CONCERTO FOR PIANO, WINDS, AND PERCUSSION

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

by

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Denton, Texas

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"Concerto for Piano, Winds, and Percussion" is, as the title implies, a piece which features the solo piano in combination with an ensemble of winds and percussion. The instrumentation of the ensemble is two flutes; oboe; two Bb clarinets; Eb alto clarinet; Bb bass clarinet; bassoon; two Bb trumpets; two F horns; two trombones; baritone; tuba; and a percussion section of three players playing timpani, tambourine, xylophone, vibraphone, glockenspiel, chimes, triangle, suspended cymbal, snare drum, bass drum, two bongos, and small woodblock.

The major sections of the piece are distinguished primarily by tempo. The fast-slow-fast arrangement of those sections aligns it with the traditional concerto format. The piece is in one movement and is approximately twelve and one-half minutes in duration.
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ANALYSIS AND DISCUSSION

Introduction

Concerto for Piano, Winds, and Percussion is, as the title implies, a piece which features the solo piano in combination with an ensemble of winds and percussion. At various times during the piece the piano functions in three ways: first, as a solo instrument with ensemble accompaniment; secondly, as an equal element in competition with the ensemble; and thirdly, as an accompaniment to solo winds. The piece is in one movement, and is approximately twelve and one-half minutes in duration.

The instrumentation of the ensemble is two flutes; oboe; two Bb clarinets; Eb alto clarinet; Bb bass clarinet; bassoon; two Bb trumpets; two F horns; two trombones; baritone; tuba; and a percussion section of three players playing timpani, tambourine, xylophone, vibraphone, glockenspiel, triangle, chimes, suspended cymbal, snare drum, bass drum, two bongos, and small woodblock.

The major sections of the piece are distinguished primarily by tempo contrasts. The fast-slow-fast arrangement of the sections aligns it with the traditional concerto format, with both of the fast tempo sections consisting of two smaller sections. The form is also augmented by a slow introduction, a cadenza, and a short coda, giving it an overall temporal arch form.
The following figure shows the time and tempo relationships between the various sections of the piece.

<table>
<thead>
<tr>
<th>SECTIONS</th>
<th>INTRO</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEASURE NUMBER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>41</td>
<td>70</td>
<td>149</td>
<td>230</td>
<td>274</td>
<td>336</td>
<td>319</td>
</tr>
<tr>
<td>PERCENTAGE OF TOTAL TIME</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.4</td>
<td>8</td>
<td>20</td>
<td>27.3</td>
<td>5.7</td>
<td>8.5</td>
<td>12.7</td>
<td>2.3</td>
</tr>
</tbody>
</table>

Fig. 1--Concerto for Piano, Winds, and Percussion, viewed graphically in terms of time and tempo relationships.

In addition to tempo several other factors contribute to the arch form of the work. One is the symmetry of the number of sections. Using the middle slow tempo (Section III) as the center of the arch, that section is enclosed on either side by fast tempo regions, each with two sections. The introduction and coda serve as balancing elements on the ends of the arch. Another factor is the two fast tempo regions that contain some balancing elements. Sections I and V both consist mainly of sonorities which are built gradually by the ensemble and are answered by aggressive melodic ideas in the
piano, and later a melodic idea in the ensemble is shared by both sections. In Sections II and IV the piano assumes the role of an accompaniment to solo winds for the major portion of the sections. The rapid accompaniment figures of each section resemble a textured cluster.

The role of the piano, either as a solo, as an equal with the ensemble, or as an accompaniment to the ensemble is shown in the following figure.

Fig. 2--Concerto for Piano, Winds, and Percussion, (solo part) viewed graphically in terms of overall functions.

The two places in the figure above which are not connected by the vertical lines indicate substantial rests in the solo part. In most cases where the function of the piano is indicated as being equal to the ensemble, both groups are either playing soloistic material and alternating important ideas, or solo lines in the piano are doubled in the winds. Very rarely do the two have different ideas of equal importance. A graphic representation of the function of the ensemble would be an exact inversion of the figure for the
solo part, with the exception of the areas indicated to be rests.

