormous range of aspects [of the loas] illuminates the scope and grandeur of the principle…it reveals the truly cosmic nature of the major loa, for each of them contains elements of all the others. Each incorporates, in one way or another, and to varying degrees, life force or fecundity; the protective or paternal; some aspects of both the over- and the under-world or death; some degree of both the positive and the negative aspects of the dominant principle represented.[30]

Due to these seemingly contrasting personalities, practitioners possess varying relationships with each loa and attempt varying forms of communication and pacification with each loa. The loas are spirit in form, which is to say, communication with the spirits must take place first with the embodiment of the spirits. Loas may be invoked to possess both animate and inanimate objects, where only then, a practitioner may plead, worship, and sometimes trick, the Loa.

Ghede and the Barons

Ghede, the loa of the dead, is a complex character of which Baron Cimetière and Baron Samedi are only part. One of the many contradicting characteristics of Ghede, who is death, is that he is also the greatest of healers; the last recourse against death…thus Ghede is the final judge of a man's life and of the worth of his soul in death.[31] This juxtaposition serves to intensify man's servitude to Ghede. Other aspects of Ghede include his recognition by mankind as the guardian of the children, a magician, a trickster, and a glutton. He can be invoked by individuals to intercede on their behalf and, above all else, Ghede is known to be just: refusing to dig a man's grave if it is not his time to die. Having such life-giving and life-taking powers makes Ghede a powerful loa.

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[30] Ibid., 94.
[31] Ibid., 113.

As part of the Petro faction of Voodoo, loas are also understood to have different aspects. The Petro faction understands prominent aspects of Ghede to be Baron Samedi, Baron La Croix, Baron Cimetière, and Azagon La Croix.[32] For the focus of the present analysis, primary focus will be given to the specific characters of Baron Samedi and Baron Cimetière.

Baron Samedi, despite being categorized as a Petro deity, is understood to be the gentler manifestation of death.[33] He was born out of the fusion of cultures and is understood to be one of the supreme characters of Ghede. Baron Samedi's female counterpart is Madam Brigitte, and together they are the guardians of the past, of history and heritage. Samedi is notified of marriages, births, quarrels, troubles and major projects. He is seen to control death and because of this, is often the subject of desperate pleas for longer life.

Baron Cimetière contains yet another character of Ghede (death). Cimetière is the guardian of the cemetery and encompasses more stereotypical Petro characteristics than this counterpart, Samedi. Cimetière is known for his trickery and jokes, his love of magic, his gluttony and his dark humor. Some descriptions even go as far to describe him as a cannibal, devourer of the dead.[34] As aspects of Ghede, Samedi and Cimetière are categorized with the same physical description: a skeleton wearing a dark suit with sunglasses and a top hat. Both Samedi and Cimetière are powerful and, by nature, unpredictable as to their sympathy or apathy towards a practitioner's plea.

In the aforementioned account from *Continental Drift*, the characters of the novel attempt to plea with Baron Cimetière for the life of Vanise after she nearly drowns. Vanise's near-death experience leaves her in a trance-like state, in which chants the name of Baron Cimetière. In her brother's final attempts to save her, he plans the rite to plea with Baron Cimetière on Vanise's

[32] Ibid., 83.
[33] Ibid., 70.
[34] Banks, 321.

behalf. The haunting meeting with Baron Cimetière takes place in dark room with pounding drums and chanting men and women. The drum beats faster as the rite ensues and where eventually, the Baron professes he was not responsible for the accident. The tragedy is owed to the loa of the sea, but when death calls forth Agwe, he claims that he does not want Vanise and that she can belong to Ghede. In the same right, Agwe does confirm his presence in the death of Vanise's infant son, who drowned the same day. [35]

The complexity of the Voodoo loa cannot be understated. Their paradoxical behaviors and personalities arouse certain unrest in their unpredictability and instability. The juxtaposing natures, the surmounting tension, and sheer intensity associated with the loa offer the composer numerous extra musical and technical potential: opportunities that Grantham explores in the pitch language, rhythm, and form of the present compositions.

[35] Banks, 329.

Chapter 3

THE HISTORY AND EVOLUTION OF THE SARABANDE, MAMBO, AND SOFT SHOE

Though it is now recognized as one of the leading Baroque instrumental dances, the sarabande[36] originated in Latin America and appeared in Spain as early as the 16th century a sung dance. Known primarily for its harmonic schemes at its conception, the evolution of the dance was made famous in its rhythmic character, use of hemiola, and tempo variation. The earliest references of the *zarabande* date to 16th century Latin America, where in 1569, a *zarabande* text written by Pedro de Trejo was performed in Mexico in which the dance is merely mentioned.[37] The popularity of the dance, as alluded to in contemporary literary works Cervantes and Lopa de Vega, made note of *zarabande*'s extraordinary obscenity. The dance was characterized by the use of Spanish guitar, castanets, and other various percussion accompanied by wild and energetic dance movements.[38]

One of the earliest surviving examples occurs in Italian tablatures for Spanish guitar. A 1606 work of Girolamo Montestardo demonstrates the typical musical scheme of the time: a repeating line of text, alternating with and without an anacrusis in the foreground of a fundamental I-IV-V harmonic progression.[39] As the popularity of dance took hold, the dance became known in countries surrounding Spain. Small distinctions were made between the

[36] For the scope of this paper, the author presents a summary as thought applicable to the composition in the present analysis.
[37] Grove Encyclopedia of Music, "Sarabande," 274.
[38] Ibid.
[39] Ibid.

zarabandes of Spain and Italy, wherein the latter country often performed the dance without text in its late 17th century composition.

Creativity with phrase structure led to further evolution of the dance. Once recognized for its ostinato repetition of a single phrase, additions to the repertoire show the onset of a two-phrase, single period structure in the works of Brinceno, the use of a double period in the works of Gaspar Sanz, and the manipulation of harmonic progression and phrase structure by Piccinini in 1623.[40] The single phrase and double phrase structures of the sarabande were often called *zarabanda spagnola* to differentiate from other emerging variations.

As in Italy, the French sarabande was performed without text, lending itself quickly to the growing Baroque style and its French distinction of two freely sectional forms. Its appearance in the 17th century *ballet de cour* in the work *Terpsichore* by Praetorius uses two types of the sarabande: a *courrant* sarabande, made of repeated sections, and a non-sectional sarabande, similar to the first emerging Spanish version.[41] In 1620, the *zarabande francese* appeared in Spanish and Italian guitar books with the term referring to a non-texted repeating sectional dance utilizing a I-IV-I-V harmonic progression.

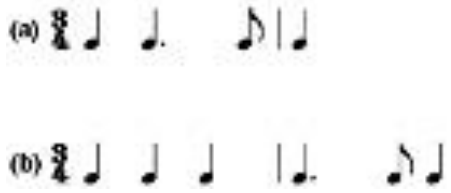
Contrasting the original Spanish sarabande, the *zarabande francese* could appear in either the major or minor mode. Common harmonic progressions in the minor mode consisted of i-V-(VI)-VII-III-VII-i-V-I, with the first phrase nearly always containing i-V-i or i-V-i-VII-III.[42] After 1650, the utilization of a particular harmonic scheme was also overlooked and the preference for rhythm became the distinguishing feature of the dance.

The sarabandes of Francois de Chancy, Jacques de Belleville, T. Chevallier and Bouvier employed, and arguably made famous, the rhythms now associated with the 17th century

[40] Ibid.
[41] Ibid. 274.
[42] Ibid.

sarabande. (See figure 3.1). From this point forward, variations of these rhythms have become a distinguishing characteristic of the sarabande, being written in variations of meters (3/2, 3/4, 6/4) to demonstrate varying tempi. Employing these hallmarks, the sarabande found itself as a crucial member of the Baroque dance suite (along with the Allemande, Courante and Gigue). The dance suite would open with the allemande or balletto, followed by courante and/or gigue and ending with the sarabande.

Figure 3.1: Sarabande rhythms



Though composition of the dance suite sarabande grew in popularity throughout Europe, deviations of this style in flourished in France and Italy. Similar to the original Spanish sarabande, the Italians preferred a faster version, while the French adopted a slower and more serious sarabande style. Possibly introduced by Italian guitarist Corbetta, who was known for his slower, reflective performances in both France and England in the mid-1600s, the English also adopted the French-style sarabande.[43] Despite variations in tempi, the sarabande remained a dance composition for guitar, sometimes lute, and became a growing form for both solo instruments and continuo chamber suites.

The late Baroque sarabande in both France and Germany was characterized by its serious, intense affect within a triple-metered four-bar phrase. Binary form was most commonly preferred, though sarabandes were composed in variation and rondo forms. The original

[43] Grove, 275.

syncopated rhythm was maintained and often used to create hemiola and dramatic effect in both texture and anticipation. The sarabande is most famous today for the 39 surviving sarabandes by J.S. Bach, all virtuoso pieces for solo instrument. The 19th and 20th centuries led to further experimentation with the form, including a gained popularity in the instrumental works of Claude Debussy, Satie, Busoni, Saint-Saens, and Stravinsky.[44] These composers, much like their predecessors, continued to capitalize on the genre's late Baroque characteristics, containing most experimentation to choices in instrumentation, orchestration, and pitch language.

Soft Shoe

Often occurring in a Song and Dance act, the soft shoe is dance form that evolved in the early twentieth century. Originally conceived as a part of a Minstrel show act, the soft shoe was simply a form of tap dance performed with soft-soled shoes without metal taps attached, first introduced by George Primrose on the Minstrel stage in the early 1910s.[45] Performers originally wore all kinds of shoes to perform the dance and as time went on, the term soft shoe was applied to many eccentric styles of tap. The characteristics of the soft shoe, however, were the humor, wit, and delicate nature of the tapping performed with a very smooth and leisurely cadence.

Growing out the minstrel dance *essence*, the soft shoe, like its predecessor, was often danced in a 6/8 tempo and noted for its refinement of both style and gesture.[46] Emphasizing elegance and grace, the soft shoe only remained a singular entity for only a short period of time.

[44] Ibid, 277.
[45] Marshall Stearns and Jean Stearns, "Jazz Dance: The Story of American Vernacular Dance," (New York: Da Capo Press, 1994), 49.
[46] Ibid., 51.

