Songs on the Waves

A Composition for Flute, Clarinet, Trumpet, Trombone and Piano

by

Richard Covey

B.Mus., Wilfrid Laurier University, 2002
M.Mus., University of British Columbia, 2004

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF MUSICAL ARTS

in

The Faculty of Graduate Studies

(Composition)

THE UNIVERSITY OF BRITISH COLUMBIA
(Vancouver)

October 2009

© Richard Covey, 2009
Abstract

“Songs on the Waves” is a 20 – 21 minute chamber work for flute, clarinet, trumpet, trombone and piano. Each of the four movements draws upon a different specific Canadian maritime folksong, and uses different elements of the traditional music to create its linear, harmonic and textural components. In some instances, the folksongs also inspire the form of the movements, as well as the constituent large and small-scale musical structures. Primarily, the movements seek to capture the essence of the poetic expression found in the folksongs. This is achieved through compositional choices regarding form, harmonic language, gesture, instrumentation, and the integration of the traditional materials into each movement. The result is a unique piece of art music that adds to the tradition of folksong-inspired works in the contemporary literature.
# Table of Contents

Abstract................................................................................................................................................ii
Table of Contents......................................................................................................................................iii
List of Tables............................................................................................................................................v
List of Examples.......................................................................................................................................vi
Acknowledgements..................................................................................................................................viii
Dedication...................................................................................................................................................ix

1 Introduction...........................................................................................................................................1
  1.1 Areas of Creative Interest................................................................................................................1
  1.2 Expanding Musical Ideas................................................................................................................1
  1.3 Inspiration..........................................................................................................................................2
  1.4 Prince Edward Island History and Culture......................................................................................2
  1.5 Search for Folk Material................................................................................................................2
  1.6 Employment of Folk Elements......................................................................................................3
  1.7 Influences of Traditional Music....................................................................................................4
  1.8 Influential Composers....................................................................................................................4
  1.9 Instrumentation................................................................................................................................5
  1.10 Context............................................................................................................................................5

2 Materials.............................................................................................................................................9
  2.1 Origins of Source Material..............................................................................................................9
  2.2 First Movement Source Material..................................................................................................10
  2.3 Second Movement Source Material.............................................................................................12
  2.4 Third Movement Source Material...............................................................................................14
  2.5 Fourth Movement Source Material.............................................................................................15
  2.6 Treatment of Folk Material..........................................................................................................17
  2.7 Style................................................................................................................................................17

3 Global Form and Process....................................................................................................................19
  3.1 Movement Structure and Climax....................................................................................................19
  3.2 Formal Progression........................................................................................................................19
  3.3 Compositional Processes..............................................................................................................20
    3.31 Primary Process........................................................................................................................20
    3.32 Other Processes........................................................................................................................21

4 The First Movement............................................................................................................................22
  4.1 Intent and Background..................................................................................................................22
  4.2 First Movement: Form, Structure, and Texture............................................................................22
    4.21 Section A.....................................................................................................................................23
    4.22 Section B.....................................................................................................................................25
    4.23 Section C.....................................................................................................................................27
    4.24 Section B’...................................................................................................................................28
    4.25 Coda..........................................................................................................................................29
  4.3 First Movement: Motives...............................................................................................................30
    4.31 Opening Timbral Motive............................................................................................................30
    4.32 Prominent Intervals...................................................................................................................30
    4.33 Concluding Motive....................................................................................................................31
  4.4 First Movement: Instrumentation and Orchestration....................................................................32
  4.5 First Movement: Harmony............................................................................................................33
    4.51 Pandiatonicism and the Dorian Mode.........................................................................................33
    4.52 Control of Harmonic Tension.................................................................................................34
    4.53 Tonal Reference........................................................................................................................35
List of Tables

Table 1  First Movement: Structure.................................................................23
Table 2  First Movement: Progression of Tonal Reference........................35
Table 3  Second Movement: Structure..........................................................39
Table 4  Second Movement: Progression of Tonal Reference.....................49
Table 5  Third Movement: Structure..............................................................52
Table 6  Third Movement: Tonal Structure....................................................59
Table 7  Fourth Movement: Structure...........................................................61
Table 8  Fourth Movement: Motives..............................................................62
List of Examples

Example 1 “The Tides Of Manaunaun” mm. 1 – 9 ........................................................... 7
Example 2 “Owen Trainor” .......................................................................................... 11
Example 3 “Saville the Brave Man” ........................................................................... 13
Example 4 “When I Wake in the Morning” .................................................................. 14
Example 5 “Prince Edward Isle, Adieu” .................................................................... 16
Example 6 “Songs on the Waves” I, mm. 1 – 2 ........................................................... 24
Example 7 “Songs on the Waves” I, mm. 20 – 25 ....................................................... 25
Example 8 “Songs on the Waves” I, mm. 67 – 71 ....................................................... 26
Example 9 “Songs on the Waves” I, mm. 85 – 88 ....................................................... 26
Example 10 “Songs on the Waves” I, mm. 67 – 71 ..................................................... 27
Example 11 “Songs on the Waves” I, mm. 102 – 106 ............................................... 28
Example 12 “Songs on the Waves” I, mm. 143 – 146 ............................................... 29
Example 13 “Songs on the Waves” I, mm. 147 – 150 ............................................... 30
Example 14 “Songs on the Waves” I, mm. 20 – 23 ..................................................... 31
Example 15 “Songs on the Waves” I, mm. 93 – 97 ..................................................... 32
Example 16 “Songs on the Waves” I, mm. 6 – 12 ....................................................... 33
Example 17 “Songs on the Waves” I, mm. 41 – 45 ..................................................... 34
Example 18 “Owen Trainor” mm. 9 – 16 ................................................................. 36
Example 19 “Saville the Brave Man” mm. 1 – 2 .......................................................... 37
Example 20 “Songs on the Waves” II, mm. 1 – 3 ....................................................... 38
Example 21 “Songs on the Waves” II, mm. 147 – 151 .............................................. 40
Example 22 “Songs on the Waves” II, mm. 14 – 17 .................................................... 41
Example 23 “Songs on the Waves” II, mm. 82 – 84 .................................................... 41
Example 24 “Songs on the Waves” II, mm. 102 – 106 .............................................. 42
Example 25 “Songs on the Waves” II, mm. 18 – 22 .................................................... 43
Example 26 “Songs on the Waves” II, mm. 163 – 166 .............................................. 44
Example 27 “Songs on the Waves” II, mm. 37 – 42 .................................................... 45
Example 28 “Songs on the Waves” II, mm. 74 – 79 .................................................... 46
Example 29 “Songs on the Waves” II, mm. 48 – 50 .................................................... 47
Example 30  “Songs on the Waves” II, mm. 142 – 146.................................48
Example 31  “Songs on the Waves” III, mm. 39 – 45.................................51
Example 32  “Songs on the Waves” III, mm. 17 – 20.................................53
Example 33  “When I Wake in the Morning” mm. 13 – 16............................54
Example 34  “Songs on the Waves” III, mm. 20 – 22.................................54
Example 35  “Songs on the Waves” III, mm. 47 – 50.................................55
Example 36  “Songs on the Waves” III, mm. 47 – 52.................................56
Example 37  “Songs on the Waves” III, mm. 1 – 8.................................58
Example 38  “Songs on the Waves” IV, mm. 1 – 7.................................63
Example 39  “Songs on the Waves” IV, mm. 9 – 14.................................64
Example 40  “Songs on the Waves” IV, mm. 81 – 83.................................64
Example 41  “Songs on the Waves” IV, mm. 49 – 56.................................65
Example 42  “Songs on the Waves” IV, mm. 59 – 63.................................66
Example 43  “Songs on the Waves” IV, mm. 64 – 68.................................67
Example 44  “Songs on the Waves” IV, mm. 202 – 206..............................68
Example 45  “Songs on the Waves” IV, mm. 190 – 195..............................69
Example 46  “Songs on the Waves” IV, mm. 169 – 174..............................70
Example 47  “Songs on the Waves” IV, mm. 9.................................71
Example 48  “Songs on the Waves” IV, mm. 51 – 54.................................72
Example 49  “Songs on the Waves” IV, mm. 101 – 104..............................72
Acknowledgements

I would like to thank the professors at the University of British Columbia School of Music for their support, insight, and generosity. I have learned so much from their teachings, each with a unique musical background, point of view, and area of expertise. Every professor I have encountered at the school has been approachable and eager to help in any way possible. I was inspired by their passion for teaching and their work in the field of music.

Furthermore, I would like to thank Dr. Stephen Chatman for guiding me throughout my education at UBC. As my academic advisor, he was always available to give advice, encouragement and direction. As my composition professor, Dr. Chatman was the key to my further achievement in the field of music, solidifying my fundamentals and pushing me to accomplish greater things.

I am lucky to have worked with Dr. Keith Hamel, who constantly challenged my decision making during the compositional process. He was instrumental in allowing me to stretch myself beyond my comfort zone and develop a deeper understanding of contemporary composition.

I am grateful for the chance to work with Dr. Dorothy Chang. Dorothy allowed me to continue stretching into unknown areas of composition, while also developing the core of my own unique artistic voice. She taught me the value of compositional craft, and the importance of creating convincing musical structures, whether large or small.
Dedication

For my wife, Sherry, who first introduced me to Prince Edward Island, and has always supported me in my continuing education. Her help and encouragement has made the completion of this degree possible in the midst of our busy lives.
1 Introduction

My Doctoral thesis composition, “Songs on the Waves,” is the culmination of my learning, listening, analyzing and experimenting while studying toward the Master of Music and DMA degrees at the University of British Columbia. Composed during a period of exploration and expansion of my technical and stylistic boundaries, this work represents my current style and craft, achieved through four years of composition lessons at the graduate level.

1.1 Areas of Creative Interest

“Songs on the Waves” also conveys the aspects of music that I am presently most interested in. Such areas of interest include controlling the growth, decay and transformation of textures, the incorporation of traditional music, the exploration of waves of sound, the transition between relative tonality and tonal ambiguity, and the organic growth of texture and harmonies from a single source. The concept of cause and effect also plays a prominent role in both my current style and my thesis composition. The idea of a single sound sparking the reaction of, or emergence of another sonic response has been a consistent part of my music for several years. Recent works such as “Echoes I: Of Time and Tone” for solo piano, and “Resonance II” for wind quintet explore this idea of a single sound setting into motion a chain reaction of other sounds.

1.2 Expanding Musical Ideas

“Songs on the Waves” is an expansion of the musical ideas first employed in the short work, “Four Snapshots” for chamber ensemble, written as an orchestration assignment in 2006. However, the ideas developed in this assignment did not relate to the incorporation of traditional music as source material. Instead, this assignment represented my initial expression of interest in less conventional musical structures. More specifically, the assignment explored the creation of structures such as a surging, wave-like growth and decay (or growth and climax, or accent and decay) of density and dynamic intensity. My conception of form changed at this time from a more traditional sense of form (the division of a piece into sections) to a more contemporary view. My new conception of form is the organization of musical structures within a particular space of time (linear), and within a harmonic space (vertical). I was now
exploring the idea of sonic succession and simultaneity as the building blocks of musical form.