The overall arch form of the work is reflected in miniature in many of the melodic ideas of the piece. The opening melodic motive in the winds and xylophone, as shown below, is the most important and most frequently used motive in the piece.

![Melodic motive in measure 1](image)

**Fig. 3--Melodic motive in measure 1**

This motive and fragments of it occur in many transpositions. The archlike shape of the motive is also reflected in many melodic lines, but usually over a more extended time period.

The harmonic content of the piece could best be described as non-tertial. Some thirds can be found in sonorities, but the majority of harmonic intervals are seconds, fourths, and fifths. Clusters, both half-step and whole-step, are also used, especially in the latter half of the piece.

Rhythmically, two simple patterns provide the basis for development in the piece. The first, , is used primarily in the slow tempo sections and the second, , primarily in the fast tempo sections, and both patterns are developed in varying degrees of augmentation. The patterns are not used exclusively in their respective original tempos, but are used separately, and in combination, in both tempos.
Structure

The structure in the introduction \((\text{Tempo}=56, \text{measures 1-40})\) is illustrated in Table I.

**TABLE I**

**STRUCTURE IN INTRODUCTION**

<table>
<thead>
<tr>
<th>Musical Elements</th>
<th>Measures 1-29</th>
<th>Measures 30-34</th>
<th>Measures 35-40</th>
</tr>
</thead>
<tbody>
<tr>
<td>tempo</td>
<td>(\text{Tempo}=56)</td>
<td>accelerando</td>
<td>(\text{Tempo}=104)</td>
</tr>
<tr>
<td>SOLO:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>(f)</td>
<td>(f)</td>
<td></td>
</tr>
<tr>
<td>texture</td>
<td>moderately thick</td>
<td>octaves</td>
<td></td>
</tr>
<tr>
<td>function</td>
<td>solo</td>
<td>equal</td>
<td></td>
</tr>
<tr>
<td>ENSEMBLE:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>(\text{Medium} (mf))</td>
<td>(f)</td>
<td>(f)</td>
</tr>
<tr>
<td>texture</td>
<td>moderately thick</td>
<td>moderately thick</td>
<td>thick</td>
</tr>
<tr>
<td>function</td>
<td>accompaniment</td>
<td>equal</td>
<td>solo</td>
</tr>
<tr>
<td>timbre</td>
<td>woodwinds, horns, baritone, tuba, timpani, vibraphone, suspended cymbal, triangle</td>
<td>full ensemble (trumpets and trombones -- straight muted)</td>
<td>full ensemble</td>
</tr>
</tbody>
</table>

After the opening melodic motive in the woodwinds, trumpets, trombones, and xylophone, the major portion of the
introduction consists of the alternation of sustained, non-melodic sonorities in the flutes, clarinets, horns, baritone, vibraphone, and suspended cymbal with a more aggressive style of piano entrances. All three of the piano lines begin with a rising scalar passage and give the overall outline of a melodic arch. A more agitated and contrapuntal section (measures 30-35) accelerates the tempo to $\dot{=}104$ for five measures in which the fast tempo rhythmic pattern is exposed and developed. A quick accelerando then leads into the first major section.

The main thrust for Section I ($\dot{=}116$, measures 41-70) is the alternation of aggressive melodic and rhythmic ideas between the ensemble and the piano. The structure of this section is shown in Table II on the following page.