Its evolution into "picture dances," known for light tapping, left a greater impact on the repertory theater in the 1930s.[47]

At its most popular, the soft shoe was recognized in vaudeville and most often used as a contrasting dance within a larger dance segment. The soft shoe's brief moment of fame is regarded even less for its accompanying music. Recorded accounts reference so little of the musical influence, it is possible to believe its music was largely incidental—relying upon any number of vaudeville and minstrel tunes.

Mambo

The mambo is a noted ballroom dance deriving from the Cuban culture and made famous in the United States in the 1950s. The band of Perez Prado is credited with the mambo's American popularity and the successful performance of this stylistic jazz and swing dance. The dance itself is a couples dance characterized by its hip-rocking motion and its unusual commencement on the fourth beat of a 4/4 bar against rollicking percussive accompaniment in polyrhythms. While American popularity of the mambo (and later American versions) contributed to dance's evolution, the history of its origination in Latin America and Cuba is the best illustration of its complex social and musical influences.

Upon its civilization, Cuba has always been the confluence of migrations and varying cultural influences. Before its colonization by Europeans in the 1500s, Cuba was home to various African tribes. Cultural practices of the African tribes, namely the Yoruba and Bantu, were rich in the utilization of rhythm, dancing, and song. Various drums were created and perfected, though most remained completely distinct to a local geographic reason and tribe.

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[47] Ibid.

European colonization, however, had great impact on the peoples of Cuba and their music did not remain untouched.

Between 1790 and 1868, a distinctively Cuban nationality is thought to have emerged, overcoming the distinct predilections of both the Spanish and African cultures.[48] Cuba's republican period of 1902-1959 led to a national consciousness in creating an independent Cuba on political, economic, and cultural planes. As a result, Cuban popular music in forms of the *cha-cha-cha*, *rumba*, *son*, and *mambo* became increasingly popular both domestically and abroad. Cuban folklore ensembles experimented with dance music rooted deep in tradition, while other Cuban musicians developed new styles of symphonic music in a nationalist style.

The 1959 transition to a socialist society made great strides for Cuban music. Amongst other instated institutions, a free education system was created that encouraged the arts. The National Council of Culture was founded to save Cuban folklore and specifically allocated resources for the development of professional and amateur music.[49] Musical instruments were created en mass for the first time and the National Council saw to the contract of musicians for stable employment and salaries. Within this preservation undertaking, the music of Cuba was recorded and analyzed for the first time. Musicological research created comprehensive data on the music of all the country's municipalities, allowing a collective understanding of Cuba's music.

Musicological researchers found and characterized Cuba's music into five generic complexes, differing with the influence of cultural migrations, instrumental and musical style. The *Son* complex is a combination of plucked-strings and African-derived percussion instruments. Its earliest manifestations date to the 1750s and its music retains the generic

[48] Garland Encyclopedia of World Music, "Mambo" by Olavo Alen Rodriguez, 826.
[49] Ibid., 828.

characterization of an initial binary form followed by a *montuno* section that alternates soloist with small choir.[50]

The *Rumba* complex refers to a collective of secular music noted for its development and popular use of the congas. The *Cancion* complex is embodied by Afro-Cuban styles of singing. This genre was heavily influenced by the inception of Italian art songs in Cuba and led to the emergence of Cuban lyrical style. The *Punto Guajiro* complex is an overarching genre of rural music from central and western Cuba and it embodies numerous folk tunes and melodies that are usually performed with guitar accompaniment. The last complex, the *Danzón* complex, is the home of the mambo. The *Danzón* complex was heavily influenced by a large influx of French migrants and Haitians with French customs. This dance genre includes the *cha-cha-cha, contradanza, danzon*, and the *mambo*.

The danzón developed in the second half of the 19th century, and has been an important root for Cuban music up to the present day and the evolution of the danzón provides many of the stylistic elements of the mambo. The danzón was brought to Havana in 1880 by pianist Antonio Torroella and trombonist Raimundo Valenzula.[51] The form of danzón, made popular at Havana dances by Manuel Faílde in 1879, consisted of four sixteen bar sections: the theme, repeated after each of the other sections; the clarinet trio (which later disappeared), the violin trio (which later disappeared, and the brass trio. These danzóns were performed by bands called típicas, which employed brass instruments such as tubas, ophicleides, valve trombones, and cornets.[52] Around 1902, the danzón was simplified into two 32-bar sections: the first in 2/4 time, and the second in 6/8 time. The típicas of this time used clarinets, violins, trombones, ophicleide, cornet, bass, timbales, and guiro.

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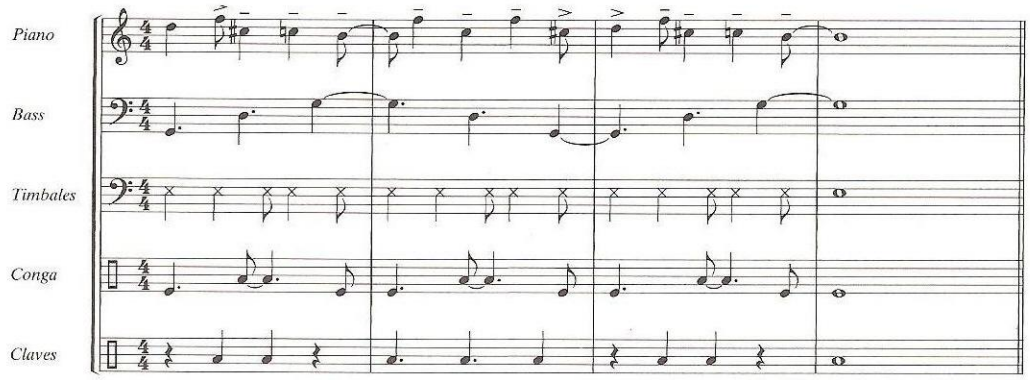
[50] Ibid., 830.
[51] Isabelle Leymarie, "Cuban Fire: The Story of Salsa and Latin Jazz," (London: Continuum, 2002), 23.
[52] Ibid.

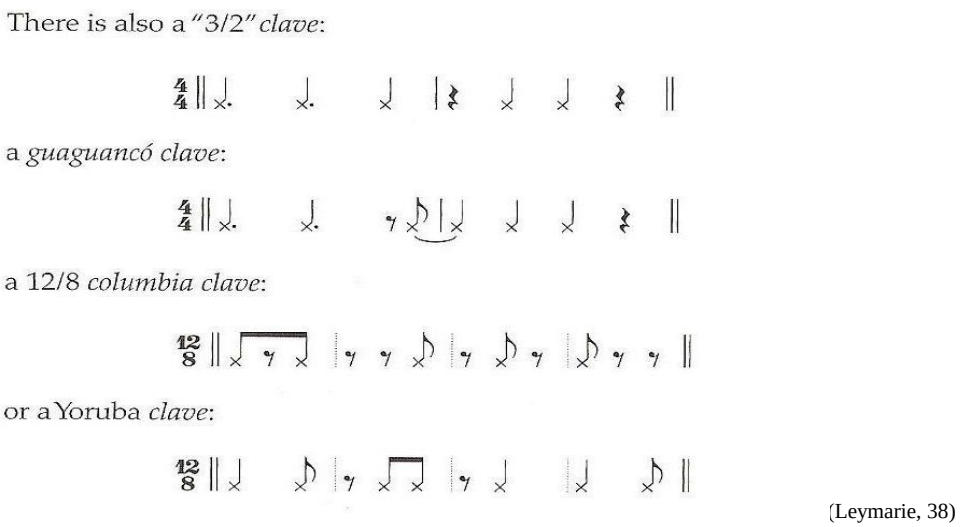
Further evolution of the danzón led to the introduction of a faster section near the end of the dance. Taking the name danzón-mambo, this section is the final section of an arrangement. It was first devised by Orestes López, who added syncopated motifs taken from the Son. These syncopated rhythms are a character of many Cuban dance forms and have remained familiar to the danzón and the danzón-mambo through its evolution to the present-day mambo. Some of the distinct percussion instruments to these Cuban dance forms are the timbales, conga, bongo, guiro, cowbell (*cencerro),* maracas, shekere, and claves. Any varieties of these percussion instruments are often supported with piano and bass to create a full rhythm section. (See figure 3.2). In particular, the claves will often maintain the exacting rhythm steadily throughout the piece. (See figure 3.3.) These highly syncopated rhythms and characteristic percussion instruments are indicative elements of Cuban dance forms and are often as important as the melody, form, or style of composition.

Figure 3.2: Example of rhythm section accompaniment



(Leymarie, 38).

Figure 3.3: **Example of clave rhythms**



(Leymarie, 38)

As the danzón mambo established fame of its own, it separated from its founding form. This upbeat, rhythmic, composition found its fame in the hands of Perez Prado (1916-1989). Born in Matanzas, Cuba, Prado was celebrated less in Cuba for his music than he would be upon his migration to Mexico. For this reason, mambo retains a unique relationship to Cuban music due to the fact that the band known for its rise to fame, that of Perez Prado, was comprised largely of Mexican musicians.[53] Prado capitalized by combining his Cuban musical roots with innovative instrumentation and arrangements, coining the term "mambo" as we understand it today with his hits *Mambo No. 5* and *Cherry Pink and Apple Blossom White* and *Que Rico el mambo.*[54] (See figure 3.4). His band had Cuban percussionists, five trumpets—all of which were Mexican, save the second chair, and a section of four saxophones. Musician and author Ned Sublette describes Prado's mambos as expressionist, saying "…the mambos made liberal use of

[53] Ned Sublette, "Cuba and its Music: From the First Drums to the Mambo," (Chicago: A Cappella, 2004), 559.
[54] Leymarie, 158.