1.3 Inspiration

The imagery that sparked the idea for “Songs on the Waves” comes from my experiences living on Prince Edward Island, where everyday life is full of powerful images such as waves crashing against the rugged, red cliffs. The sight of fishing boats plowing and splashing across the rolling waves, the smell of the warm, salty breezes in the summer and the sound of folk singers recounting tales that have been told a thousand times inspired me to create this work. Furthermore, I was inspired by the East Coast culture, the people, and their independence of spirit.

1.4 Prince Edward Island History and Culture

Perhaps due to its position surrounded by the Atlantic Ocean, Prince Edward Island is a uniquely isolated province in which the sense of history and culture has been remarkably preserved. Islanders are known for taking pride in their individuality, their unselfish attitudes toward other people, and their heritage. Although P.E.I. has literally been connected to the rest of Canada in recent years, tradition remains an integral part of Island culture. Kitchen parties and barn dances are not merely tourist attractions, but are a part of daily life on PEI. The fishing traditions, rustic harbours and aging farms seem untouchable by time.

The culture of Prince Edward Island is one of simplicity and humility, where the humblest neighbour is important in the eyes of the whole community. Islanders are rooted in an agricultural history, in which settlers struggled with subsistence farming for over a hundred years. Communities had to cooperate closely, each sharing their own resources, time and talents to ensure that each family would survive comfortably through the long winter months. It could be this idea of looking after each other that has given Islanders such a strong sense of unity and uniqueness from other parts of Canada and the world.

A self-contained island culture can be understood by examining the folksongs and traditions that survive within the community. Island folksongs are very diverse in their subject matter. Some are humorous, satirical, crude or political. Others are more sophisticated, melancholy or romantic. Many tell a story, whether historically true or entirely fictional.
The main unifying element of P.E.I. folksongs is the focus on human nature, that is, people or personalities. Many relate in both focus and name, to the individual or individuals of which they speak. Not surprisingly, these people-centered songs are the ones that have passed the test of time and filtered down to the present day. Islanders seem to identify with the sense of uniqueness and importance of people.

Through localization, a specific community will embrace cultural elements, such as music and folklore, which agree with its philosophical and political attitudes. Conflicting or less relevant traditions will be rejected by the culture and eventually pass out of memory or use. Some of the folksong topics that are embraced by residents of P.E.I. are those of tragedy and loss, love songs, songs of ships and the sea, and songs of humour, dance and celebration. These are the main categories of folksong that are focused on in “Songs on the Waves.” A variety of topics were chosen to ensure a broad range of sentiment, and a more complete cultural representation in the work’s source material.

1.5 Search for Folk Material

During my search for traditional source material, I scoured many collections of folksongs, looking for music that matched the kind of imagery mentioned above. Not only did the topic of the song need to match the image, but the music itself, the poetry and the melody, needed to inspire similar feelings. In the end, I decided upon four folksongs with very different moods. I chose a folksong of tragedy, a sea chanty, a love song, and a celebratory folksong. Expounding the central mood of each folksong through music is the main goal of each movement, so the choice of source material was a very important one. The result is four very different movements, representing four important aspects of East Coast folksong, culture and history.

1.6 Employment of Folk Elements

Perhaps the most important correlation in this work is the relationship between the essence of the traditional folksong itself and the way it is employed within the movement. Just as each of the four folksongs is unique, each of the four movements use the folksong material in a different way. The way in which the source material is incorporated is a decision that relates
back to the primary goal of the composition, which is to reflect the essence of the folksong through contemporary art music.

1.7 Influences of Traditional Music

Many aspects of my life and musical background have influenced “Songs on the Waves.” Traditional music, especially Protestant hymns, has always been an important part of my life. After meeting my wife, whose family is from P.E.I., I also began to take interest in East Coast folk music and culture. This interest was enhanced when I studied folksong in a class offered at UBC.

It was only natural to incorporate folksong and traditional music into my compositional style, experimenting with different ways of fusing elements of the traditional music with elements of my existing style. For example, my duet for flute and cello, “Come Ye Washed,” incorporates a well-known hymn melody into a set of reverse variations. “Songs on the Waves” relies even more heavily upon elements of the traditional source materials. The folksongs truly are the central focus and inspiration behind the composition.

1.8 Influential Composers

I have always been interested in music of the past that employs folksong in different ways. Composers such as Beethoven, Dvorak, Schumann, Bartók, Stravinsky, Crumb and many others have had a great impact on my musical interests and style. Each composer utilizes folksong in his or her music in unique ways.

For example, Berio’s “Folk Songs” and Schnittke’s “String Quartet No. 2” have both influenced my thesis composition in different, yet substantial ways. The musical ideas behind “Songs on the Waves” owe much to Berio’s creative means of capturing the intimate nature and essence of traditional folksong. However, Schnittke’s adoption of folk materials to form textures and melodies, and his choice to reserve the revelation of the original folksong until the last measures of the piece, also captures my interest and imagination.

Stravinsky is another composer who has influenced my music, especially through his incorporation of folk materials in “The Rite of Spring” and “Petruchka.” The rhythmic focus in these works, as well as the layering of musical ideas to form a rich and complex texture has
always fascinated me. Throughout his Russian period, Stravinsky looked to folk materials for substance and inspiration. “Songs on the Waves” seeks to expand on the contemporary use of folksongs in composition by exploring unique and varied ways of incorporating folk materials within each contrasting movement.

1.9 Instrumentation

“Songs on the Waves” is written for five different instruments: flute, clarinet, trumpet, trombone and piano. The two woodwinds blend well together, as do the two brass instruments. When combined, the brasses are potentially overpowering in terms of dynamic. This balance issue is overcome by carefully controlling the texture, register and dynamics throughout the work. Although the brasses and winds combine to provide a very wide registral span, their ranges also overlap each other. Therefore, instrument choice is not creatively limited, especially in the middle register. Because the instrumentation is not conventional, this work finds unique and creative ways to form convincing and diverse musical lines and textures. There are certainly not many works of this particular instrumentation to refer to for creative or interesting orchestral ideas.

1.10 Context

“Songs on the Waves” joins a long tradition of art music that utilizes folksong as its basis. Many composers of the past have demonstrated an interest in adopting melodies from popular music of the common people into their compositions. Examples include Beethoven's “Ecossaise,” or his “Seven British Folk Songs” for voice and piano trio. Many larger collections of folksong settings were composed in the 19th century, including Tchaikovsky's “Fifty Russian Folksongs,” Rimsky-Korsakov's “Fifteen Russian Folksongs” Op. 19, and Brahms' “Nineteen Hungarian Dances.” In addition to the already-mentioned music of Stravinsky, folk-inspired composition in the 20th century is prominent in the music of Copland, Britten and Shostakovich. More recent compositions that utilize Canadian folk music include Harry Somers' “Little Suite for String Orchestra on Canadian Folk Songs,” and Jean Coulthard's “Canada Mosaic” for orchestra, which includes an introduction followed by three folksongs. In contrast to this genre of composition, “Songs on the Waves” does not seek to set the folksong in
a harmonic context, but rather to use the folk material in a much more abstract manner.

The great composer and ethnomusicologist Bela Bartók, took a somewhat different view of the role that folk music could play within modern composition. In works such as his “Microcosmos,” he turned to Hungarian folk music, as well as folk music from other regions, seeking an artistic expression that either included melodies from indigenous sources, imitated similar melodic styles, or reflected the general mood or atmosphere conveyed by folk music. In this way, Bartók was not merely interested in setting folk melodies to a particular accompaniment for the sake of a popular trend, but he wished to have traditional music as a central basis from which to draw inspiration and new musical ideas. It is this idea that is at the heart of “Songs on the Waves.” The purpose is not to set or feature the melody in any way, but rather to draw inspiration and creative impetus from the melodic character, mood and central theme of the folksong source.

Luciano Berio is another composer who desires a connection between folk music and contemporary art music. Composed in 1964, his “Folk Songs” is a composition for a small ensemble and voice in eleven parts. Each movement is a different folksong, or folk-inspired song, from a specific country, such as Italy, France and Russia. Although the melody appears clearly in each movement, Berio enhances the inherent nature, mood or theme of the folk material through creative rhythmic, textural and orchestrational choices. It is this concept that I have applied to the music of “Songs on the Waves.” The main compositional goal is to creatively express and enhance the nature and sentiment of the folksong, but without actually presenting the folk melody as a clearly identifiable element in the music. Thus, the music is strongly rooted both in cultural history, and in modern art. Like Berio, I strove to make this connection between the past and present in a deep and meaningful way.

“Songs on the Waves” differs from Berio's “Folksongs,” in that it does not create a sophisticated setting for the folk melody. Instead, it draws upon different elements of the traditional source material to construct its characteristic textures, rhythms, harmonies and motives. In this way, the music has a more abstract character, focusing on particular images, moods or emotions. Landscapes, and waves crashing on the shore or on the bow of a ship are specific images that come to mind.
The first movement of “Songs on the Waves” employs clusters, similar to those found in Henry Cowell's piece, “The Tides of Manaunaun,” a short prelude for solo piano (see example 1).² In Irish folklore, Manaunaun is the God of the waves and the sea. This piece uses tone-clusters to depict the roaring waves or the rising tide. Similar to the opening section of my first movement, Cowell's piece begins with a wash of sound in the low register. He uses thirteen-note tone clusters, played by the left forearm, and presents a melody above the clusters. In “Songs on the Waves,” the first movement 'A' section gradually rises from the murky clusters in the low register, gradually becoming clearer harmonically. Then, as the 'B' section begins, melodic material from the folksong appears above the accompaniment in the flute. Although the use of clusters in “Songs on the Waves” is somewhat limited compared to Cowell's piece, the compositional idea is the same. In an abstract way, the music conveys a landscape, and images of waves, rising water, and the sea.

Example 1  “The Tides of Manaunaun” (1917), mm. 1 – 9.
(Michael Hicks, “Henry Cowell, Bohemian” 2002.)