In general the brass and percussion provide the section's rhythmic thrust while the piano and woodwinds are given the melodic interest. After the section of alternating ideas the rhythmic pattern is used as an ostinato, first in the timpani, xylophone, and snare drum, and later joined by the trumpets and horns. Over the ostinato a melody primarily consisting of fourths and using some archlike melodic shapes is played in the low winds, beginning first in the trombones and baritone, later adding bass clarinet, bassoon, alto clarinet, and tuba. The archlike contours of these melodic ideas are diagrammed in Figure 4 on the following page.
### TABLE II

**STRUCTURE IN SECTION I**

<table>
<thead>
<tr>
<th>Musical Elements</th>
<th>Measures 41-56</th>
<th>Measures 57-64</th>
<th>Measures 65-71</th>
</tr>
</thead>
<tbody>
<tr>
<td>tempo</td>
<td>( \downarrow = \frac{1}{1} \frac{6}{1} )</td>
<td>( \downarrow = \frac{1}{1} \frac{6}{1} )</td>
<td>( \downarrow = \frac{1}{1} \frac{6}{1} )</td>
</tr>
<tr>
<td>SOLO:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>( f )</td>
<td>( mp )</td>
<td>( f )</td>
</tr>
<tr>
<td>texture</td>
<td>octaves</td>
<td>growing thicker</td>
<td>full</td>
</tr>
<tr>
<td>function</td>
<td>equal</td>
<td>solo</td>
<td>solo</td>
</tr>
<tr>
<td>timbre</td>
<td>full ensemble</td>
<td>trombones,</td>
<td>full ensemble</td>
</tr>
<tr>
<td></td>
<td></td>
<td>baritone,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>timpani,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>xylophone,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>snare drum,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>growing to</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>full ensemble</td>
<td></td>
</tr>
</tbody>
</table>

---

**Fig. 4**—Archlike melodic contours, measures 58-65
Section II (measures 70-148) shifts the role of the piano to that of an accompaniment. The structure of Section II is illustrated in the following table.

**TABLE III**

**STRUCTURE IN SECTION II**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>tempo</strong></td>
<td>$\text{♩} = 116$</td>
<td>$\text{♩} = 116$</td>
<td>$\text{♩} = 116$</td>
<td>$\text{♩} = 116$</td>
</tr>
<tr>
<td>SOLO:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>$\text{mp}$</td>
<td>$\text{f}$</td>
<td>$\text{mf}$</td>
<td>$\text{f}$</td>
</tr>
<tr>
<td>texture</td>
<td>moderately thick</td>
<td>octaves</td>
<td>moderately thick</td>
<td>growing thicker</td>
</tr>
<tr>
<td>function</td>
<td>accompaniment</td>
<td>equal</td>
<td>accompaniment</td>
<td>equal</td>
</tr>
<tr>
<td><strong>ENSEMBLE:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>$\text{mf}$</td>
<td>$\text{f}$</td>
<td>$\text{f}$</td>
<td>$\text{f}$</td>
</tr>
<tr>
<td>texture</td>
<td>thin</td>
<td>full</td>
<td>medium</td>
<td>full</td>
</tr>
<tr>
<td>function</td>
<td>solo</td>
<td>equal</td>
<td>solo</td>
<td>equal</td>
</tr>
<tr>
<td>timbre</td>
<td>oboe, trumpet (cup muted), bassoon, baritone, trombone (muted), horn</td>
<td>full ensemble</td>
<td>oboe, alto clarinet, bass clarinet, bassoon, trumpets (muted), horns (muted), clarinet, trumpet (open), trombone</td>
<td>full ensemble</td>
</tr>
</tbody>
</table>

When taken as an overall gesture the piano accompaniment figures in Section II result in a textured cluster. However,
the top and bottom notes of the figure are two melodic lines in contrary motion. In measures 120 through 129 these melodic lines are emphasized in the vibraphone. The piano figure from measures 85 through 101 is a similar effect but with less strong melodic implications.

The main melodic ideas in the section are given to the various solo winds. A legato line in a solo, or pair of winds is answered by a shorter, more rhythmic line in another solo instrument, and in most cases the final note of both lines is developed by a timbre modulation. Rhythmically the lines often accent the offbeat, giving the impression of a shifting downbeat against the regularity of the piano. The piano's steady pattern is interrupted by a section of alternating ideas between the piano and ensemble from measures 102 through 119. The characteristic rhythmic pattern \( \text{Franck symbol} \) is used here extensively, as well as in the preceding melodic ideas. Beginning in measure 136 the piano begins to again assume a more soloistic role, and another section of alternation leads to a crescendo which ends the section. The outer notes of the penultimate sonority are Db and B which "explode" outward, as would an augmented sixth chord, to a unison C in all instruments. Although no tonal implications have been intended in the work, the unison C could be analyzed as the dominant, since the piece began on a unison F and a sonority which used F as its root.
The structure of Section III ($\text{J}=56$, measures 149-226) is shown in Table IV.