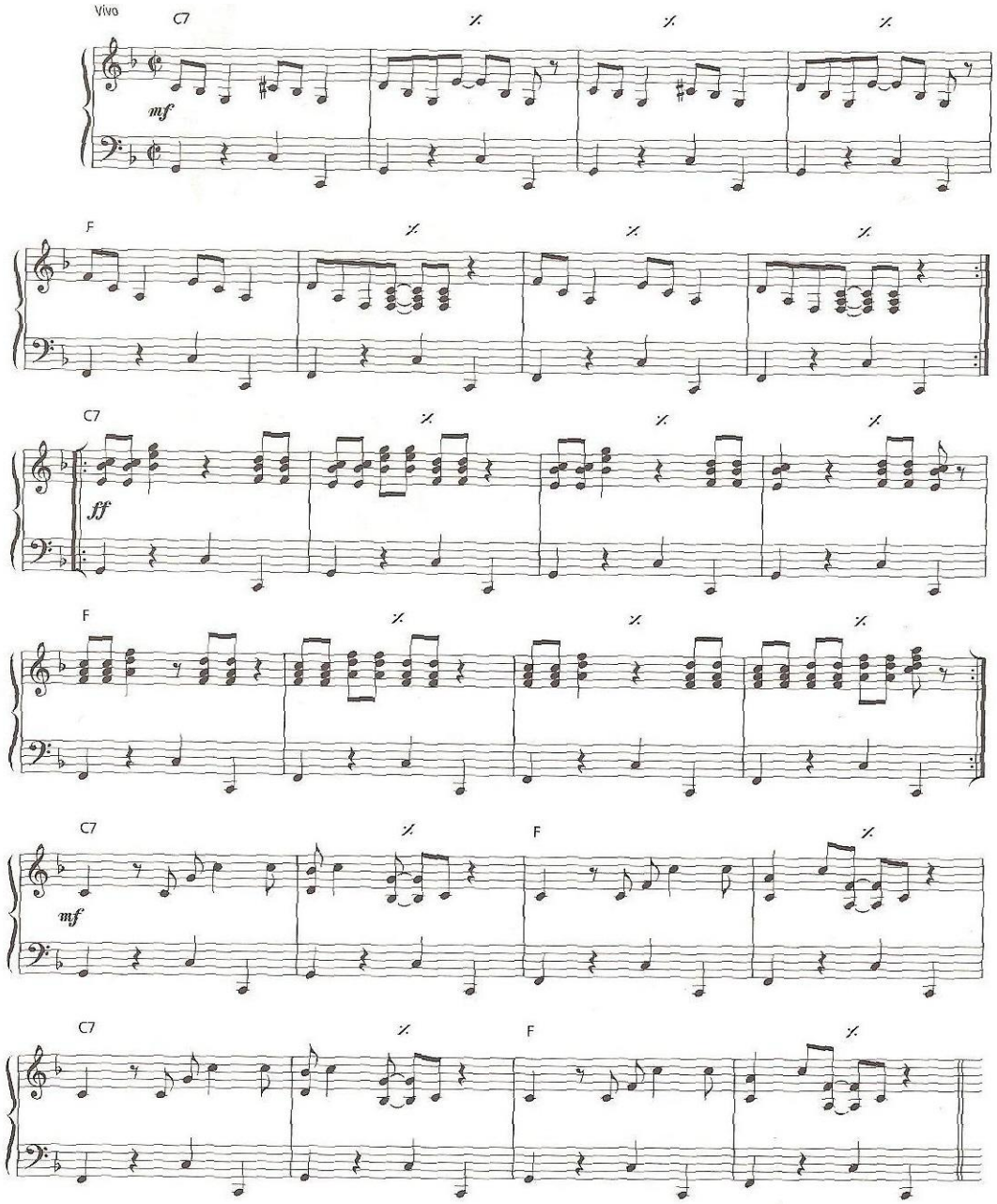
dissonance with minor seconds, piano clusters, and much chromaticism."[55] Stan Kenton, up and coming jazz band leader in the United States, and Prado held each other in mutual esteem, both using the second half of the 20th century to experiment with Schoenberg's ideas of pantonality and extensions of tonality.[56]

In addition to these harmonic devices, Prado's mambos were overwhelmingly rhythmic. His Cuban percussionists mastered decisive punches and driving rhythm, utilizing various Latin jazz rhythm groupings. The culmination of Prado's screeching trumpets, driving Latin rhythmic section and melodious saxophones acted as major proponent not only of the mambo, but of the emerging Latin jazz movement.

Though the mambo retains its fame as a decisive dance form in the United States, the term is used more broadly than scientifically: it was a fast, rhythmic section of the danzón; it is a contrasting internal horn section in the Cuban music form, *Timba*; and it is the name for a Haitian Voodoo Princess. It is likely that these overlapping definitions are what attracted Donald Grantham to their use. In light of his history of programmatic music and his literary prowess, such as his 1999 compositions based upon Cajun folk tunes, the composition of a fiery Latin dance, dense with rhythmic activity and multiple layers of extra musical meaning, was a palpable musical choice.

[55] Sublette, 559.
[56] Ibid.

Figure 3.4: ***Qué Rico el mambo***



Chapter 4

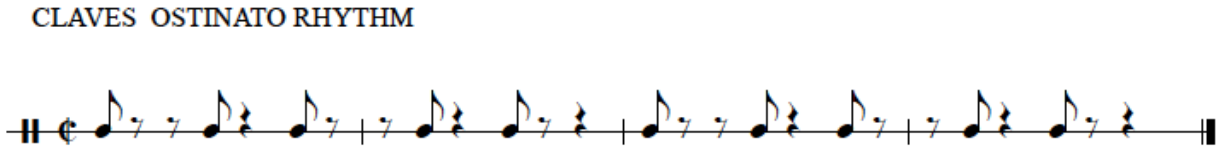
ANALYSIS OF *BARON CIMETIÈRE'S MAMBO*

Rhythm

As a fiery Cuban dance, the mambo is rich with rhythm. The rhythmic element is a unifying aspect of Grantham's composition, present in lengthy contrapuntal themes on a surface level, used to define thematic ideas, and employed to create contrasting large formal sections and overarching structure. As seen in the examples of Leymarie, the interweaving of highly syncopated passages, most specifically utilizing distinct percussion instruments like the conga, bongos, claves, maracas, and shekere, are a defining feature of a Cuban dance.[57] Grantham draws on these percussive elements throughout the Mambo, distinguishing thematic sections with contrasting instrumental and rhythmic layers.

The opening bars, sounding as an introduction to the piece, are void of rhythmic percussion; however, they highlight the syncopated character of opening theme. The contrasting measures six and seven, for claves and maracas soli, present an alternating down and up-beat rhythmic cell that is highlighted throughout the mambo. Grantham develops this rhythm into a two-measure ostinato, recognized specifically in these instruments in measures 1-15, 16-32, and 188-196. (See figure 4.1.)

Figure 4.1: ***Baron Cimetière's Mambo*** **(mm. 6-9)**



[57] See Figure 3.2 on page 23.

The rhythm employed by the marimba and piano, also forming a distinct two-measure ostinati, is one that is illustrated as common percussive accompaniment in the Cuban dance forms cited by Leymarie (Figure 3.3).[58] Often doubled by the string bass, as shown in measure eight (and used throughout the work), the ostinato rhythm is used to arpeggiate a chord or key center. This rhythmic pattern is used throughout the composition as a unifying cell for both percussive and thematic purposes. In measures 8-15 and 24-31, this rhythm is present in the piano, marimba, and string bass. In measures 39-54, this rhythm is a marked character of the theme in the brass section, as in the woodwind theme in measures 119-122. Throughout *Baron Cimetière's Mambo*, Grantham capitalizes on this rhythm in various contexts as a means to create rhythmic cohesion.

True to the dance characteristic of the mambo, Grantham begins the themes on beat four of lively 4/4 measures, analogous to structural up-beats of the phrases. On a surface level, the brief absence of the rhythm section strengthens the syncopated percussion's provision of local emphasis and structural goals of the linear thematic passages. On a deeper level, the beginning of the ostinati in the rhythm section in measure 8 creates a structural downbeat, aiding in the creation of a 4/4 hypermeasure (each two-bar ostinato creating one measure). This 4/4 hypermeter aligns with the mambo's most frequently employed 16-measure thematic phrase. True to its opening statement, the theme (beginning in measure 7) always begins on an anacrusis of three eighth-notes on the up-beat of three. This is true even for the one- or two- measure call and response gestures, such as the saxophones in measures 11 and 13.

Grantham was also aware of the modification of developed patterns to spark interest and disturb hypermeter. After creating a pattern, however, Grantham interrupts the hypermeter with the insertion of a 3/2 measure and the emphasis of a syncopated, superimposed triple beat

[58] Ibid.

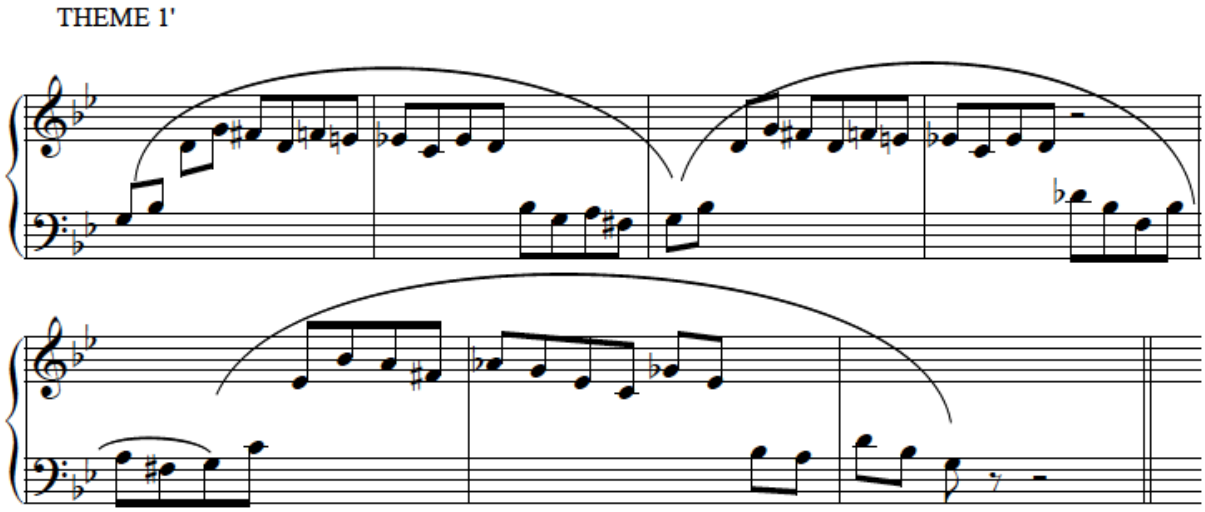
division before the phrase is complete. Up to this point, the theme relied solely upon duple beat division. This disruption of phrase first occurs in the second theme, measure 19: Grantham inserts the 3/2 measure on the twelfth bar of the phrase, temporarily delaying the theme's restatement a return to the original meter in measure 20. In measure 63, following the transition from a brass chordal theme, the composer once more uses the triplet emphasis, this time using only slurs and accents to denote the metrical dissonance, rather than a change of meter. In measure 80, the composer inserts the 3/2 bar as a means of providing a transition from a well-developed theme (to be discussed below) into the new pitch center of G minor. This metric disruption and triplet emphasis is a device to simultaneously signal the end of a phrase and foreshadow the beginning of a new section, a clear technique even to new listeners.