Low register clusters evoke the sound of crashing waves

\[\text{Example 1 Image}\]
“Songs on the Waves” has many historical connections and employs a wide range of compositional techniques which are explained in greater detail in the subsequent descriptions devoted to each movement. Contextually, this piece stands alongside Berio's compositional technique, by abstractly evoking landscapes or images directly related to the folksong source through creative or unconventional rhythmic, textural, formal and harmonic choices. At its core, the work attempts to create a connection between art music and the popular music-making of our ancestors. The source material is more clearly audible in the music as the piece progresses, gradually revealing a connection with the past. Perhaps my ultimate hope is that this composition delineates lines of communication between all music, complex or simple, tonal or atonal, and that such modes of expression can be equally rooted in the desires, emotions and experiences of humanity.
2. Materials

As mentioned, four folksongs were chosen as source material for “Songs on the Waves.” The sources reflect a wide range of sentiment: tragedy and loss, danger and bravery, lost love, and celebration. All of the materials inspired me through their story, mood, and musical characteristics. Each movement uses a single song as the basis for its textures, rhythms, melody, dynamics, form or other musical structures. The elements of the source material that are selected for use in each movement depends on the main idea of the folksong, and how this can be effectively conveyed through more abstract compositional means. Therefore, the goal of each movement is to communicate the central theme of its source material. In this sense, the traditional music is not merely the source of musical elements such as pitch or rhythm, but the key source of sentiment, imagery and inspiration.

2.1 Origins of Source Material

All but one of the sources used in this composition are of anonymous origin, passed down over the years from generation to generation. “Prince Edward Isle Adieu” is the exception, and was composed by Lawrence Doyle (1847 - 1907), known as the farmer-poet of Prince Edward Island. Doyle lived in Fortune, in Eastern Prince Edward Island, and worked as a farmer and part-time carpenter. He composed about a dozen songs, along with some other fragments. Few of his works survive in manuscript form, but have been passed down in the oral tradition.

Of the anonymous folksongs, “Owen Trainor” and “Saville, the Brave Man” are from Prince Edward Island, and “When I Wake in the Morning” is from Nova Scotia or New Brunswick. Each appears in more than one folksong collection and is used in such abstract ways as to eliminate any concern about copyright infringement.

I discovered the four folksong sources by singing through several different folksong collections. The Prince Edward Island folksongs are included in Randal and Dorothy Dibblee’s collection entitled, “Folksongs From P.E.I.” The other Maritime folksong is included in Helen Creighton’s “Maritime Folk Songs” collection. Doyle's “Prince Edward Isle, Adieu” is found in many folksong collections, so I ran across it several times during my research. I closely examined a collection called “William Litten’s Fiddle Tunes: 1800 – 1802,” collected
and transcribed by Gale Huntington. None of the tunes found in that collection were used as source material, but the style of the genre presented within its pages provided the stylistic focus for the fourth movement.

Each folksong collection also includes valuable information and insight into the cultural significance of the folk materials that they feature. During the planning stages, I found it helpful that Creighton divided the folksongs into different categories or genres such as “songs of ships and the sea,” or “songs of tragedy.” This is reflected in the work, as each folksong comes from a different genre, which in order, include: songs of tragedy, songs of ships and the sea, love songs and songs of celebration. It is self-evident how this progression of topic in the source material gives the composition focus, contrast, and direction in terms of the overall form.

2.2 First Movement Source Material

The source for the first movement is a Prince Edward Island folksong entitled “Owen Trainor” (see example 2). It is of anonymous origin but tells the story of a real person. There are currently many Trainor's living in the Charlottetown area alone. The folksong tells the tragic story of Owen's drowning on August 19th in Hillsborough Bay, which is located in front of the Charlottetown waterfront. It is documented that Owen worked in Charlottetown at the post office during the nineteenth century.

The story is that he and two friends rent a boat and go out to sea. A strong gale arises and the boat is capsized. After telling his two friends to say goodbye to his sweetheart, Owen drowns and his two friends are rescued by a Native man. This is but one of many tales of tragedy that occur and continue to occur in the waters surrounding Prince Edward Island.
Example 2  “Owen Trainor”  
(Randall and Dorothy Diblee, “Folksongs from Prince Edward Island, 1973.)

Source material for “Songs on the Waves”, 1st movement

Owen Trainor

\[ \text{To simply state the painful fact} \]
\[ \text{Of this most sad affair,} \]
\[ \text{Owen Trainor was this young man's name} \]
\[ \text{As you were well aware.} \]
\[ \text{For many a year he filled a place} \]
\[ \text{Of honour credibly,} \]
\[ \text{With satisfaction to his friends} \]
\[ \text{And to the whole country.} \]

The folksong is in the Dorian mode, and has a tempo marking of “slow” in the transcription. This fits with the dark mood of the music and the text. The meter is 6/8 time, with a prominence of the quarter-note followed by eighth-note rhythmic combination. This provides a lilting feel that slowly moves the song forward. The idea of gentle forward momentum was a fundamental rhythmic inspiration for the first movement. However, it was the contour of the melody that was most inspirational, as it constantly rises and falls by various melodic intervals, which brings to mind wave imagery, which is the main feature of the first movement.
2.3 Second Movement Source Material

“Saville the Brave Man” is the folksong source for the second movement (see example 3). This sea chanty tells the story of George Eddie Saville, who lived near Annandale in Eastern Prince Edward Island. Saville built his own boats, and fished for lobster, cod, mackerel and other fish during the fishing season. This is a tale of bravery, as Saville takes his boat, Alma, out to fish while a fierce storm is blowing in. Onlookers watch with pity as the boat struggles to make it in to shore. The ship lands safely at Cape Spry, and the great buildup of tension in the text subsides in the last line of the song. It was the tension and drama of this folksong that inspired me to use it as the source material for the second movement. The text is full of striking imagery, such as “a wild raging snowstorm swept over the ocean at the rise of the sun.” This folksong also conveys a great level of excitement which is reflected in the latter stages of this movement.
Example 3  “Saville the Brave Man”  
(Randall and Dorothy Diblee, “Folksongs from Prince Edward Island” 1973.)

Source material for “Songs on the Waves”, 2nd movement

Saville the Brave Man

Slow

![Music notation]

Come list while I tell you a song of the ocean, a story that one time was
told unto me; How Saville the brave man while

other men trembled, defied the fierce wind and the wild raging sea.

It being on the morning, the twentieth of April,
The morning that each man must run out his lines; Saville the gallant as he clipped the wild billows
But when they had looked at a cloud to the westward, While wintry winds tossed his long curly hair,
It was plain to be seen that it would not be fine. MacKenzie stood near him looking sad and determined.

But Saville he started in spite of the warning, His face looked as if it was loaded with care.
For which he received his most courteous thanks. They watched from Cape Spry with pitying glances,
Soon the old Alma, she plowed the blue ocean, They thought that no power could the old Alma save,
Arriving at last on the fishermen’s banks. And as they watched her dashing thru the billows,

Saville with MacKenzie, his mate and his partner, Those two men would soon fill a watery grave.
Sat down for to wait till the hour they must run. They knew not the spirit of those bold daring seamen
Soon a fierce gale and a wild raging snowstorm Who were always determined to do or to die;
Swept over the ocean at the rise of the sun; But soon they were in where the waters were smoother,

Saville dogged his sou’wester, stowed it down in the cuddy, A-landing at last on the stage of Cape Spry.
While MacKenzie stood near him with bailer in hand,
And reefin’ her snugly and weighin’ their anchor.
They hauled by the wind and made in for the land.

The melody of this folksong is in the Ionian or Mixolydian mode but does not use the seventh scale-degree. It consists of two parallel, four-bar phrases. Each phrase has a distinctly arched (or wave-like) contour, as it rises to the mid-way point, then falls. This contour influences the structure of the movement, as well as the changes in texture and dynamic. The main characteristic of the melody is its dotted rhythm, which is a common feature of folksongs.
on the topic of ships and the sea. Perhaps this rhythm helps musically capture the tipping and bobbing of a ship as it passes over the waves. Three consecutive eighth-notes alternate with the dotted rhythm in the folksong, providing an interesting contrast. The dotted rhythm consists of a single repeated note and is employed frequently as the primary rhythmic motive in the second movement.

2.4 Third Movement Source Material

A beautiful love song, “When I Wake in the Morning,” is the folksong source for the third movement (see example 4). Like many other folksongs, it is likely a fragment of what was once a longer song. This brief gem is too short to be accurately identified by folklorists. It was collected in Southern New Brunswick, an area which has always had strong connections with Prince Edward Island. The text reveals a woman who is “surrounded by sorrow,” as she misses her true love, Jimmie. The sadness of the text is enhanced by the melancholy melody.

Example 4  “When I Wake in the Morning”
(Helen Creighton, “Maritime Folksongs” 1962.)

Source material for “Songs on the Waves”, 3rd movement
This particular love song was selected because of its unique melody. In particular, the octave leap in the melody line is most striking, as it seems to cry out in sorrow. Most inspiring is the contour of the melody and the sentiment that the text conveys. Written in the Aeolian or Dorian mode (sixth scale degree not used), this melody has an unusually large range of a minor tenth. The sixteenth-note figures were also an significant, and they are employed quite noticeably in the third movement. Another feature of the melody is that its transcription contains fermatas. Such pauses accentuate the text and convey a contemplative mood. The idea of pause, contemplation or memory play a key role in both the mood and overall structure of the movement.

2.5 Fourth Movement Source Material

The way in which folksong inspired the fourth movement is somewhat more complicated. There is a specific source, “Prince Edward Isle, Adieu,” from which some rhythmic and melodic material is borrowed (see example 5). However, the fourth movement represents the upbeat, celebratory genre of maritime folksongs, and this folksong is neither. Instead, the cliché, upbeat, joyful fiddle tune was the inspiration for this movement. No specific song from this genre was chosen in particular, but the movement seeks to convey elements of this style in general. Whether jig or reel, performed in kitchens or concert halls, this style of music is still found all across the island. Because of this, the music is very relevant to many Islanders and Maritimers today. The fourth movement draws upon the rhythm, energy, and melodic features of this crowd-pleasing style of folk music.
Example 5  “Prince Edward Isle, Adieu”  
(Randall and Dorothy Diblee, “Folk Songs from Prince Edward Island” 1973.)

Source material for “Songs on the Waves”, 4th movement

Prince Edward Isle, Adieu

Slow

Come all ye hardy sons of toil, pray lend an ear to me 'Til
I relate the stressful state of this our country I
will not pause to name the cause but keep it close in view; Our
comrades dear have got to leave and bid this Isle adieu

There is a band within this land
Who live in pomp and pride;
To swell their store they rob the poor;
On pleasures' wings they ride.
With dishes fine their tables shine,
They live in princely style.
Those are the knaves who made us slaves
And sold Prince Edward Isle.

Through want and care and scanty fare
The poor man drags along;
He hears a whistle loud and shrill,
The "Iron Horse" bounds on.
He throws his pack upon his back.
There's nothing left to do.
He boards the train for Bangor, Maine,
Prince Edward Isle, adieu.