**TABLE IV**

**STRUCTURE IN SECTION III**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>tempo</strong></td>
<td>J=56</td>
<td>J=56</td>
<td>J=56</td>
<td>J=56</td>
<td>J=56</td>
</tr>
<tr>
<td><strong>SOLO:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>mf</td>
<td>mf</td>
<td>mp</td>
<td>mp</td>
<td>mp (growing to ff)</td>
</tr>
<tr>
<td>texture</td>
<td>very thin</td>
<td>full</td>
<td>thin</td>
<td>thin</td>
<td>thin, growing</td>
</tr>
<tr>
<td>function</td>
<td>accompaniment</td>
<td>solo</td>
<td>accompaniment</td>
<td>accompaniment</td>
<td>solo</td>
</tr>
<tr>
<td>timbre</td>
<td>inside piano-on strings</td>
<td></td>
<td>inside piano-on strings</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ENSEMBLE:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>mf</td>
<td>mp</td>
<td>mp</td>
<td>mp-p</td>
<td>mp (growing to ff)</td>
</tr>
<tr>
<td>texture</td>
<td>very thin</td>
<td>thin</td>
<td>medium</td>
<td>thin</td>
<td>thin, growing</td>
</tr>
<tr>
<td>function</td>
<td>solo</td>
<td>accompaniment</td>
<td>solo</td>
<td>solo</td>
<td>accompaniment</td>
</tr>
<tr>
<td>timbre</td>
<td>horn, bass clarinet</td>
<td>flutes, clarinet, baritone trombone horns, bassoon, tuba, timpani, cymbal</td>
<td>brass, timpani, glockenspiel, triangle</td>
<td>oboe, clarinet, baritone tuba, horns, cymbal, vibraphone</td>
<td>full ensemble</td>
</tr>
</tbody>
</table>

xv
This section begins with a long timbre modulation, beginning with the double winds and brass, and gradually changing to the clarinets with the piano sustaining throughout. Another feature of the section's timbre is the use of the inside of the piano (playing on the strings) in unison with the vibraphone. These sections of piano strings and vibraphone combinations are alternated with chordal sonorities in the clarinets and low brass similar to the introduction, and with archlike melodic lines in the solo horn and bass clarinet.

After the pianist returns to normal playing position at the keyboard the piano presents an important harmonic idea, that of melodic lines in parallel major ninths.

![Parallel melodic lines in measure 176](image)

Fig. 5--Parallel melodic lines in measure 176

Later in the section the ninths become sevenths and are used both in the piano and the ensemble.

At measure 184 the brass present a short choralelike phrase in which the harmonies are built primarily in fourths. This section is then answered by a similar one in the woodwinds, baritone, and tuba.
The rest of the section serves as a build up to the cadenza. The dynamics and rhythmic activity gradually increase, and the pitch levels expand both upwards and downwards. The maximum point is reached when the woodwinds, upper brass, chimes, and suspended cymbal develop the slow tempo rhythmic pattern against interjections of the fast tempo rhythmic pattern in the low brass, timpani, and bass drum. Finally both groups join together for a crescendo that leads into the cadenza.

The cadenza uses the opening motive (Figure 3) along with similar shapes, the characteristic rhythmic motive of the fast section (♩♩), and melodic lines now in parallel major sevenths. These ideas are used separately and in combinations. The following figure shows the uses of these ideas in the cadenza:

<table>
<thead>
<tr>
<th>MEASURE</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
<th>L</th>
<th>M</th>
<th>N</th>
<th>O</th>
<th>P</th>
<th>Q</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 3</td>
<td>*</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>♩♩</td>
<td></td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Figure 5</td>
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<td>*</td>
<td>*</td>
</tr>
</tbody>
</table>

Fig. 6--Cadenza of Concerto for Piano, Winds, and Percussion viewed graphically in terms of motivic usage.