As the piece moves forward, the listener begins to hear the 3/2 measure as a part of a theme's structure, nevertheless a means of metric disruption. It is only deep within the composition that Grantham manipulates the phrase rhythm internally, choosing to develop motives within the theme rather than delay a restatement or prolong the phrase with additional material at the end of a phrase. In measures 83-94, this rhythmic development is presented as a thematic variation of the seemingly introductory gesture, this time composed sans syncopation for the celeste. (See Figure 4.2).

Grantham sets the familiar tune as a two-measure ostinato, preparing the listener for percussive hits from the wind instruments. In measure 86, however, Grantham manipulates the theme with a change of harmonic arpeggiation, consequently adding an extra beat and ergo shifting the beginning of the ostinato to the second beat of the following measure (m. 87) to create an evolution of sorts. The ostinato remains on beat two for the following hearing before Grantham once more shifts to a triple note grouping (m. 94) to complete the celeste's thematic

statement and highlight the transfer of the theme to the clarinets. The clarinets maintain the two-measure ostinato and the single-beat disruption presented by the celeste, however, the clarity of metric displacement is obscured by the passing of the thematic line between members of the clarinet section starting at measure 101.

Figure 4.2: Thematic variation of introductory gesture (piano reduction), *Baron Cimetière's Mambo* (mm. 83-89)



The last presentation of this theme, in measure 147 in the clarinets, further obscures the phrase alteration. The opening phrase is played with the highlighted phrase shift in measure 151, however, measure 152 begins brass and low woodwind punctuations that, by way of timbre and accent, capture the spotlight before the anticipated 3/2 bar marks the transition to a new theme. Other means of varying repetition include external phrase expansion of four measures starting at measure 168, and an expansion of two measures at 231. Here, new measures are attached to the repeated phrase, allowing tension to build as the listener awaits the expected closure or transition.

Grantham's manipulation of hypermeter and phrase rhythm adds depth to the composition, making the rhythmic element of *Baron Cimetière's Mambo* a critical one. As a

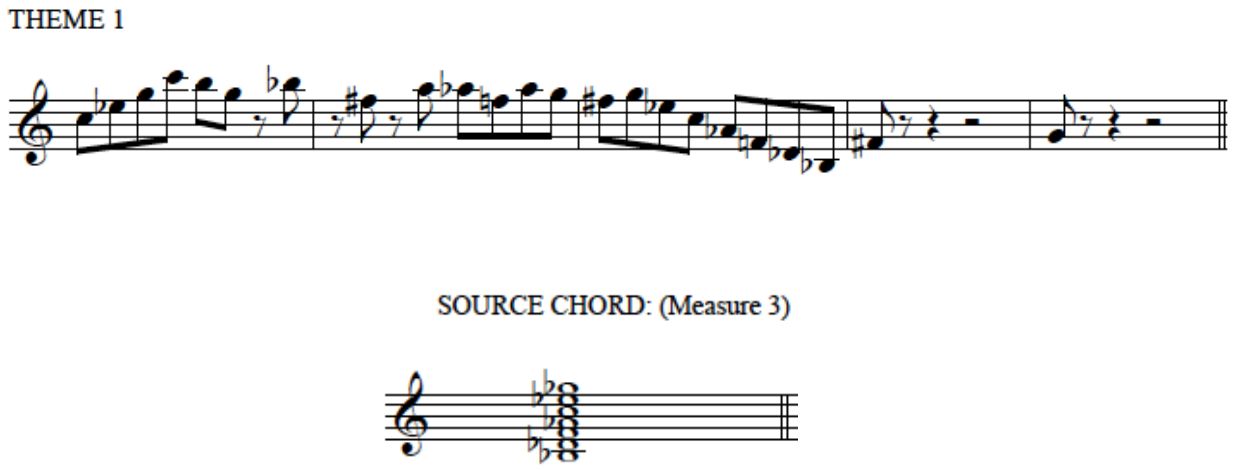
dance, the surface rhythm is a central focus that Grantham uses for thematic accompaniment as well as the defining thematic motives. Characteristic rhythms delineate formal structure alongside Grantham's economical pitch language, serving to further the composition's cohesion.

Pitch language

One might recall Grantham's statement: "I am most interested in an 'economy of means,' …in which maximum expression can be achieved with simple motivic materials."[59] In *Baron Cimetière's Mambo*, Grantham strives to do exactly this by using distinctly cohesive pitch content in an environment of multiplicity. Also a feature of his extra-musical and literary inspirations, this multiplicity is highlighted musically from the first downbeat: the syncopated and sinister opening theme (which is questionably introductory: the opening four measures do not sound again as thematic material until measure 83 and even then modified), is neither explicitly tonal or atonal: the theme possesses the familiar arpeggiation of seventh chords; comprises a nearly chromatic set; employs jazz-like embellishment -specifically on the lowered dominant-; and yet, retains a phrase structure that at once incites a C minor centricity and cadences on its dominant, G. This array of musical idioms provides Grantham with distinct character and quasi-improvisatory gestures. While aiding in his creation of cohesive pitch content, the extended use of interval of the third generates a chordal thirteenth as a source chord. The first sounding of this source chord is in measures three and four as the arpeggiated phrase conclusion: G-flat [F-sharp], B-flat, D-flat, F, A-flat, C, E-flat. (See figure 4.3)

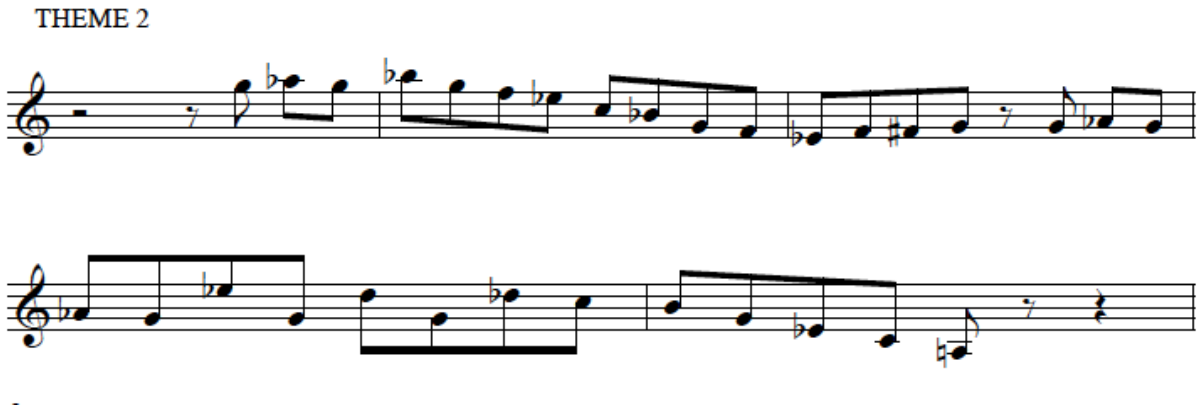
[59] Scott Stewart Hanna, "J'ai été au bal: Cajun Music and the Wind Band in late Twentieth century. (DMA diss., University of Texas at Austin, 1999), 6.

Figure 4.3: Piano Reduction *Baron Cimetière's Mambo* (mm. 2-5)



As theme 1 resolves to G (mm. 5) before theme 2 begins in measure seven, the opening gesture also functions tonally as a phrase moving from C minor to G: i-V. (See figures 4.3 and 4.4).

Figure 4.4: *Baron Cimetière's Mambo* (mm. 7-11)



Grantham's use of extended tertian motives, both linearly (as in themes 1, 1', 2), and harmonically (as in Themes 3a, 4b, 5 and the final measures), enables the composer to operate in a centric pitch organization: using tertian harmonies for large-scale structural events, but often incorporating chromaticism in avoiding the strict resolutions of functional harmony.

A good example of the latter, and a testament to Grantham's economy of means, is his aforementioned "chordal" themes. (See figures 4.5-4.7). In measure 40, Grantham verticalizes the linear thematic ideas of themes 1 and 2 to create a rhythmic, homophonic brass theme comprised of extended tertian harmonies. The composer salutes his motivic seventh chord sub-set by highlighting, in a disjunctive rhythm, the tuba and euphonium's melodic arpeggiation of a B minor seventh chord. (See figure 4.5).

Figure 4.5: Piano Reduction of *Baron Cimetière's Mambo* (mm. 40-43)
(Tuba and Euphonium part in lowest voice).