“Prince Edward Isle, Adieu” is a slow, lilting song in the major mode. It is about a person who leaves Prince Edward Island to go live in the United States. The song reflects the political situation in the late nineteenth century, as politicians battled over the idea of confederation. Not only is the historical significance of the song inspirational, but it is also quite fitting to include in the final movement of this composition a song that is specifically about Prince Edward Island's history. The message of the song is still completely relevant in today's world, as struggles between government and land owners have continued throughout the centuries. Altered versions of this folksong melody are incorporated into the fourth movement.
such that the original melody becomes more recognizable as the movement progresses.

2.6 Treatment of Folk Material

It is important to note that this piece is not a folksong setting. Neither do the folk melodies appear in any recognizable form. Instead, only certain specific musical elements of the folksongs are employed at any given time. For instance, when the melody is represented in the music, the pitch series appears, but the rhythm or structure is drastically altered. This conveys the melodic sense of the tune while still maintaining the more abstract goals of the composition. The focus is upon the general tone and inspiration behind the folksongs, rather than the actual melodies themselves. “Songs on the Waves” seeks a style and aesthetic that draws upon, but is quite different from that of the original source material.

Some stylistic aspects of folksong are more recognizable than others. The folk basis of this composition is more or less noticeable depending upon which elements of the folksong are present at an any particular moment in the music, and to what degree these elements are being manipulated. If the mode or even the melody of the folksong are being incorporated into the music at any given moment, this will be more recognizable than if a rhythm is borrowed. The revelation of the folksong source material is carefully controlled. In general, folk material becomes more recognizable as the piece progresses but it is integrated in equal amounts from beginning to end.

2.7 Style

Since the inspiration for this work originates in the imagery and sentiment of its folksong sources, it is not surprising that the its style features somewhat expressionistic moments. Within a freely atonal atmosphere, varying degrees of relative tonality and the inherent tonal or modal references present within the folksong materials create a diverse aesthetic. Contrasting styles are present in the music from movement to movement. For example, the fourth movement evolves into a style that is very close to Celtic dance music, with reference to functional harmony and modal melodies. In contrast, the first movement is written in a freely atonal style with shifting areas of tonal reference.

Throughout “Songs on the Waves,” harmonies are not static but are constantly shifting
and evolving. Textures vary from melody and accompaniment to heterophony, monophony and homophony. This piece does not seek consistency of style, but rather to create a piece that is constantly in the process of change. Although it is a relatively long composition, the continual evolution of the music provides variety, direction and interest. The complexities of texture, form, musical structures, harmony and rhythm, as well as the abstract use of the folksong materials, are what differentiate this work from the genre of folksong harmonization.
3 Global Form and Process

3.1 Movement Structure and Climax

“Songs on the Waves” is a composition for five instruments: flute, clarinet, trumpet, trombone and piano. The four movements of the work progress as follows:

I – Memorial: of Time and Tide
II – Legend: of Ships and the Sea
III – Morning: of Lost Love
IV – Ceilidh: of Many Celebrations

The piece is between 20 and 21 minutes in length. The first movement is 8.5 minutes long and the second movement spans approximately 5 minutes. The Third movement is about 3 minutes in length and the fourth movement is 4 minutes long.

In terms of the global form, there is no specific climax for the work. Instead, each movement has its own clear moment of climax, and the work as a whole is guided by a specific compositional process. The work does not progress toward a climactic moment, but moves gradually from ambiguity to clarity.

3.2 Formal Progression

The first movement presents a very foggy and ambiguous sound world and the use of folksong material is not at all evident in the music. As the movement progresses, the folksong materials become somewhat more recognizable. Similarly, the work as a whole progresses in a way that gradually unveils the folk materials that are the source and inspiration behind it. Simply stated, the first two movements use folk material much more abstractly than the second two movements. For example, the pitch collection used as source material for the first movement appears at the opening of the work. It is presented successively in a very low register and is very hard to identify. In contrast, the end of the fourth movement uses a slight variation on one of the phrases from “Prince Edward Isle, Adieu,” which is the source material for that movement. Also, the mood and regular pulse of the fourth movement are directly
drawn from the folksong genre, while the first movement is largely void of regular or repeated pulses and rhythms. The influence of folk music is much more obvious toward the end of the piece than it is at the beginning.

3.3 Compositional Processes

3.3.1 Primary Process

The compositional processes within each movement are quite similar in nature. The gradual revelation of the folksong genre and source materials occurs in each movement because this was the primary force guiding the compositional decision-making process. Various elements of the folk material are always present in the music, but their presence is only revealed as more recognizable elements such as melody and regular pulse are gradually introduced.

Perhaps this idea was a result of seeing the dense fog obscuring the landscape each morning, and watching it gradually lift as the sun slowly rises. This is how the beautiful landscape of Prince Edward Island is revealed on many days and people have been observing this for centuries.

By structuring the global form and the form of each individual movement upon a specific compositional process, the work is constantly evolving toward the intended goal. In the fourth movement the goal is reached, as the style and musical characteristics of the folksong genre are clearly revealed. The journey from rhythmic instability and free atonality in the first movement toward the style of traditional music in the fourth movement maintains the sense of progression and purpose throughout the piece. It also provides a sense of uniformity and consistency that holds the work together, despite its variations in style.

3.3.2 Other Processes

There are other compositional processes in this composition, each of which is a direct result of the primary process. One such process is the increased presence of modality. Of course, as the folk materials are used in more recognizable ways, the modes appear more and more frequently in the music. For example, the first movement uses a modal pitch set in a
clustered and obscure way, while the entire fourth movement is largely based on the pentatonic scale. Modality becomes more and more detectable in the music as the movements progress, thus gradually revealing the connection between this composition and traditional music.

Perhaps the most recognizable change is the increased use of steady pulse and repeated rhythms and melodic fragments. Again, as the movements progress, these elements of the source material are incorporated more frequently and more recognizably. Therefore, each successive movement relates more closely to the folksong genre of the source material. For example, the second movement uses some of the characteristics of the songs of the sea genre, with dotted rhythms and some parallel phrases. The third movement maintains the character of the love song genre quite strongly, with lyrical phrases and sentimental mood. In the fourth movement the style, mood and character of traditional Celtic dance music is quite obviously revealed.
4 The First Movement

4.1 Intent and Background

The opening movement, entitled “Memorial: of Time and Tide,” introduces the imagery and compositional processes found throughout the work. It is the most abstract movement, and clearly presents the work's primary compositional process, which is the transition from ambiguity to clarity. Blurred, complex textures in the opening sections transform into more clearly defined, transparent textures in the following sections. The time signature changes many times, usually from common time to three-four time, maintaining the sense of pulse, but providing a sense of metric instability. The goal of this movement is to convey, through abstract compositional means, the sense of personal loss, pain and grief expressed in the many Maritime folksongs on the topic of tragedy.

The source folksong, “Owen Trainer,” tells the story of a Charlottetown man who drowned in Hillsborough Bay. Therefore, 'wave' imagery is not only of the utmost importance in this movement, but also has an influence on the music in each of the four movements. The first movement uses specific musical structures, dynamics, orchestration and melodic contour to convey this image. The idea of danger, fear and loss is, and always has been commonplace amidst communities all over Prince Edward Island. In a way, this movement tells a specific story, but in a broader sense, it also conveys the general images and sounds associated with the dangers of the storm and the tide.

4.2 First Movement: Form, Structure, and Texture

The overall form of the first movement is ABCB', followed by a short, seven-measure coda (see table 1). The first two sections are roughly the same length, with the first section spanning from measure (mm.) 1 to 65, and the 'B' section spanning from mm. 66 to 101. The following 'C' section is shorter, from mm. 102 to 124. The last major section (B') last from mm. 125 to 147. The short coda completes the movement from measure 148 to the end.
Table 1  First Movement: Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Length (Measures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 65</td>
<td>65</td>
</tr>
<tr>
<td>B</td>
<td>66 – 101</td>
<td>46</td>
</tr>
<tr>
<td>C</td>
<td>102 – 124</td>
<td>23</td>
</tr>
<tr>
<td>B'</td>
<td>125 – 147</td>
<td>23</td>
</tr>
<tr>
<td>Coda</td>
<td>148 – 154</td>
<td>7</td>
</tr>
</tbody>
</table>

4.21  Section A

Section 'A' can be divided in two, as the first fourteen measures are an introduction. Beginning the same way, mm. 15 restarts the movement and begins to develop the musical material. After the opening 'breath' gesture, the introduction presents an increase and decrease in dynamics which peaks in mm. 11 (see example 6).
Example 6  “Songs on the Waves” 1st Movement, mm. 1 – 2.

'Breath' gesture that begins the 1st movement

The remainder of this section is also made up of small or large waves of sound, or gestures which build in dynamic, density, and harmonic tension, before dissipating. The effect is one of tension and release, building the intensity before returning to a state of rest. Smaller waves of sound occur in isolation, or are sometimes overlapped by others. This textural process creates a more complex interaction of textures and avoids the monotony of successive or regularly occurring crescendi and decrescendi. For example, in mm. 20 to 25 there are successive rising lines in the clarinet, piano, trombone, and finally a simultaneous effort between all instruments except the trumpet (see example 7). Each musical line is equal and independent of the others, combining to achieve the musical goal.
Section 'B' consists of a simple piano accompaniment, providing a constant harmonic base, a melody in the flute, and a supporting melody in the clarinet. This texture is much less complex than that of the 'A' sections, so each independent musical line is easier to follow.

The flute line uses the pitch material from the source folksong, gradually “cycling” once through the entire melody. In this “cycling,” the flute iterates the first few notes of the melody, then reiterates the note or notes before forging ahead, stating the next few notes of the melody (see example 8). This creates a repetitive, gradual progression through the succession of pitches found in the folksong. The rhythm is quite free-sounding and the melody maintains its lyrical quality. The clarinet states a similar line that supports the flute line, but is entirely independent. The clarinet's pitch content here is not derived from the folksong melody, but the line adheres to the same general melodic intervals and lyrical style.
Example 8  “Songs on the Waves” 1st Movement, mm. 67 – 71.

Flute 'cycling' through folk melody with supporting clarinet line

![Example 8](image)

The flute's “cycling” through the pitch series in the 'B' section does not occur continuously. This process is interrupted periodically by accelerating gestures in the flute, such as the one found from mm. 87 to 88 (see example 9). These interruptions gradually become more intense as the section progresses, with the most intense interruption occurring at the transition to the 'C' section in measures 97 through 102.

Example 9  “Songs on the Waves” 1st Movement, mm. 85 – 88.

Accelerating gestures in the flute

![Example 9](image)

Another element adding to the texture in the 'B' section is the periodic surging gesture in the brass instruments that accompanies the flute's gradual “cycling” process. These gestures develop each time they appear, and generally consist of crescendi, decrescendi, accents and similar rhythms (see example 10). Like the accelerating flute gestures, they also increase in intensity, dynamic and harmonic tension as the movement progresses. The brass entries occur at increasingly smaller intervals, entering first in mm. 69, then mm. 79, 87, 92 and 96.
Example 10  “Songs on the Waves” 1st Movement, mm. 67 – 71.