The cadenza is not a technically demanding one, but achieves its excitement and interest through the aggressive, accented and accelerating lines and the fast tempo of the rhythmic figures. The cadenza concludes with a rising
The abrupt tempo change in measure 230 marks the beginning of Section IV (\(\text{j}=116\), measures 230-274). This section's structure is shown in the following table.

**TABLE V**

**STRUCTURE IN SECTION IV**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>(\text{j}=116)</td>
<td>(\text{j}=116)</td>
<td>(\text{j}=116)</td>
<td>(\text{j}=116)</td>
<td>(\text{j}=116)</td>
</tr>
<tr>
<td>SOLO:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>mp</td>
<td>mp</td>
<td>f</td>
<td>mp</td>
</tr>
<tr>
<td>texture</td>
<td>thin</td>
<td>thin</td>
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<td>thin</td>
</tr>
<tr>
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<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>mp</td>
<td>mf</td>
<td>fp</td>
<td>mf</td>
</tr>
<tr>
<td>texture</td>
<td>thin, growing</td>
<td>thin</td>
<td>full</td>
<td>medium</td>
</tr>
<tr>
<td>function</td>
<td>equal</td>
<td>solo</td>
<td>accompaniment,</td>
<td>solo</td>
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<tr>
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<td>trumpets, alto</td>
<td>full ensemble</td>
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<td></td>
<td>trumpets and trom-</td>
<td>clarinet, wood-</td>
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<td>clarinet, bass</td>
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<tr>
<td></td>
<td>bones</td>
<td>winds, horn</td>
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<td>clarinet, bassoon</td>
</tr>
<tr>
<td></td>
<td>(muted)</td>
<td>clarinet,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>oboe, flutes,</td>
<td>triangle,</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>triangle,</td>
<td>vibraphone</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>bongos, vib-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>braphone</td>
<td></td>
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</tr>
</tbody>
</table>

xviii
Section IV uses closer harmonic structures than any other, as most of the clusters in the ensemble are built of half steps. The opening trills in the clarinets and piano expose the same pitch classes that opened the cadenza, but this time they are stacked in minor seconds rather than minor ninths. The same process is used on the sonority in the trombones, baritone, and tuba which ended Section III, as the minor ninths become clustered, accented interjections in measures 243 and 245. The opening cluster is augmented with notes on both sides of the original four, and after some primarily rhythmic activity the original cluster emerges as a background figure in the piano.

For the majority of the section the piano goes back to the accompaniment role it assumed in Section II. Again the piano figure results in a textured cluster. The purpose of the half-pedal is to give a slight sustaining quality to the sonority, but still allow the melodic patterns to come through.

The melodic activity of the section could be considered a retrograde of Section II, because here the accented, rhythmic ideas in the trumpet and horn are punctuated by more melodic figures in the woodwinds, which is the opposite of Section II. Again the \( \frac{3}{4} \) rhythm is used with accents to give a feeling of shifting downbeats in the horns and trumpets.
The section ends as the low brass expand their sonority back to the minor ninth spacing and the two trumpets answer each other in short, rhythmic melodic segments. This grows into a full ensemble sonority basically consisting of a whole step cluster which foreshadows the harmonic basis of the next section.

The structure of Section V, the final major section, (measures 274-335) is shown in Table VI on the following page.

This section is opened by the timpani presenting a rhythmic pattern which is made up of the two shorter patterns which have been used throughout the piece. The bass drum emphasizes the initial note of each short pattern.

![Rhythmic pattern, measure 274](image)

This pattern is used, either in its entirety or in fragments throughout about half of the section.