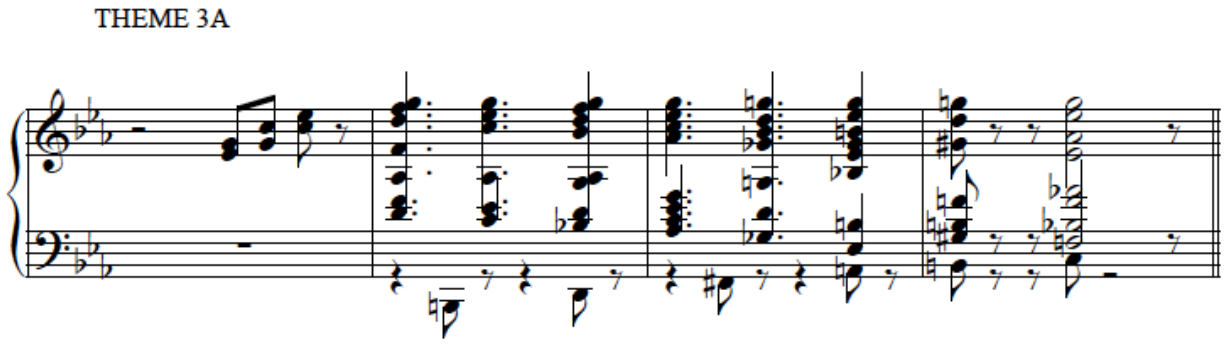


Figure 4.6: Piano Reduction of *Baron Cimetière's Mambo* (mm. 119-123)

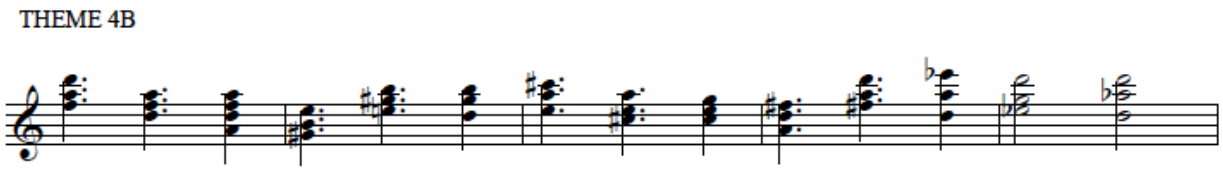
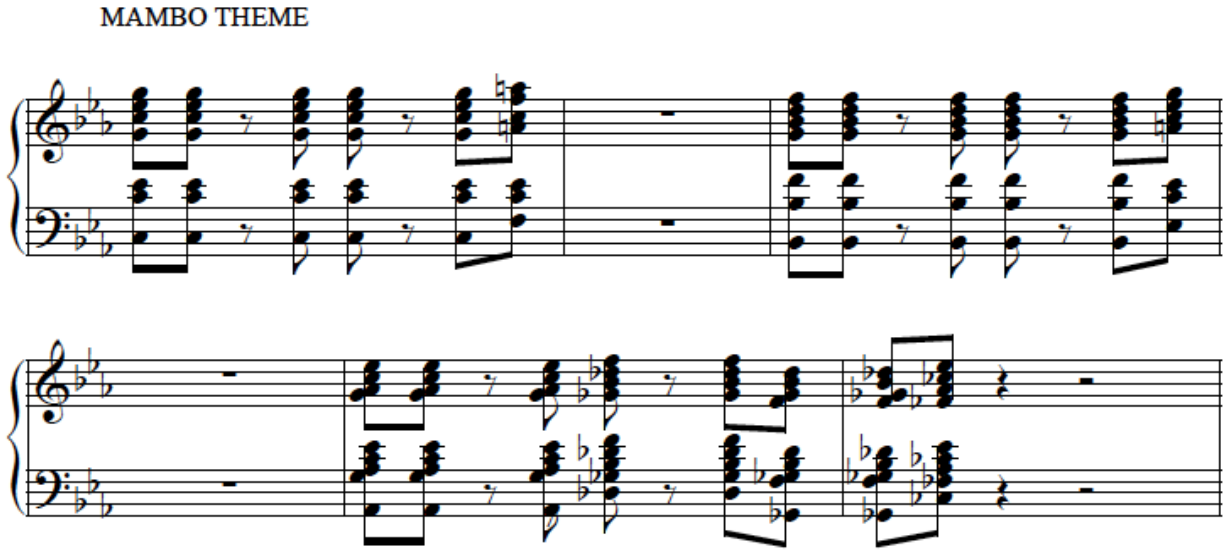


Figure 4.7: Piano Reduction of *Baron Cimetière's Mambo* (mm. 67-72)



Grantham's use of layering on the micro-level (referring to his verticalization of linear thematic ideas) is most explicit in Mambo theme (theme 5). In measure 67, the climax of the composition to this point, Grantham extends his vertically stacked tertian harmonies through both the brass and woodwinds. In a call and response common to Cuban song forms, the syncopated tertian harmonies are organized as a falling fifths progression, juxtaposed with ornamented seventh chords in the horn and alto saxophone.

Theme 1' (figure 4.2, mm. 83-89), is the first centric shift from C minor to G minor. This new section, foretold by an inserted 3/2 measure in measure 80, opens with an arpeggiated gm7 chord, solidifying the new pitch center. Grantham does not linger, however, and the completion of the sixteen bar phrase coincides with the thematic material and its triplet emphasis transferred to the clarinets. It is in this section, measures 97-110, that Grantham highlights the contrapuntal potential of his motive. Using the two-measure ostinato originally presented in measure 80, the

composer introduces the theme's two-measure segments within all voices of the clarinet section, the quasi-stretto entrances simulating the seamless phrase presented by the celeste.

These examples of the composer's manipulations of the source chord throughout the composition as both linear and chordal themes, and his canonical contrapuntal techniques, reveal an inherent economy of means--alternating major and minor thirds as subsets of the source chord. Yet, his penchant for layering is not satisfied in his contrasting themes. In his formation of structure, the composer illuminates his layering technique on a larger level: using this additive effect as a means of building and controlling the mambo's musical energy.

Formal Structure

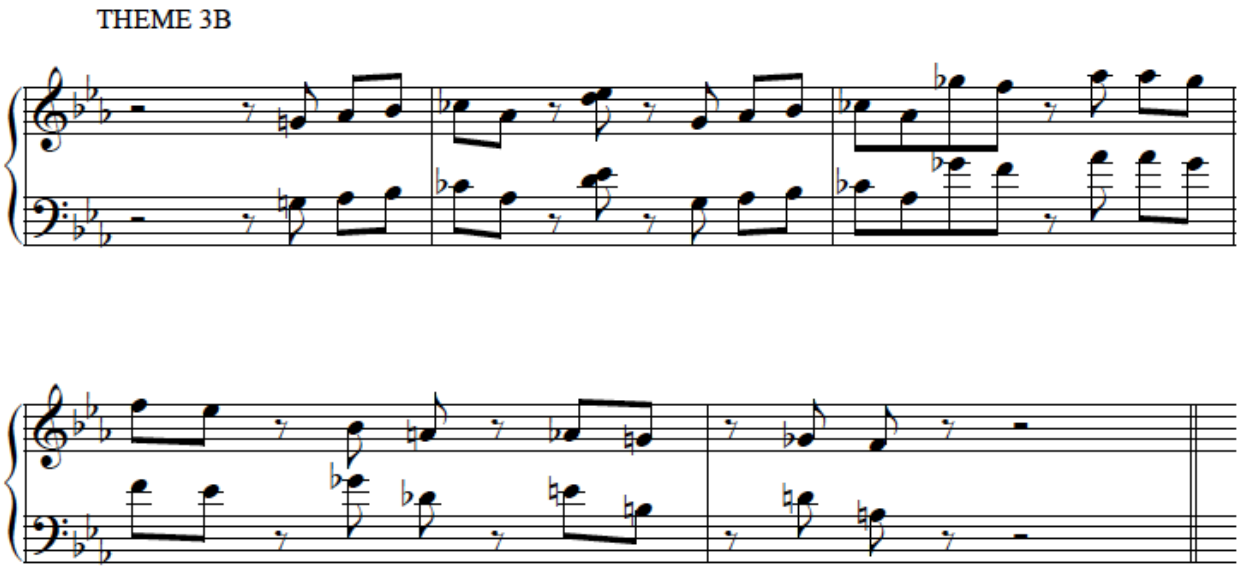
In reviewing the literature, an investigation of the mambo as a dance genre with standard musical structure was inconclusive; however, the mambo as dance form can be thought to possess many generic dance-qualities, namely: symmetrical phrase lengths, contrasting sections, and an inclination towards sectional repetition. As discussed previously in relationship to phrase rhythm and pitch language, Grantham generally composes symmetrical phrases in terms of hypermeter, and his thematic sections are highly contrasted in their linear or vertical employment of the source chord. Sectional repetition throughout *Baron Cimetière's Mambo* is also present, but acts as a canvas for Grantham's instrumental accumulation and thematic layering.

Baron Cimetière's Mambo can be segmented into five separate thematic ideas, all but one (theme 3a, measure 40) repeat throughout the composition. (See Figure 4.8). As the figure shows, Grantham's repetition of motivic materials creates a formal structure that is largely symmetrical, but comprised of several contrasting sections. This interweaving of thematic ideas remains cohesive due to the use of the source chord and continual rhythmic ostinato.

What Figure 4.8 fails to depict is the increase and variety of instrumentation that Grantham presents in his score. (See Table 4.1). Each presentation of a theme is marked by fuller instrumentation, and often accompanied by a fuller rhythm section, which slowly builds energy throughout the work. As Table 4.1 illustrates, Grantham does not waste an opportunity to add interest during the repetition of a previous sounded section. His developments are as simple as changing the instrumentation of percussive responses, such as heard between the first and second soundings of theme 2, and as grand as scoring the final appearance of theme 2 as *tutti*, accompanied with the entire rhythmic section for the first time.

Taking this into account, perhaps Figure 4.8 should more accurately resemble a large, but terraced crescendo: its energy constantly accumulating but frequently called to a sudden halt at the interjection of Theme 3b. (See Figure 4.9.)