Surging gestures in the trumpet and trombone

4.23 Section C

Section 'C' is a trio between the piano, trumpet and trombone, which is the most transparent texture found in the first movement (excluding the brief coda). The piano provides the bass line and harmony, while the two brass instruments play the more prominent lines in both homophonic and polyphonic textures. Essentially, the brass lines are ascending and syncopated, propelling the music forward (see example 11). The climax of the section is reached at its conclusion, in mm. 123. There is a gradual shift upward in register in the piano accompaniment, which increases the sense of building intensity.
Example 11  “Songs on the Waves” 1st Movement, mm. 102 – 106.

Section ‘C’ trio

4.24 Section B’

The return of the 'B' section (B') commences the building complexity and intensity toward the climax of the movement. Fragments of the pitch series from the source folksong are present, but with varied, more unstable rhythms. This material is also combined with the motives from the flute's accelerating gestures in the first 'B' section. Adding elements of this material to the music provides a sense of instability and a feeling of rushing forward. Once again, the section builds as it progresses, helped by the surging brass interjections. The climax of the movement occurs from mm. 141 through 145. Desperate, breathy flourishes in the upper-register of the flute are accompanied by rising, accelerating lines in the clarinet and brass (see example 12). This is all supported by loud, rising chords in the piano.
4.25 Coda

Following this intense climax is a brief coda, which features the last two phrases of the folksong source melody in the flute. The rhythm of the folksong is greatly varied from the original to convey a greater sense of freedom and spontaneity (see example 13). The stylistic indication, “freely,” is added to ensure that the melody is not played in a rhythmically strict or mechanical manner.
Example 13  “Songs on the Waves” 1st Movement, mm. 147 – 150.

Variation of folk melody in the coda

4.3  First Movement: Motives

4.31  Opening Timbral Motive

The opening of the first movement features a distinct timbral motive characterized by the breathy 'sh' sound (see example 6, page 24). This is fundamental in setting a serious tone for the movement, as well as suggesting the image of a wave crashing on shore. Breath accents in the clarinet and flutter-tongue effects in the flute follow this motive in the opening section. These are not motives that recur regularly throughout the movement, but the breathy timbre (flutter-tongue in the flute) appears during the most intense climaxes, such as mm. 145 (see example 12, page 29).

4.32  Prominent Intervals

Certain intervals are consistently prominent in the first movement, forming lines such as measures 20 through 23 in the clarinet, where major and minor thirds form a rising line (see example 14). Major and minor thirds, usually ascending, are abundantly present throughout this movement. Generally speaking, textures are defined more by the type of melodic intervals that are employed in each individual musical line, rather than distinct, recurring motives which define more traditional styles of music.
Another important interval is the whole-tone, which is employed to form lines which add rhythmic interest, but do not have a distinct contour or direction. Instruments stating whole-tone steps function as a supporting role, adding to the harmony and texture. This particular interval is chosen partially due to the fact that the whole-tone is the most prominent interval in the folksong source.

Another characteristic interval found in the first movement is the tri-tone. The repetition of this interval forms the basis of the 'distress' motive present in the flute during moments of intensity and instability. The flute introduces this motive for the first time in measures 47 and 48, and most prominently from mm.139 to 144 at the climax of the movement (see example 12, page 29).

4.33 Concluding Motive

The flute introduces a distinct motive in measures 93 and 95 which is derived from the last phrase of the folksong source, “was drowned in Hillsborough Bay” (see example 2, page 11). The motive is varied rhythmically and transposed to different pitches and registers, but still maintains the general character of the original (see example 15). It appears again with a varied rhythm in the brass instruments in the 'C' section, measures 107 – 108, 110 – 111 and 121 – 122. The motive also appears in the coda during the last 3 measures of the movement which conclude the flute solo. Considering its position in the folksong, this motive sounds strongly conclusive and is therefore employed as a closing gesture in the first movement.
4.4 First Movement: Instrumentation and Orchestration

In terms of instrumentation in the first movement, the woodwinds are generally grouped together, as are the two brass instruments. The piano's role is to provide a harmonic framework throughout, representing the constant wash of sound created by the wind or the ocean.

The flute stands out as the most important instrument, registrally separated from the other instruments during moments of intensity, and given the role of presenting the folksong variation during the coda. The flute is most suitable to portray the idea of breath and wind, both of which come to the forefront of concept and imagery in this particular folksong genre. However, all instruments also play quite independently, and the lines combine to form larger, richer textures.

The brass instruments are often used to represent the surging power of the waves and the tide, especially in the 'C' section trio (see example 11, page 28). Here, the brass instruments are quite independent, yet they combine in an effort to surge forward, rising in register and increasing in dynamic. The piano accompanies this effort, adding density to the texture while also remaining quite independent from the other instruments. In general, instruments are grouped by family, winds with winds and brass with brass. However, the textures are largely polyphonic, as each instrument's line is convincing and can stand on its own.
4.5 First Movement: Harmony

4.51 Pandiatonicism and the Dorian Mode

Harmony in the first movement adheres mostly to the pitch collection found in the source folksong, the 'D' Dorian mode. Pitches from this collection are first presented at the opening of the movement with the tonic in the clarinet. A Dorian-based cluster, or group of tightly-spaced pitches, is then strummed on the piano strings. Similar clusters are played in the piano, beginning at mm. 7 (see example 16). Continuing this pan-diatonic approach to harmony, more pitches from the Dorian mode appear one by one in the winds and brass, beginning with the 'A' in mm. 6 and the 'E' in mm. 9. Then we hear the 'F' in mm. 11, followed by the 'B' in mm. 12. Due to the staggered introduction of these pitches and their placement in the low register, the presence of modality in the music is not obvious at this point in the movement.

Example 16 “Songs on the Waves” 1st Movement, mm. 6 – 12.

Clusters based on the 'D' Dorian mode

Harmony is very ambiguous at first, but is gradually revealed more clearly as the movement progresses. Pitches become more distinguishable as the mid and upper registers are gradually introduced and the music rises out of the murky low register. Therefore, it becomes increasingly evident that the source material for the movement is in the Dorian mode (although it may be mistaken for the natural minor mode).
4.52 Control of Harmonic Tension

Because the textures are largely comprised of independent, polyphonic lines, the resultant harmonies are more incidental than carefully planned. However, harmonic tension is controlled to some degree by choosing specific intervals found within the Dorian pitch collection. For example, from mm. 21 to 23, the piano moves in parallel minor sevenths. During more intense moments, more chromatic pitches and more dissonant intervals are selected. For example, from mm. 43 to 45, 'E'-flat and 'A' become prominent pitches, and the tri-tone is employed to help create tension. Similar harmonic content can be found within each of the climactic moments in the movement. The following example shows the transition from Dorian-based pitch content in mm. 41 and 42, to more chromatic harmonies featuring the tritone in mm. 43 to 45 (see example 17).

Example 17 “Songs on the Waves” 1st Movement, mm. 41 – 45.

Chromatic tones creating harmonic tension
4.53 Tonal Reference

Although tonal, functional harmony is not employed in this movement, there are specific areas of tonal reference created by sustaining or repeating a pitch-class, or the consistent placement of a pitch-class in the lowest voice. This pitch becomes the focal point, providing the harmonic context in which all other pitch material is interpreted. In the first movement, the tonal reference point shifts between three main areas: 'D', 'A' and 'A'/E'-flat (see table 2). Observing the sequence of arrivals on these main areas of tonal reference reveals a clear pattern. Sections that tonally center on 'A'/E'-flat are always unstable climaxes consisting of a high degree of harmonic tension. A return to harmonic stability on 'D', which is the primary area of tonal reference in this movement, always follows these unstable sections.

### Table 2  First Movement: Progression of Tonal Reference

<table>
<thead>
<tr>
<th>Section:</th>
<th>A Section</th>
<th>B Section</th>
<th>B' Section</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1 11 15 43</td>
<td>49 56 64 88</td>
<td>102 122 139 145 151</td>
<td></td>
</tr>
<tr>
<td>Tonal Reference:</td>
<td>D A D A / E-flat</td>
<td>D A D A / E-flat</td>
<td>D A D A / E-flat</td>
<td>D</td>
</tr>
</tbody>
</table>

At the primary climax in mm. 145, the music arrives on a chord with the root of 'A', the dominant scale degree of 'D' Dorian. The pitch 'A' is sustained after this strong arrival and the harmonic goal of the coda is to re-establish 'D' as the tonic. As seen in the table above, this happens in measure 151. To achieve this, the flute states a variation of the last two phrases of the folk song in mm. 147 - 154, which serves this purpose perfectly. The penultimate phrase of the folksong has scale degree 5 (F#) as the focal pitch, and the last phrase returns to the tonic (B) as the focal pitch (see example 18). Therefore, the coda borrows the re-transitional function of these two phrases to bring harmonic resolution and closure to the first movement.
Example 18  “Owen Trainor” mm. 9 – 16.
(Randall and Dorothy Diblee, Folk Songs from Prince Edward Island, 1973.

Phrases 3 and 4 of folk song source material

loss of an esteemed young man—his father's hope—and stay—on the

nineteenth day of August last was drowned in Hillsborough Bay.
The Second Movement

5.1 Intent and Background

The second movement, “Legend: Of Ships and the Sea,” continues the focus on wave imagery. The goal of the movement is to portray the peril of the sea, the power of the storm, and the constant dangers faced by so many inhabitants of Prince Edward Island. To achieve this, the music increases in drama and harmonic tension until it reaches the coda. In the coda, the building intensity is released and closure is accomplished.

The objective and the topic of the movement (a passing storm) connects it with many other examples of program music, such as Beethoven's sixth symphony, in which a storm is depicted in the fourth movement. The second movement seeks to portray this image through dynamics, mounting harmonic tension, metric instability and increasing density.

The source folksong strongly influences the overall narrative structure of the movement, as the music seeks to tell the exciting story of brave Saville, who survives a storm at sea. “Saville the Brave Man” contains many dotted rhythms, which are a common characteristic of folksongs on the topic of ships and the ocean. An example from the beginning of the melody is shown in example 19, in which dotted-eighth rhythms alternate with straight eighth-note rhythms. The melodic and rhythmic material from the folksong are employed more obviously as the movement progresses, culminating with a drastically varied version appearing in the coda.

Example 19 “Saville the Brave Man” mm. 1 – 2.
(Randall and Dorothy Diblee, “Folk Songs from Prince Edward Island, 1973.)