Against this the ensemble and piano have short alternating ideas. The ensemble uses the rhythm in various durations to build a cluster from both the bottom and the top as shown in Figure 8 on the following page. The clusters are basically whole step clusters, but they sometimes overlap to give some half step relationships at the points where the clusters meet. The piano figures are short, but
TABLE VI
STRUCTURE IN SECTION V

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>tempo</td>
<td>( \text{\textbf{j}} = 116 )</td>
<td>( \text{\textbf{j}} = 116 )</td>
<td>( \text{\textbf{j}} = 116 )</td>
<td>( \text{\textbf{j}} = 116 )</td>
</tr>
<tr>
<td>SOLO:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>\textit{mf}</td>
<td>\textit{mf}</td>
<td>\textit{f}</td>
<td>\textit{f}</td>
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<td>equal</td>
<td>equal</td>
<td>equal</td>
<td>equal</td>
</tr>
<tr>
<td>ENSEMBLE:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>\textit{mf}</td>
<td>\textit{mf}</td>
<td>\textit{f}</td>
<td>\textit{f}</td>
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<tr>
<td>texture</td>
<td>full</td>
<td>growing to full</td>
<td>full</td>
<td>growing to full</td>
</tr>
<tr>
<td>function</td>
<td>equal</td>
<td>equal</td>
<td>equal</td>
<td>equal</td>
</tr>
<tr>
<td>timbre</td>
<td>woodwinds, brass (muted), triangle, bass drum, small woodblock</td>
<td>flutes, percussion, trombones, baritone, growing to full ensemble</td>
<td>full ensemble</td>
<td>low winds, growing to full ensemble</td>
</tr>
</tbody>
</table>

Fig. 8--Ensemble cluster, Section V
energetic, and make much use of the archlike motive which opened the piece.

Between the presentations of the clusters the oboe, and then a quartet of woodwinds play archlike legato melodies over a background of timpani, bass drum, and a rhythmic pattern in the xylophone. The xylophone's pattern is important because out of it comes the ostinato pattern which begins in measure 297.

The ostinato, and in fact the entire section from measure 297 to 306, is a variation of a similar section which was used in Section I. This time the rhythm is slightly altered, and it is actually a triple meter written in changing meters to fit the melody. The melodic line in the low brass is the same as in the first section, but this time the solo piano is added to the texture, with the right hand echoing the left by a sixteenth note.

After one more cluster is built in the manner previously described, the piano assumes the cluster while the ensemble plays melodic ideas which have been previously exposed. The woodwinds and xylophone in measure 315 play a melodic line similar to the one the piano has just played. In measure 316 the trumpets and trombones play the \( \text{\textgreek{t}} \) rhythm on the pitches which opened Section IV, and in measure 317 the low brass play the opening pitches of the melodic line they played in 297 through 306.
To close the section the low winds and snare drum begin the $\up$ rhythm, and gradually the upper instruments of the ensemble are added. The piano begins in the low register with a rising melodic pattern which continues up to the top of the piano. When the piano reaches its top point the full ensemble plays the $\up$ rhythm on an E, F, Gb sonority which "implodes" into a unison F. This completes the movement of the implicated tonal center back to F from the C it reached at the beginning of Section III.

The short coda begins with the woodwinds, trumpets, trombones, and xylophone in unison playing the melodic motive which opened the piece. The structure of the coda is shown in Table VII on the following page.

The slow tempo section of the coda is very reminiscent of the introduction. This time the dynamic level is louder, and a quick rising flourish in the piano leads to the sonority in the full ensemble in measure 337. This sonority is exactly the same as the one in measure 2, and more notes are added to the top of the sonority in the following beats.