Figure 4.9: Piano Reduction of *Baron Cimetière's Mambo* (mm. 57-61)



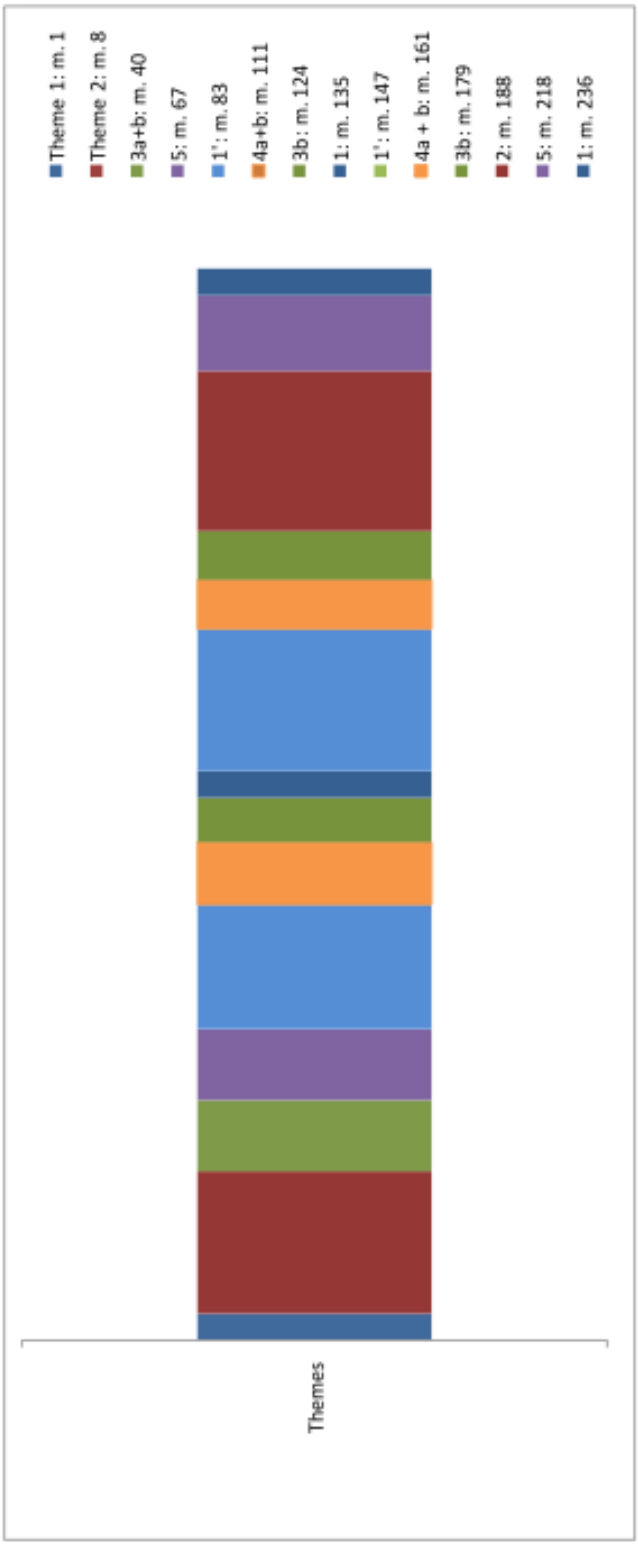


Figure 4.8: Theme Segments (*Baron Cimetière's Mambo*)

After each appearance of Theme 3b, always minimally orchestrated, the new section swiftly regains momentum and propels the music onward. Grantham advantageously uses the alternation of these highly contrasted sections to retain the listener's interest and gain momentum to progress toward the work's exciting climax. It is here in measure 188 where Grantham not only presents the final statement of theme 2, but also lays his final trick before the listener with the inclusion of a "highly distorted" *Dies Irae* in the high woodwinds in measure 201.[60] Not only is this new theme highlighted by the tessitura of its instrumentation, but Grantham introduces the theme before the end of the sixteen-measure phrase. This sudden elision masks the anticipated repeat of the phrase in the brass and, as the layers maintain both the climactic energy and dynamics while propelling to the final sounding of theme 5, the sudden arrival of a contrasting homophonic texture provides an air of aural relief and relative simplicity.

Theme 5 provides compositional closure by maintaining the peak of the mambo's energy, encompassing full instrumentation, and on a deeper level, the theme itself serving as a comprehensive summary of the pitch language. It is here that Grantham's micro and macro levels of layering are most clearly heard, all in light of the driving force of texture variation, contrasting orchestration, and the energized manipulation of rhythm that transpire throughout the work beginning to end.

[60] Camphouse, 101.

Table 4. 1: Specific differences between repeating or expanded sections in *Baron Cimetière's Mambo*

Theme 1':

mm. 97-110	mm. 147-160
	Added punctuation in brass (m. 152)

Theme 2:

mm. 8-23	mm. 24-39	mm. 188-217
Melody in clarinets	Melody in flutes	Tutti melody (excludes basses)
Answer (mm.9,11,12)= tbn, hn, sax	Answer (mm. 25, 27, 29)= tpt, sax	Answer (m. 191,etc)= tbn, sax
		At m. 200: new tune in flutes (Dies Irae) -orig. material is sax solo -brass plays section again
		New rhythm in güiro

Theme 3b:

m. 56	m. 124	m.179
6 bars before 3/2	9 bars before 3/2	4 bars before 3/2
Theme in w.w.	Theme starts in piano→ clarinets	Theme in ob, eng.hn, bsn, b.cl.

Theme 4(a+b):

m. 111: marimba solo doubled in flutes	m.161: marimba solo doubled in saxes -percussion added -new horn line: (half, whole notes)
	m.168: four bar expansion
m.119	m. 179 -added: horn line, Cb.Cl and Cb. Bsn

Theme 5 (Mambo Theme):

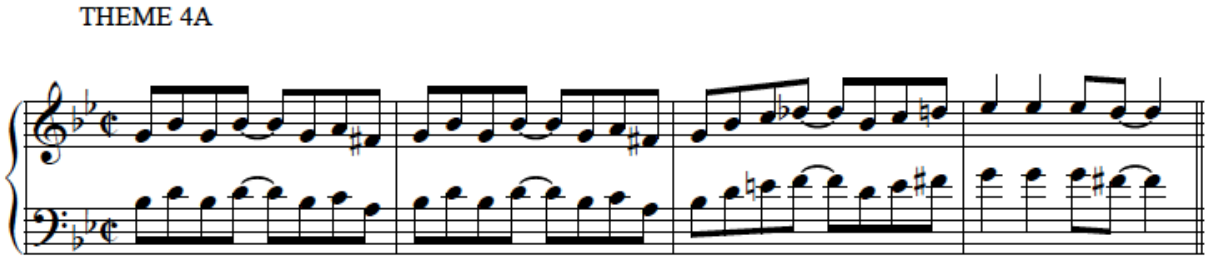
m. 67-82	mm. 218-235
	Full percussion section
	Bari sax = 8vb
	2 bar expansion (mm. 231-33)

Hearing inspiration: Baron Cimetière

Assigning programmatic elements to a composition can be a subjective undertaking, and although *Baron Cimetière's Mambo* is no exception, there are a few distinctive choices made by the composer that may be confidently drawn to the Haitian Voodoo lore. The climax at measure 188 with the layering of the *Dies Irae* is a relatively clear salute to the Loa of death.[61] The guardian of the cemetery, Baron Cimetière, could be as easily defined by this common tune as any other. More subtle hints, however, are made earlier in the composition. On a broad level, the sinister nature of the thematic ideas in continual motion display a poetic idea of looming death; while the riling energy of Theme 5 displays the juxtaposing 'trickster' and 'magician' that is Baron Cimetière.

The strong percussive element, building to the climax where all orchestrated instruments are in play, suggests a correspondence to the use of percussion during the Voodoo rituals. The pulsing energy is one clearly present in *Continental Drift* as well as other accounts of Voodoo possession. The composer's choice of the celeste in theme 1' at measure 83 also offers subtle allusions to the celestial, while the hollow sound of the marimba in theme 4a in measure 111 can be interpreted with a sound quality comparable to bones. (See Figure 4.10.)

Figure 4.10: *Baron Cimetière's Mambo* (mm. 111-114)
Marimba



[61] Mark Camphouse, "Composer's on Composing for Band," Vol. 2, (Chicago: GIA Publications, 2004), 100.

While some programmatic elements of Grantham's composition may be dependent upon the imagination of the listener, the composer's capture of the menacing character within this energetic Latin dance is inarguable. Grantham's penchant for controlled ambiguity, musically and programmatically, as a means of musical exploration is apparent. His compositional technique, possessing qualities of both tonal and post-tonal languages is engaging to both performers and listeners alike.

Chapter 5

ANALYSIS OF *BARON SAMEDI'S SARABANDE (AND SOFT SHOE)*

Pitch Language

Baron Samedi's Sarbande (and Soft Shoe): a title containing drastically different dance forms necessitates the composer's creativity and ingenuity in successfully knitting together the juxtaposing forms. Setting this task before him, Grantham opts for a post-tonal centric pitch language derived from interval cycles and triadic patterns as well as rhythmic devices that can afford opportunity for multiple musical layers.

In *Baron Samedi's Sarabande*, the composer draws upon limited pitch resources not only to guide his four major themes, but also the harmonies central to the composition's structure. Similar to *Baron Cimetière's Mambo,* Grantham generates central harmonies supporting the themes from interval cycles of minor thirds with chromatic interruption: a 3-1-3 interval cycle of C, E-flat, E, G, B-flat, B, D, F, G-flat, A. Unlike an interval cycle that unfolds a single recurrent interval, the alternation of the 3-1-3 cycle also permits triadic patterns by which the composition's main themes can edify the composition's major and minor harmonic centers. (See Figures 5.1-5.4).

Figure 5.1: *Baron Samedi's Sarabande* (mm. 1-4)

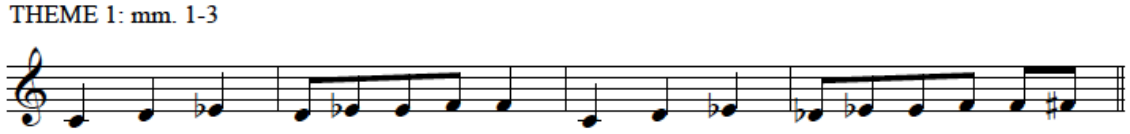


Figure 5.2: *Baron Samedi's Sarabande* (mm. 12-14)

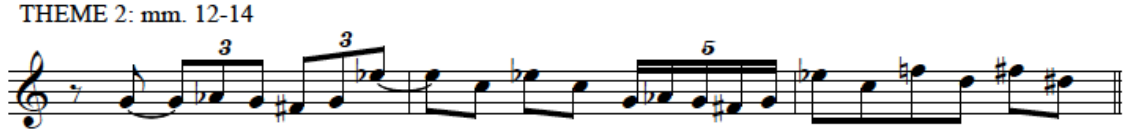


Figure 5.3: ***Baron Samedi's Sarabande*** **(mm. 22-25)**

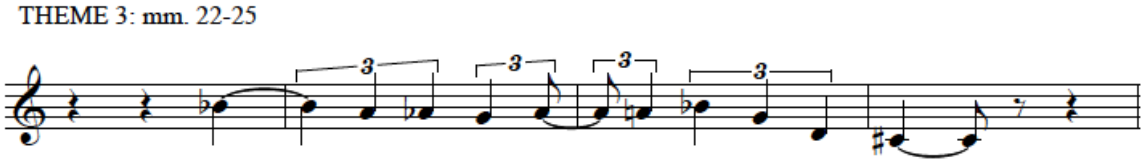
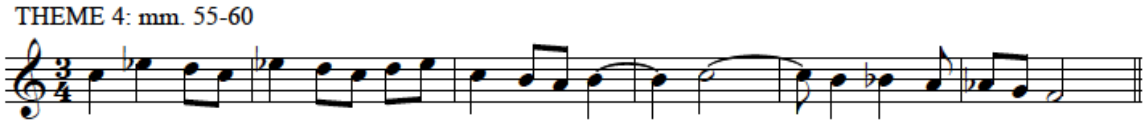


Figure 5.4: ***Baron Samedi's Sarabande*** **(mm. 55-60)**



Using thirds and semitones, these motives enable the listener to establish harmonic centers through both repetition and analogies to functional harmony. For example, the opening measures, theme 1, ascend from the established C minor center, to a G minor center with the entrance of theme 2 in measures 12: a seeming I-V relationship. Table 5.1 identifies the pitch level at which each motive occurs throughout the composition. (See Table 5.1.)