Dotted rhythms in folksong source

Slow

Come list while I tell you a song of the ocean, a
5.2 Second Movement: Gesture, Form and Structure

Structurally, the second movement is divided by a specific musical gesture. Wave-like descending gestures, such as the one that begins in mm. 1, are very recognizable each time they occur (see example 20). When the gesture is repeated it acts as a landmark, dividing the movement's structure into clear sections.

Example 20 “Songs on the Waves” 2nd Movement, mm. 1 – 3.

Wave-like descending gesture (theme 'A')

This falling gesture delineates the movement's form into five clear sections (see table 3).
Table 3  Second Movement: Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Length (Measures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 – 27</td>
<td>27</td>
</tr>
<tr>
<td>B</td>
<td>28 – 48</td>
<td>21</td>
</tr>
<tr>
<td>C</td>
<td>49 – 109</td>
<td>61</td>
</tr>
<tr>
<td>D</td>
<td>110 - 147</td>
<td>38</td>
</tr>
<tr>
<td>Coda</td>
<td>148 – 166</td>
<td>19</td>
</tr>
</tbody>
</table>

The sections are similar in length, except for the highly developmental 'C' section from measures 49 to 109, which is much longer. In section 'C', the music develops and gains momentum, leading strongly into the following climactic section. The climax of the movement occurs at the end of section 'D', beginning in mm. 137 and arriving at a strong cadence in mm. 147. A strong arrival in mm. 147 is followed immediately by the coda, providing a release of tension, followed by a gradual decrescendo (see example 21).
Within each successive section, material from the preceding section is developed and/or expanded upon. Therefore, the major sections of the second movement are comprised of either new or varied material which builds in intensity until the more relaxed coda.

5.3 Second Movement: Themes, Motives and Development

5.31 Themes 'A' and 'B'

Specific themes and motives which help to define the form within each section, develop throughout the movement. The 'wave' theme (theme 'A'), with its distinct descending contour, neighbouring motion, and rising minor thirds, is first presented from mm. 1 to 13 (see example 20, page 38).
The unstable 'B' theme in the brass provides contrast, consisting of rising and falling seconds and thirds (see example 22). The eighth-note pulse is consistent in this theme, but the meter is constantly changing, providing a sense of metric instability.

Example 22  “Songs on the Waves” 2nd Movement, mm. 14 – 17.

Theme 'B'

5.32 Theme 'C' and Motive 'a'

In mm. 82, theme 'C' is introduced for the first time (see example 23). The most recognizable feature of this theme is the use of contrary motion. As it progresses, the upper voice extends upward in register and the lower voice extends downward. Metrically, theme 'C' is in consistent 6/8 time. However, it develops into more syncopated, accented rhythms as it develops, including sections in 5/8 time.

Example 23  “Songs on the Waves” 2nd Movement, mm. 82 – 84.

Theme 'C'
Motive 'a' is a rhythmic motive that is very prominent in the second movement. It is characterized by a dotted rhythm which embellishes other material, or takes on an accompanimental role as a repeated note. For example, the trumpet accompanies theme 'A' in the woodwinds beginning in mm. 21 by iterating motive 'a' (see example 25, page 43).

5.33 Thematic and Motivic Development

As mentioned above, themes and motives constantly evolve. Some of the developmental techniques employed in the second movement include pitch and rhythmic variation, ornamentation, instrumentation, and layering or motivic/thematic combination. For example, in mm. 103, theme 'B' passes from the brass instruments to the woodwinds. The material is developed in a different meter (6/8 time), treated canonically, and overlapped by a supporting line in the trombone (see example 24). The trombone line develops fragments from motive 'a' and theme 'B'.

Example 24 “Songs on the Waves” 2nd Movement, mm. 102 – 106.

Development of theme 'B'
To increase the music's textural density, in mm. 20, fragments of theme 'A' are accompanied for the first time by motive 'a' in the trumpet (see example 25). As mentioned above, the dotted rhythm is very prominent in the source folksong and appears frequently in the second movement. Motive 'a' is also fused into the theme 'A' fragments in the clarinet line in the second half of mm. 21. The trombone contributes a supporting line below the other voices, providing an altered harmonic context for the return of this lilting woodwind material.

Example 25  “Songs on the Waves” 2nd Movement, mm. 18 – 22.

Combination of theme 'A' and motive 'a'

5.34 The Coda

The coda presents a varied version of the source folksong melody, with a syncopated accompaniment in the piano. Because each of the themes borrows from or is inspired by the musical properties of the source folk melody, the coda represents a point of convergence in which the origin of the divers themes and motives is revealed. Technically, the melodic material in the coda is new, in that it has not been presented previously. However, the intent is that this section makes the connection between this folksong variation and the themes and motives presented earlier in the movement.
The texture thins throughout the coda, gradually removing any distraction from the progress of the melody. The movement ends with solo flute and an upper-register perfect fifth in the piano (see example 26). The defining characteristics of the second movement's themes and motives are evident even in the final measures of the movement, with the distinct neighbouring motion (mm. 163 - 164) and motive 'a' (mm. 165) bringing the music to a quiet conclusion.

**Example 26  “Songs on the Waves” 2nd Movement, mm. 163 – 166.**

**Conclusion of the second movement**

5.4 Second Movement: Instrumentation and Orchestration

5.41 Instrumental Groupings

Instrumental groupings in the second movement are similar to that of the first movement, in that the piano adds rhythmic direction and harmonic framework. However, unlike the first movement, it does not play throughout. Sections of this movement feature two (mm. 15 - 19), three (mm. 42 - 44), or even four (mm 74 – 83) of the other instruments carrying the music without the presence of the piano. Most commonly, flute and clarinet are grouped together, as are the trumpet and trombone.

Instruments are grouped by register, as well as by playing similar motivic material,
dynamics and articulations. The contrasting timbre of the brasses and winds also helps create a clear separation between the instrumental groupings. A clear example is from mm. 37 to 40, where the brasses develop motive 'a', and the woodwinds develop theme 'A' material through a contrasting legato line (see example 27). This section displays the clear separation of thematic material by register, timbre and instrument family.

Example 27  “Songs on the Waves” 2nd Movement, mm. 37 – 42.

Instrumental grouping of woodwinds and brass instruments

Themes are often passed between these clear instrumental groups to create variety of timbre and an opportunity for thematic development (see example 24, page 42). If the woodwinds introduce a particular theme, then it is often presented in the brass, or vice versa. The second consecutive presentation of a theme is always varied or developed in some way, through either rhythmic or pitch variation, or by layering the other instruments above or below the thematic material. An example of this begins at measure 74, where the theme 'B' is passed from the brass instruments to the woodwinds (see example 28). Staggered brass entries (developing motive 'a') accompany the woodwinds as they state this theme for the second consecutive time.
Example 28  “Songs on the Waves” 2nd Movement, mm. 74 – 79.

Passing of theme 'B' from brass instruments to woodwinds

5.42 Control of Texture

Choice of instrumentation is used to control the density of texture in the second movement. For example, the 'A' material always culminates in a loud, dense arrival, followed by a gradual decrescendo (see example 20, page 38). This is achieved by adding instruments, rising in register to the arrival on a downbeat, then gradually removing instruments and decreasing the dynamics as the lines descend. Another example is in mm. 48, where the piano and woodwinds rise to the arrival on the downbeat of mm. 49. Here, the brass instruments overlap the 'A' materials with motive 'a', then begin the thinning of texture, a decrescendo, and descending lines (see example 29). In general, tuttis such as this are reserved for moments of intensity. The exception is when instruments join to present a particular theme, and the remaining instruments enter to momentarily enrich the texture before dropping out.
5.5 Second Movement: Harmony

5.51 Control of Harmonic Tension

Like the first movement, harmony in the second movement is controlled by selecting specific intervals. This is not a new idea, but one used by well-known composers like Paul Hindemith in his “Ludus Tonalis.” This piece contains 12 fugues which are prime examples of his control of harmony through ranking intervals according to their degree of dissonance. In general, the music moves from consonant intervals to more dissonant ones, then returns to consonances at the cadences.

Similarly, the 'A' material in the second movement begins with intense ninths, sevenths
and diminished triads in the piano. These intervals gradually change, becoming less dissonant until the minor thirds in mm. 5 and 6. Another example is the unstable ‘B’ material from mm. 14 to 19, in which the brass instruments are in very close intervals, including major and minor seconds. By selecting these intervals, there is more tension and drama associated with that particular theme (see example 22, page 41).

In general, closer and more dissonant intervals are used as the second movement progresses. This reflects the overall process of development and building intensity. As expected, the highest level of harmonic tension exists in the climax of the movement. The combination of the close harmonies (tightly spaced chords) in the piano, as well as the large registral span, loud dynamics and the use of tri-tones creates a great amount of intensity (see example 30).

Example 30  “Songs on the Waves” 2nd Movement, mm. 142 – 146.

Harmonic tension at the climax

![Example notation for harmonic tension at the climax]
The coda immediately follows the climax, and is an example of how harmonic tension is released. The piano accompaniment presents the last gradual progression from more dissonant intervals to open, consonant intervals, in a very controlled release of harmonic tension at the conclusion of the movement (see example 26, page 44).

5.52 Tonal Reference

Although the second movement emphasizes chromaticism more than the other movements, there are specific areas of tonal reference to which the music returns consistently (see table 4).

<table>
<thead>
<tr>
<th>Section(s):</th>
<th>A and B</th>
<th>C</th>
<th>D</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures:</td>
<td>1 43 49</td>
<td>82 91 101</td>
<td>110 117 126 142</td>
<td>147</td>
</tr>
<tr>
<td>Tonal Reference:</td>
<td>D C D A G A D A/E-flat D A D</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Focal pitches are created by repetition or by consistent placement in the lowest voice. They play such a crucial role in the progression of harmony throughout the movement, providing the sense of departing from and returning to a tonal center. In sections 'A' through 'C', focal pitches shift by major second, with a shift upward by perfect fifth at the arrival of section 'C'. In section 'D', focal pitches repeatedly shift by the interval of a fifth, building the music toward the climax. At the arrival of the coda, the focal pitch shifts down by a fifth once again to the pitch 'D', returning to the primary tonal center for the final time (see example 21, page 40).
6 The Third Movement

6.1 Intent and Background

The third movement, “Morning: Of Lost Love,” has a straightforward compositional goal, as it seeks to grasp the pure emotion conveyed by the folksong source. Swells of emotion are mirrored by dynamic and textural swells. In fact, the beautiful, melancholy melody is the basis for the entire movement. Both small and large-scale structures, as well as the harmony, melody and certain rhythmic elements are directly derived from the melodic source. Therefore, this movement reveals a strong connection to folksong, and more specifically, the love song genre of East Coast folk music.