At measure 339 the tempo abruptly quickens and the piano resumes a rising melodic figure similar to the one it played to conclude Section V. The woodwinds join the piano line while the brass take up the $\up$ rhythm as they did before. The two groups build and finally join together on the brass section's rhythm pattern, with the whole ensemble and the soloist playing a unison F. The opening melodic
### TABLE VII
STRUCTURE IN CODA

<table>
<thead>
<tr>
<th>Musical Elements</th>
<th>Measures 336-338</th>
<th>Measures 339-356</th>
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<tbody>
<tr>
<td>tempo</td>
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<td>( J = 116 )</td>
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<tr>
<td>SOLO:</td>
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<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>fff</td>
<td>f, crescendo</td>
</tr>
<tr>
<td>texture</td>
<td>full</td>
<td>octaves</td>
</tr>
<tr>
<td>function</td>
<td>equal</td>
<td>equal</td>
</tr>
<tr>
<td>ENSEMBLE:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dynamics</td>
<td>mf, crescendo</td>
<td>f, crescendo</td>
</tr>
<tr>
<td>texture</td>
<td>full</td>
<td>full</td>
</tr>
<tr>
<td>function</td>
<td>equal</td>
<td>equal</td>
</tr>
<tr>
<td>timbre</td>
<td>full ensemble</td>
<td>full ensemble</td>
</tr>
</tbody>
</table>

Motive is restated twice at rising pitch levels before a last rhythmic statement ends the work.

**Conclusion**

In researching piano concertos prior to composing this piece I was surprised to discover that literature for the combination of piano and wind ensemble is almost non-existent. The only work of concerto proportions by a major composer is Igor Stravinsky's *Concerto for Piano and Wind Instruments* (1924). A few composers have written concertos for the combination while John Barnes Chance, David Cope,
and Joseph Schwantner have written interesting, but smaller scale works for the combination. This is especially surprising, since it would seem that the performance possibilities for such a piece would be great as almost every high school and college music department would have a pianist and a wind ensemble available. It is hoped that this piece will contribute to the literature, for it has proven to be an interesting challenge to the composer.
CONCERTO FOR PIANO, WINDS, AND PERCUSSION

Performance notes

A. General

1. The score is in transposed form.

2. The score has all measures numbered below the piano line. However, the only measure numbers which appear in the parts are the ones which are enclosed in boxes at the top and bottom of the page.

3. Due to the fact that meter changes happen so frequently when a page begins in the same meter as the previous page ended, the meter in effect for that measure is given in parentheses in the line above the piano part on the score.

B. Piano notation

1. After the pianist has been instructed to play on the strings inside the piano, the instruction "PLAY" at a future entrance will indicate the normal method of playing on the keyboard.

2. Pedalings:
   a. Damper pedal: [ ]
   b. Soft pedal: S.P.[ ]
   c. Half pedal: ½ PED [ ]
      (Depress the damper pedal approximately half way, just enough so that the sound sustains slightly, but is still clear enough to hear moving lines.)
   d. When a pedal indication is given without a vertical line at the end, hold the pedal down until the sound decays or until another indication is given.

C. Percussion notation

1. Mallets:
   a. Soft: ?
   b. Medium: ?
c. Hard: ⬆

d. Snare sticks: ⱷ

e. The triangle should always be played with a triangle beater.

2. Damping:
   a. ⬇ = allow to vibrate for as long as possible
   b. ⏯ or ⏯ = allow to vibrate for the notated duration.
   c. ⏯ or ⏯ = stop vibrations immediately (choke)
CONCERTO FOR PIANO, WINDS, AND PERCUSSION

Instrumentation

Solo piano

Flute I
Flute II
Oboe
Bb Clarinet I
Bb Clarinet II
Eb Alto Clarinet
Bb Bass Clarinet
Bassoon

Bb Trumpet I
Bb Trumpet II
F Horn I
F Horn II
Trombone I
Trombone II
Baritone
Tuba

Percussion
Timpani
Tambourine
Xylophone
Vibraphone
Glockenspiel
Chimes
Triangle
Suspended Cymbal
Snare Drum
Bass Drum
Bongos (2)
Small Woodblock

DURATION:
Approximately 12 minutes, 30 seconds
CONCERTO
FOR
PIANO, WINDS,
AND
PERCUSSION

GORDON RING

1982