Table 5.1: Motives and Central harmonies in ***Baron Samedi's Sarabande***

Motive	Measure number	Central harmony
Theme 1	1-4	Cm
Bassoon Soli	5-11	Em
Theme 2→	12-13	Gm
Theme 1	15-19	Gm
Theme 3	22-35	Em/E-flat m
Theme 2	41-45	E-flat m
Theme 1	46-50	Cm
Theme 4	55-61	Cm/Am
Theme 1, 2	62-68	E-flat m
Theme 4'	71-79	Am
Theme 1	88-92	Cm
Theme 3	92-96	Em
Theme 2→ Soft shoe	97-119	Em→cm
Theme 1	128	Em

Due to the relatively sparse orchestration, the majority of central harmonies are derived from the major or minor pitch centers established by the main motives. Exceptions to this, however, are harmonies accompanying theme 3 in measure 22-35, as well as theme 4 in measures 55-61. In measures 22-35, theme 3 outlines a G minor triad while the marimba and piano accompaniment sound an E minor triad ostinato. Together, the G minor and E minor triads complete one sub-section of the 3-1-3 interval cycle: E, G, B-flat, B, D. The harmonic coexistence these chromatic mediant triads destabilizes an implied G minor harmony and suggests that the theme itself may simply elevate the third degree of the E minor harmony. Similarly, theme 4 in measures 55-61 simultaneously presents the harmonies of C minor and A minor, also sharing a chromatic mediant relationship. Coexisting within the ambiguity of two stratified harmonic entities, the listener is pressed to distinguish the dominance of the C minor harmony rather than hear the passage as an extended A minor half-diminished seventh chord.

Referencing the varying pitch levels in Table 5.1, it is apparent that the aforementioned harmonic dualities and repetitions of themes at varying pitch levels are central to this composition. Table 5.1 displays the limited central harmonies (C minor, E minor, E-flat minor, G minor, A minor), all related by chromatic mediant relationships, which Grantham utilizes. Recalling the construction of the 3-1-3 interval cycle, these specific harmonies are closely-related in that each harmony contains a common pitch that provides opportunity for triadic transformation with minimal new pitch material or motion. This compositional method, in maintaining liquidity within pitch centers, overcomes a sense of static harmony without losing harmonic cohesion.

In order to achieve this, Grantham may have utilized parsimonious voice leading: where a changing harmony maintains a common pitch and moves other triad members by no more than a

whole step. For example, in presentation of theme 3 in measures 22-35, the established G minor theme melds into the E minor ostinati harmony through triadic transformation: where the common tone is G, B-flat becomes B natural, and D ascends a major second to E. Theme 1 is an example of triadic transformation within the motive: the four-measure theme stated in C minor expands a minor third (C, D, E-flat), descends a minor second (E-flat, D) and ascends another minor third (D, E-flat, F). The third measure restates the C minor ascension and is followed by the chromatic expansion (measure four) to create a major third (C, E), followed by the chromatic resolution of F to F-sharp on beat 4. These expansions of minor thirds to major thirds (both C, E-flat, E and D, F, F-sharp) represent two individual 3-1 interval resolutions and also give rise to the next harmonic center: E minor, whose third, G, completes the 3-1-3 interval pattern. (See Figure 5.1).

The third measure of theme 2 (mm. 14) depicts the chromatic ascent of a minor third within a falling minor third sequence, creating the theme's first major third (D-F#) to create a leading tone for the upcoming G minor harmony by completing the sequence. (See Figure 5.2). These transformations, largely of minor thirds to major thirds, along with the chromatic movement frequently present in alternation, highlight an extended hexatonic scale as a possible referential pitch collection.

Focusing on the central harmonies of the composition's climaxes elevates two particular central harmonies, C minor and E minor. The contents of these specific triads (C, E-flat, E, G, B) display a limited focus on a hexatonic subset and a subset of the larger 3-1-3 interval cycle. Emphasizing these specific harmonies, the juxtaposed C minor and E minor, is one means of creating aural drama within this centric composition, as well as creating an organized hierarchy analogous to functional harmony. The opening of the piece with theme 1 in C minor presents the

first harmonic center. Chromatically ascending, the theme quickly gives way to the bassoon soli in measure 5, centered around E minor. Themes 2 and 3 in the following measures center around G minor: not providing an allegiance to the dual hierarchy of C minor E minor. Measure 19, however, sounds the composition's first harmonic triad, E minor, as an ostinato in the marimba. This seemingly secured tonal center is quickly destabilized by the flute and oboe dialogue of measures 22-35, which first present theme 3 on B-flat with allusions to an E-diminished harmony, then continuing a chromatic descent to a brief restatement around C minor in the flute, measure 36.

Theme 4 in measure 55 is stated in C minor, yet underlying harmonies are centered around A minor. This centric ambiguity briefly allows the listener to hear measures 55-61 as an extended A half-diminished seventh chord: A-C-E-flat-(E)-G. Highlighting A minor/A diminished as a brief harmonic center further allows the composer to develop the juxtaposition of C minor and E minor, as both harmonic centers are momentarily present as comprising harmonies of this third centric area.

Further obscuring the emphasis of C minor and E minor is the layering of themes 1 and 2 in measure 62, now around the center of E-flat minor. Pitch centers of thematic materials continue to move via shared-pitches and parsimonious voice leading through the end of …*Sarabande*, where the climactic layering of the Soft Shoe with manipulations of theme 4 centers around E minor (measure 97). The final measures of this work underscore C minor and E minor, particularly at the cadence of the Soft Shoe in measure 127 when the C minor harmony, after being emphasized by the fermata, is left by chromatic ascent to the final sounding of theme 1 in E minor.

Rhythm

Baron Samedi's Sarabande (and Soft Shoe) begins in 3/4 meter at a slow tempo with the composer's note: "Sardonic; stately; but uneasy."[62] The simplicity of the opening motive, accompanied by a falling chromatic gesture, highlights the uniform dance rhythm inferred by the title. The clear 3/4 dance rhythm is no sooner presented than obscured; however, in measure 5, a bassoon soli initiates a more assertive staccato gesture that reestablishes the metric clarity of the opening motive. Yet, with the aid of the ostinati in the piano, the listener soon perceives that the metric ambiguity is merely syncopation within the established triple meter.

An apparent return to metric clarity occurs in measure 19 with an E minor triad ostinato in the marimba. Yet, the dialogue between the flute and oboe beginning in measure 23, possessing improvisatory effect with accented triplets held over bar lines, creates a metrical dissonance that quickly displaces the ostinato's confident accent on beats one and two. This gesture resolves back to the rhythmic consonance of the 3/4 meter only after a reoccurrence of theme 2 and the stately dance rhythm of theme 1 in measure 46, seemingly resolving the metrical ambiguity.

This rhythmic transparency is short-lived, however, as the clarinet solo in measure 50 resists conformity to the reestablished metric hierarchy. The accompanying quadruple beat division, emphasized in the piano and coupled with an increased harmonic rhythm, established by the vibraphone, displaces the tendency towards triple beat division hear in the improvisatory-like motives thus far. The interaction between the triple and quadruple beat division becomes a significant presence throughout the rest of the composition. Just as a composer could use varying thematic ideas or tonal centers to create a stratified or layered formal organization,

[62] Donald Grantham. *Baron Samedi's Sarabande* (Piquant Press): 2005.

Grantham creates layers within the ensemble, as foreshadowed by the contrasting title-given dances, by the use of this metric dissonance.

As will be discussed under "Structure and Form," Grantham conceives the layering of the *Sarabande* and *Soft Shoe* from the beginning of the composition, specifically by rhythmic means. The composer interweaves relatively few themes in the work, focusing instead on the division of motives into either quadruple or triple beat division. This allows the two contrasting dance forms to coexist throughout the piece. Each motive makes a subtle, metric gesture towards its corresponding dance: an idea that is discussed more fully below.

Further manipulations of rhythm and meter include a metric shift in measure 80, where the metric accent of one eighth beat disturbs the listener's comprehension of meter: now the new phrase ends on beat one in measure 81, yet it sounds like beat four. A similar gesture maintains this ambiguity until, once again, theme 1 is sounded in measure 88 as a recapitulating and metric-clarifying motive. Simultaneously, the clarinets continue their improvisatory role creating hemiola with the main motive.

Layering as Structure and Form

To capitalize on his referential pitch collection and rhythmic devices, Grantham creates the composition's climax in measure 94. Here, the oboe restates theme 3, which had originally been presented as improvisatory dialogue between the oboe and flute in measure 22. As the listener anticipates the flutes' response, the lone sounding oboe creates a suspended sense of time (measure 97). It is here that Grantham reveals the Soft Shoe as the saxophone section erupts into an improvisatory variation (triple beat division) of the original oboe and flute duet. Throughout measures 97-127, Grantham does not abandon the sarabande but now layers the "stately,

sardonic" passage (quadruple beat division) in upper woodwinds while the low woodwinds and brass carrying the marimba's ostinato from measure 22. After presenting the complete oboe/flute passage, the composer inserts musical quotations from his work *Baron Cimetière's Mambo* in the alto and tenor saxophone in measures 112-119. Here, the mambo's first theme is presented under the guise of a super-imposed triplet grouping, set to match the swing of the 1920s Soft Shoe style.