In terms of compositional technique, this movement is an exercise in the orchestration of line. Pieces with similar compositional approaches include Luciano Berio's Points on the Curve to Find, or Linea. In these two pieces, Berio creates all aspects of the music based on the material from a single line. For example, in Points on the Curve to Find, the piano part forms the musical backbone, or “curve” that the other instruments surround and receive their musical material from. This is similar to the third movement, in which the folksong melody (“When I Wake in the Morning”) is the backbone which provides the material for all aspects of the music. Unfolding slowly in three-four time, the third movement provides a moment of repose between the exciting climax of the second movement, and the enthusiastic celebration of the fourth movement.

6.2 Third Movement: Form and Structure

6.21 Basis of Formal Design

The structure of the third movement is very simple, in that it is an augmentation of the folksong melody, stated once, from beginning to end. Orchestrated in contrasting ways, the melody passes through different instruments until its conclusion. This is only interrupted by moments of pause and contemplation that divide the movement into sections.

During each interruption, the piano enters with variations on the folk melody in
contrasting keys, achieving a disruption in tonality and the continuous flow of the melody (see example 31). Without these brief interludes, the music would seem more like a single statement rather than a succession of three individual statements. Therefore, the piano interludes provide both formal delineation and harmonic contrast.

Example 31 "Songs on the Waves" 3rd Movement, mm. 39 – 45.

Piano interlude

6.22 Rhythmic Augmentation

The folk song's succession of melodic pitches is followed throughout the movement, but the rhythmic values are augmented by various amounts. The duration of the notes was freely chosen, depending on the specific needs of the music. For example, the first two note-values in the folksong are both eighth-notes. I have chosen for the clarinet to play a whole-note duration for the first note and a half-note for the second. In this way, the motion and momentum of the music is controlled, pushing forward, or pulling back.

6.23 General Form

The third movement breaks down into three clear sections, each containing a portion of the complete folksong source melody (see table 5).
Table 5  Third Movement: Structure

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>Interlude 1</th>
<th>B</th>
<th>Interlude 2</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>4</td>
<td>11</td>
<td>16</td>
<td>20</td>
</tr>
<tr>
<td>Instruments Presenting Folk Melody:</td>
<td>Cl.</td>
<td>Tr.</td>
<td>Cl.</td>
<td>Fl.</td>
<td>Tr.</td>
</tr>
</tbody>
</table>

The first major section of the movement is from the beginning until mm. 16. The first moment of pause or reflection occurs from the upbeat to mm. 16 until the upbeat to mm. 20. During these four measures, the melody line stops as the melodic note, 'B', is sustained through alternating instruments. A fermata exists on the score of the folksong transcription at this point in the source melody, thus informing the decision to place the first interlude when the augmented version of the melody reaches this point. This pitch passes between the trombone, flute and trumpet during the first interlude (see example 32). The piano iterates the folksong variation until the continuation of the augmented melody (mm. 19, beat 3) in the trumpet.
Example 32  “Songs on the Waves” 3rd Movement, mm. 17 – 20.

Sustained pitch creating a pause in the melody

The second interlude begins at measure 38. It also coincides with a fermata in the folksong transcription. This time, the melodic note 'E' passes between instruments in a similar manner. The two interludes are very important to the structure, as they are the only elements creating formal division in the third movement.

6.24 Climax

At the climax of the third movement, beginning in measure 47, the ensemble plays together for the first time (see example 36, page 56). This moment in the augmented folksong melody coincides with the octave leap which accompanies the line, “O Jimmie, lovely Jimmy, if you knew what I knew,” which is the emotional climax of the song (see example 33). The climax occurs in the last line of the folksong melody, so the conclusion quickly follows. Likewise, the third movement quickly dissipates from the climax to the moment of closure.
Example 33 “When I Wake in the Morning” mm. 13 – 16.  
(Helen Creighton, “Maritime Folksongs” 1962.)

Climax of folksong source material

Example 34 “Songs on the Waves” 3rd Movement, mm. 20 – 22.

6.3 Third Movement: Motives

6.31 Motives 'a' and 'b'

There are a few key motives in the third movement which are derived from the folksong source. The first, motive 'a', is a three-note ascending line first iterated in mm. 1 in the clarinet, then in the trumpet in mm. 4 a third higher (see example 37, page 58). From this motive, a simple, stepwise undulation figure (motive 'b') is extracted (see example 34). Motive 'b' serves an accompanimental role throughout the movement, as seen in mm. 20, 24, 32 and 47 through 49, for example.

6.32 Motive 'c'

Another important motive is the dotted eighth-note turn figure, motive 'c'. This is a rhythmic augmentation of the expressive sixteenth-note turns found in the original folksong.
Since these turns enhance the melancholic expression of the folksong source, their augmented equivalent receives special treatment in the third movement. The first instance of this motive occurs in mm. 21 in the trumpet part (see example 32). The four-against-three cross-rhythm is a deliberate choice, accentuating this very important motive amidst the other more regular rhythms. Motive 'c' appears at the climax of the movement in the trumpet part and is echoed immediately by the trombone (see example 35).

Example 35  “Songs on the Waves” 3rd Movement, mm. 47 - 50.

Echoing of motive 'c'

6.4  Third Movement: Instrumentation and Orchestration

6.41  Instrument Choice

The choice of instrumentation and orchestration also stemmed directly from the folksong source. This particular folksong is about a woman who is separated from her true love. In the third movement, the piano is clearly separated from the rest of the ensemble. As mentioned in the description of form and structure, this piano provides an interruption or interlude between the sections of melody presented by the rest of the ensemble. When the piano interlude ends, the ensemble continues presenting the melody.

A very important moment in the movement is when the piano takes over the held note, 'E', from the clarinet in mm. 39. Instead of stopping, the piano continues to play beneath the clarinet as the presentation of the melody recommences. For the first time, the piano contributes to the texture as an accompaniment to the folk melody. By mm. 47, the piano has
completely joined the rest of the ensemble and the climax of the movement is achieved (see example 36).

Example 36  “Songs on the Waves” 3rd Movement, mm. 47 – 52.

Tutti at the third movement climax

6.42 Addition and Subtraction of Instruments

The addition and subtraction of instruments in the third movement follows the contour of the folksong melody. As the melody ascends, instruments are added and the density increases. Conversely, as the melody descends toward the tonic, instruments are removed and the density decreases.

In order to ensure that the melody is audible at all times, even during the climax of the movement, instrument choice was extremely critical. For example, at the opening of the work,
the flute accompanies the pianissimo clarinet melody. Because the flute is so quiet in this register, the clarinetist is allowed to be very quiet without being obstructed by the flute sound. Likewise, the upper-mid register of the trumpet is chosen at the climax of the work (measures 47 - 49) to ensure it is heard clearly above the rest of the ensemble within that dense texture.

6.43 Orchestrational Techniques

Orchestrational techniques center around the orchestration of line, since the melody is the source or all material in the movement. Instruments double and alternate on the melody line, overlapping pitches at the unison or at the octave. For example, from mm. 15 – 19, the pitch 'B' is passed between the flute, trumpet and trombone by momentarily overlapping pitch (see example 32, page 53).

The climax reveals how more dense textures are created through the layering of stepwise undulations in the flute, clarinet, trombone and piano (see example 36, page 56). Because these accompanimental gestures vary rhythmically, they create a greater amount of attack density.

Instruments also enrich the texture by echoing the melodic material being presented. An example of this is found at the opening of the movement, beginning in mm. 2, as the flute echoes part of the rising figure in the clarinet (see example 37). All three notes of the rising figure are echoed in mm. 7 by the trombone.
The primary orchestrational process in the third movement is the gradual expansion of the registral span. The opening of the movement is very limited in registral span, which gradually expands as the movement progresses. At the climax, there is an extreme registral span which contracts quickly, creating closure by returning to a small span in the last measures of the movement.

6.5 Third Movement: Harmony

The use of harmony is this movement is a direct result of the linear orchestration. Rather than thinking vertically, compositional choices were made based on both the linear progression of the primary melody and the orchestration of that melody. The resultant harmonies are therefore nothing more than simultaneous linear events. Because the pitch material was derived from the source folksong, harmonies are limited to those which can be created using the Dorian or Aeolian modes. To create harmonic tension and release, lines are scored in the same pitch area as the slowly-unfolding melody line. This created more instances of close harmonies (seconds, thirds, etc.) in the movement, beginning as early as mm. 2 to 6, where seconds and thirds are abundant (see example 37).
The piano contrasts the other instruments in that it contains the highest degree of harmonic interest in the movement and the piano interludes are in different key areas (see table 6). For example, the movement is in B Dorian/Aeolian, but the piano interlude in measures 15 – 20 is in d minor.

Table 6 Third Movement: Tonal Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>Interlude 1 (piano)</th>
<th>B</th>
<th>Interlude 2 (piano)</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Center</td>
<td>B</td>
<td>D</td>
<td>B</td>
<td>A</td>
<td>B</td>
</tr>
</tbody>
</table>

By using contrasting key areas, these interludes convey the idea of being separate from the rest of the movement, on their own harmonic plane. It also conveys the idea of separation from reality or drifting off into memory and contemplation. This relates well to the topic of the sentiments expressed in the folksong source. Similarly, the piano interlude is in 'A' minor in measures 38 and 39. From mm. 40 – 46, the piano modulates from 'A' minor to 'B' Dorian/Aeolian, thus joining the rest of the ensemble in this mode. To relate this to the folksong, it represents the singer's wish to be reunited with her true love.
The Fourth Movement

7.1 Intent and Background

The fourth movement, *Ceilidh: of Many Celebrations*, seeks to capture the light-hearted and celebratory mood of dance music played at barn dances and ceilidhs on Prince Edward Island. One of the most important elements of this musical dance style is the accentuation of pulse. At this point in the composition, the relationship between the music and the source material is becoming quite clear. This connection is increasingly clear as the fourth movement progresses. To effectively convey the element of regular pulse and meter in the music, this movement is entirely in two-four time. The focus is on regular rhythms and accents, including foot-stomping.

Once again, all compositional decisions flow from the folksong genre, and the source melody, “Prince Edward Isle, Adieu.” The goal is to communicate a feeling of culmination, celebration and closure, as the work comes to a grand conclusion. A sense of closure is not only achieved through the general character or mood of the movement, but also through the completion of the various compositional processes that span the work as a whole.

7.2 Fourth Movement: Form and Structure

Structurally, the fourth movement is quite conventional. There are clear sections, including an abbreviated recapitulation. The movement progresses according to the following form: AA'B(A abbreviated)B' (see table 7).
The first 'A' section, from mm. 1 to mm. 25, is repeated almost exactly in the following 25 measures (the A' section) with slight variations in harmony and dynamics. This repeated structure is drawn from dance music, in which sections of music repeat constantly. The first 'B' section, mm. 41 to 141, develops fragments of folk-like material which constitute the majority of the thematic and motivic material in the movement. In mm. 142, a brief false recapitulation begins, lasting only four measures, momentarily implying that the 'A' section will be repeated in its entirety. However, mm. 146 resumes the developmental 'B' material as if it was never interrupted. To bring closure to the form, a final cadence point in mm. 206 is elided, and a flourish of pentatonicism carries the music to a climactic close in the final six measures.