The emergence of the Sarabande and Soft Shoe in distinct layers provides musical interest and certain surprise for the first-time listener; yet Grantham's thematic motives allow, and nearly foreshadow, this simultaneity from the beginning of the composition. Using a consistent pitch language, the composer constructs themes with distinctly varied rhythmic content, which can be grouped by their Sarabande or Soft Shoe derivation. Subtly juxtaposing the two dances, the themes are presented in alternation: (1) theme 1 representing the stately sarabande, written in 3/4 using duple-beat divisions; (2) theme 2, foreshadowing the Soft Shoe with its syncopated triplet gestures; (3) next, a restatement of theme 1; and then, (4) theme 3 with the original improvisatory-like duet between the oboe and flute that is varied for introducing the Soft Shoe.

The clarinet solo in measure 50, accompanied by the sixteenth note motion in the piano, is the beginning of the instrumental layering that leads to the climax. The clarinet solo, unique in its duple beat division after the improvisatory themes, creates a new layer in measures 55-60. In measure 55, theme 4, imitating the stateliness of theme 1, is presented in the flutes. The harmonic motion, which hastened beneath the clarinet solo, continues and the sixteenth-note gesture from the piano in measure 50 now occurs in the first and second flutes.

The tension created from this initial layering is quickly halted in measure 61 with the presentation of theme 2 in the clarinets, yet the contrasting simplicity is maintained for merely a measure. In measure 62, Grantham presents theme 1 layered over theme 2, which is displaced by one measure, stated in E flat minor. Even more jolting to the listener, however, is the metric displacement of the second half of theme 1, following an accented rest on beat one of measure 65. The composer once more brings the layers back into alignment, but only until measure 74, where theme 4 (now more fully orchestrated) stated in A minor ignites a high degree of tension as Grantham uses it to surround an improvisatory motive in the clarinet section. In this way, gently increasing the listener's capacity for motivic layering, the composer presses towards the climax.

After each miniature layering climax created by this layering technique, Grantham relaxes the aural density before conquering a more fully orchestrated or complex layering. This stark contrast is most evident in the measures preceding the definitive layering of the sarabande and Soft Shoe. In measure 88, the listener once again hears a restatement of theme 1, now centered in C minor in the tuba and euphonium, before the aural climax ensues. Grantham's compositional technique capitalizes on juxtaposing motives with contrasting stately or improvisatory characteristics along with gradually increasing of orchestrated layering until the climax is prepared and realized. The result of this method is that neither dance attains dominance, but rather the Sarabande and Soft Shoe exist in duality.

After the musical quotations from *...Mambo*, no doubt inserted as an intentional foreshadowing in performance (because the mambo was composed first), theme 3 is restated beginning in measure 119. This time, the solo bass clarinet presents a variation of theme 3 in augmentation, culminating in an unexpected descent of a perfect fourth: an interval not present in

the original theme 3 (see measure 12). The fermata sustaining a soft C minor harmony in measure 127 provides some unexpected closure before ascending to the restatement of theme 1 in E minor. The final statement by the oboe and flute of the Sarabande's motto quietly ascends to a concluding E minor triad in the high woodwinds bringing a fading, pale conclusion to the once lively composition.

The Musical Presence of Samedi

Baron Samedi's Sarabande (and Soft Shoe) can be summarized by its use of duality, both of central harmonies and beat division, and their layering, as the entire composition climaxes with the simultaneous sounding of both dances. Grantham's conception of these diverging ideas and themes is easily relatable to his acknowledged inspiration. Baron Samedi, not unlike Baron Cimetière, possesses very inconsistent and juxtaposing characteristics that are manifest within the composition.

Known to many as the keeper of the grave and family historian, Samedi is often characterized as the gentler side of death. He possesses an authority over death, which requires that he dig each person's grave, only then accepting him or her as truly deceased. This aspect of mortality is referenced throughout the composition in its uneasy motives, and specifically, the Sarabande's serious nature. In regards to Samedi's power, many Voodoo constituents are known to plead with Samedi for the life of their loved ones. It is this plea that most appropriately defines the Sarabande's opening motive, theme 1. The ascending theme incites feelings of longing and perhaps loss, though they are suddenly consumed by the funeral march that begins in measure 4.

The prepared piano in measure 80 also creates a hollow, bone-like timbre, which is interrupted by the "drunken" passage of the clarinets. This allusion to inebriation, musically suggested by pitch bending and glissandos, is also a recognized aspect of Samedi's personality. Yet, these smaller associations remain subservient to the greatest reference to the Baron: the very idea to combine a Sarabande and Soft Shoe within a single composition. Like Cimetière, Samedi enjoys fine foods, dancing, and partying -all of which are often used to invoke the presence of the Baron, or persuade him to grant an individual's desire. And yet his greatest attribute is his power over death. How better to display such contrasting personas within one individual than to layer two contrasting dances within one composition? This compositional choice, not to mention the seemingly natural movement between the two dances, speaks of Grantham's unique creativity.

Chapter 6

CONCLUSIONS

Donald Grantham composed these two pieces less than two years apart, specifying their performance order as *Baron Samedi's Sarabande* followed by *Baron Cimetière's Mambo*; yet, the mambo was composed first. Presumably, this preference is due to the energy of the mambo as a powerful conclusion. Aiding the listener in making these connections, Grantham's insertion of mambo quotations within the Sarabande acts as a foreshadowing of the themes to come. This musical analysis, however, reveals greater commonalities between the two compositions than mere quotation-- their essence buds from Grantham's preference for an economy of means, stylistic dance references, and his literary inspiration of the Barons.

His economy of means, in the Mambo, is inherent to his limited pitch language as an extended tertian harmony, presented within the opening theme as a linear source chord. Grantham develops variations of his source chord as both linear and harmonic events, enveloping both thematic materials and supporting harmonies. In the Sarabande, the composer draws upon a cycle of major and minor thirds, specifically the 3-1-3 cycle, that includes a hexatonic subset that is used throughout the composition to underscore varying pitch centers. Although Grantham utilizes these pitch collections in various ways, his commitment to developing these small sources provides a creative unity for the compositions without harmonic stagnation or confoundedness.

Grantham's employment of the dance forms is also best described as a stylistic guideline and not necessarily a binding to the formal structure of each dance, which often includes strict harmonic functions. The mambo is presented in perhaps a stereotypical fashion: an upbeat,

predominately rhythmic dance, utilizing common Latin percussion instruments and brass instrumental features. The fragmented Sarabande and Soft Shoe are presented in their most common, and therefore contrasting, forms: the Sarabande, a slow and stately dance in a triple meter, resembling the late Baroque, French style; and the Soft Shoe, depicting the improvisatory and light-hearted swing of the 1920s minstrel dance, in a compound meter. The dance forms created basic guidelines for the composer: ideas of rhythm, energy, and instrumentation. This, paired with the literary inspiration of the Barons, created constructive limitations for the Grantham's compositional process.

The inspiration of the Barons on several of Grantham's significant musical choices cannot be overlooked. More than the inclusions of the *Dies Irae* or the use of prepared piano and flexatones to create aural associations to death, the multiplicity and duality that define the existence of these Voodoo characters also succinctly summarize Grantham's technique within these compositions. From the most finite variations of his pitch collections in creating multiple themes, to the creation of dueling harmonic centers, Grantham exploits the multi-faceted compositional materials set before him. The most interesting reflection of the Barons' incongruous personalities, and perhaps the single greatest accomplishment in these compositions, however, is Grantham's layering technique.

In the Mambo, Grantham uses the source chord to create juxtaposing linear and harmonic themes that involve layering on a micro-level. The textural variation between these themes propels the movement's energy forward, where the composer expands his layering principles to encompass entire instrumental sections. As the orchestration thickens toward the climax, earlier themes and countermelodies begin to appear as stratified sections with the wind ensemble. The

layering climax at measure 188 presents completely new material, the *Dies Irae*, layered with the restatement of theme 2.

The Sarabande and Soft Shoe, from their very inclusion within a single composition, spark curiosity. It is here that Grantham most remarkably displays his penchant for layering, choosing two completely contrasting dance forms that will develop until their simultaneous performance at the climax of the work. This choice, above all, reveals the composer's acknowledgement of Baron Samedi: the keeper of the dead with a proclivity for debauchery.

Baron Cimetière's Mambo and *Baron Samedi's Sarabande (and Soft Shoe)* exhibit Donald Grantham's talent for programmatic writing and the utilization of dance rhythms without being trite or predictable. His employment of a post-tonal pitch language with analogies to functional harmony illustrates the composer's acknowledgement of numerous musical possibilities. Grantham capitalizes on his limited compositional tools, displaying the mature approach of developing variation and underlying cohesion.

Yet to be explored are his 2007 work, *Baron La Criox's Shuffle*, and an expected fourth composition in the "Barons" series. Further analysis should take particular interest in Grantham's continued utilization of layering, limited pitch language, and duality. Questions that would provide further answers would include: How do these compositions display maturation in the composer's writing? What specific personality traits do the new Barons possess? How does Grantham incorporate their personalities musically? Are these based on former dance models? Are these four "movements" designed to be performed together as a wind symphony? Does Grantham employ similar pitch language and organization methods? Does Grantham employ similar techniques in syncopation and metrical ambiguity? Do all of these compositions possess improvisatory themes or allusions to blues/jazz?

Baron Cimetière's Mambo and *Baron Samedi's Sarabande (and Soft Shoe)* are a challenging and creative addition to the wind ensemble literature. As a twenty-first century composer, Grantham writes with a style that both captivates and challenges audiences and performers alike. His penchant for combining literary influence and dance styles create an abundance of musical possibilities to explore. The writing requires a well-rehearsed performance by a mature wind ensemble, expanding the performance level of the musicians without the lackluster of etudes or the perplexity that often characterizes "new music."

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APPENDIX A

Wednesday, June 9, 2010

Hi Bonnie,

Yes, since this is for educational purposes, you have Donald Grantham's permission to use several 5-6 measure samples from his two compositions, BARON CIMETIERE'S MAMBO and BARON SAMEDI'S SARABANDE (AND SOFT SHOE) for publication via ProQuest.

All the best,
Anne

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