### 7.21 Evolution of Musical Materials

Although the form is clearly sectional, the music is always evolving and developing, thus making the music sound much more continuous. The primary compositional process in the movement is to introduce separate elements of the folksong genre, such as pulse, modality, melody and accompaniment, rhythmic drive, etc., then gradually fuse the elements together. Therefore, the folk-based fragments become more complete as the movement nears its conclusion, with longer (less fragmented) statements, accompaniments added and pulse and
meter clearly accentuated. At the end of the movement, all elements work together to reveal the folksong genre, as well as fragmented variations of the source folksong melody.

7.3 Fourth Movement: Motives

There are several motives that make up this dynamic movement. Both 'A' sections introduce the characteristic musical elements of traditional dance music as separate entities, whereas the 'B' sections present, then combine and develop motives. Each motive and the musical elements being featured are outlined in table 8.

<table>
<thead>
<tr>
<th>Motive</th>
<th>Musical Element</th>
<th>First Instance (mm.)</th>
<th>Example Number</th>
<th>Page</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>Pentatonicism</td>
<td>1</td>
<td>38</td>
<td>62</td>
<td>Rising 3-note gesture</td>
</tr>
<tr>
<td>b</td>
<td>Pulse, meter, syncopation</td>
<td>2</td>
<td>38</td>
<td>62</td>
<td>Pitch class 'A', octave leap</td>
</tr>
<tr>
<td>c</td>
<td>Chordal accompaniment</td>
<td>10</td>
<td>39</td>
<td>63</td>
<td>2-note chords (minor-7'ths)</td>
</tr>
<tr>
<td>d</td>
<td>Pulse</td>
<td>11</td>
<td>39</td>
<td>63</td>
<td>Timbral motive (foot-stomping)</td>
</tr>
<tr>
<td>e</td>
<td>Folk melody</td>
<td>81</td>
<td>40</td>
<td>63</td>
<td>Triplets, derived from folksong source</td>
</tr>
</tbody>
</table>

7.31 Motives 'a' and 'b'

Measure 1 presents motive 'a' in the flute, trumpet and piano. This motive consists of a three-note pentatonic fragment, a rising minor-third followed by a major-second (see example 38). Immediately following this gesture is motive 'b', a rhythmic motive that deals very little with pitch, but presents the elements of pulse, meter and syncopation. In fact, from mm. 2 – 6 the only pitch class presented is 'A', in the clarinet, muted trumpet, and trombone.
Example 38  “Songs on the Waves” 4th Movement, mm. 1 – 7.

Motive 'a' followed immediately by motive 'b'

7.32 Motives 'c' and 'd'

The piano presents motive 'c' for the first time in measures 10 and 12 (see example 39). This motive implies accompanimental chords, although the intervals (minor sevenths) are not consistent with the source folksong genre at this point in the movement. It is common to have a guitar strumming accompanimental chords for example, but the chords would be triadic. The piano accompaniment here is quite unconventional, and is interrupted by motive 'd'.

Motive 'd' is a timbral motive, foot-stomping, that conveys the element of pulse, which is particularly crucial to the genre of dance music. Because this motive is un-pitched, it is an unconventional aspect of the music, but it is also a very common rhythmic accompaniment to the style of music being portrayed in the fourth movement (see example 39).
Example 39 “Songs on the Waves” 4th Movement, mm. 9 – 14.

Motive 'c' and timbral motive 'd'

7.33 Motive 'e'

Motive 'e' is the first reference to the folksong source, “Prince Edward Isle, Adieu.” It appears for the first time in the trumpet in measures 81 and 82 (see example 40). The source material borrowed here is derived from the first and fourth phrases of the folksong melody. Since the source folksong is in 6/8 time and the fourth movement is in 2/4 time, this motive appears as eighth-note triplets. This rhythmic difference causes theme 'e' to stand out in the music each time it appears.

Example 40 “Songs on the Waves” 4th Movement, mm. 81 – 83.

Motive 'e'

7.34 Motivic Development

The 'B' sections does not present any new material except for theme 'e'. Instead, it develops and expands upon each motive (except motive 'd'), gradually combining them to piece together a clear representation of traditional dance music. Motives are developed by means of transposition, instrumentation, combination, pitch and rhythmic variation, augmentation, and by
organic expansion that extends the length of a particular motive.

7.35 Development of Motives 'a' and 'b'

Measures 51 to 59 develop both motive 'a' and 'b' in several different ways (see example 41). The motives are transposed, overlapped, and certain intervals are varied, such as the piano's variation of motive 'a' in mm.51 followed by the original version in mm. 53. The woodwinds develop motive 'a' in mm. 49 – 50 through pitch variation (e-flat instead of e-natural in the flute), then overlap the piano with a development of motive 'b' in mm. 52 – 54. The trumpet and trombone take over the development of motive 'b' in mm. 54.

Example 41 “Songs on the Waves” 4th Movement, mm. 49 – 56.

Development of motives 'a' and 'b'
Measures 60 to 64 further develop motive 'b' in the trumpet, combined with a counter-melody in the trombone that centers around the melodic interval of a major second (see example 42). Accents, slurs and staccatos are added to alter the character of this motive. The pitch content (formerly limited to a single pitch-class and octave leaps) is extended to two pitches in mm. 60, with a third added in mm. 63.

Example 42  “Songs on the Waves” 4th Movement, mm. 59 – 63.

Development of motive 'b' with trombone counter-melody

A major development of motive 'a' occurs in mm. 65 to 67 in the piano. The pentatonic fragment is greatly expanded into rising and falling sixteenth-note runs (see example 43). Beginning in mm. 65, the development of motive 'a' is highlighted by the trombone, playing on strong beats. Additional pitch variation employed here, along with expansion upon the original motive, provides greater direction and interest. These rapid runs are later passed between instruments with a slight overlap, providing interesting changes in timbre. As this motive continues to develop, it becomes longer, sounding more pentatonic and closer to the style of traditional fiddle music.
Example 43  “Songs on the Waves” 4th Movement, mm. 64 – 68.

Motive 'a' developed into sixteenth-note runs

7.36 Development of Motives 'e' and 'c'

The development of motive 'e' is continuous after its first appearance in measure 81, beginning in measures 147, 182, and 202, where it sets up the final flourish of the movement (see example 44). Here, the trumpet iterates the first folksong fragment, followed by the second fragment in the flute, clarinet, trumpet and trombone in octaves. At this point in the movement, the journey from obscurity to clarity is complete, and the use of folksong as the basis for the piece is quite clear. The developmental journey of motive 'e' is achieved through the addition of pitch, constructing it gradually to become much closer to the original folksong source.

Motive 'e': final stage of development

The accompanimental chords in the piano, motive 'c', also develop to become much more conventional for this style of folk music as the movement progresses (see example 45). At the culmination point and climax of the movement (mm. 191 – 211) the chords in the piano are much more triadic and emphasize the strong beats. Theme 'c' serves its proper role here, accompanying the woodwinds, who present the final version of motive 'a', and the brasses, who present a much more stable version of theme 'b'. A fragment of motive 'e' is also present in the trumpet in mm. 191, setting up the arrival of this culmination of the developmental process.
Example 45  “Songs on the Waves” 4th Movement, mm. 190 – 195.

Motive 'c': final stage of development

7.4    Fourth Movement: Instrumentation and Orchestration

7.41 Instrument Roles

In terms of instrumentation in the fourth movement, instruments gradually progress toward their more traditional roles (trombone accentuates the bass, flute has the melody, etc.) by the end of the movement. Instruments are often grouped by family, as in the first and second movements. The only major limitation is with regard to the sixteenth-note runs found in later developments of motive 'a', which would be very difficult on the trombone, so they are assigned primarily to the piano or the woodwind instruments (see example 43, page 67).
7.42 Orchestrational Effects

Several orchestrational effects add colour, interest and variety to the fourth movement. By incorporating foot-stomping as an un-pitched, percussive sound in the movement, listeners sense a very strong connection between the music they are hearing and traditional Celtic dance music. The most similar effect to foot-stomping is the use of low-register clusters in the piano part. Both effects emphasize the idea of pulse and meter, without referring to definite pitch or harmony.

Other effects include the use of muted trumpet to enhance the possibility of colour, and the overlapping (dove-tailing) effects used in the woodwinds to allow continuous runs to be transferred between players while allowing them to breathe. An example of dove-tailing is shown in example 46, as the flute and clarinet combine efforts to present a development of motive 'a'.

Example 46 “Songs on the Waves” 4th Movement, mm. 169 – 174.

Overlapping ('dove-tailing') effect

7.5 Fourth Movement: Harmony

7.51 Tonal Reference

The pentatonic gesture at the opening of the movement (motive 'a'), followed by the repetition of the pitch 'A', confirms this pitch as the tonal center. In contrast to the other movements, there is no shifting of the tonal center (or area of tonal reference) in the fourth
movement. Instead, this movement contains only one tonal center throughout, which is a characteristic of folk music.

7.52 Interval Content

Although there is a clear tonal center, the movement does not, however, utilize functional harmony. In this case, it is best to speak of harmony in terms of interval content. The whole-tone (interval class 2) is a very important harmonic interval in this movement (see example 47). It is first introduced in mm. 7 through 12, where it appears both as major seconds and its inversion, minor sevenths.

Example 47 “Sounds on the Waves” 4th Movement, mm. 9.

Interval Class 2

With this approach to harmony, harmonic tension and release is controlled through changes in the simultaneous (or harmonic) interval content. An example is in measures 52 through 54 between the flute and clarinet. These two lines move from dissonant (tri-tone) to consonant intervals (major second), completing the phrase with a perfect octave (see example 48).
Example 48 “Songs on the Waves” 4th Movement, mm. 51 – 54.

Control of harmonic tension through interval content

7.53 Harmonic Development

As the fourth movement progresses, the harmony gradually becomes more triadic and traditional. This is most evident in the piano, which often serves an accompanimental role in the music (see example 49).

Example 49 “Songs on the Waves” 4th Movement, mm. 101 – 104.

Denser chords (motive 'c') as accompaniment becomes more triadic

These pentatonic-based chords are developed, becoming denser as the movement progresses, and appear as the accompaniment to the culmination point of the movement, from mm. 192 to the end (see example 45, page 69). The climax of the fourth movement conveys a sense of traditional harmony, as the left-hand of the piano alternates between the pitches 'A' and 'E', implying motion from tonic to dominant. However, the sense of modality is maintained as the chords are derived from the pentatonic pitch-set, thus lacking the resolution of leading-tone to tonic. In general, the movement progresses harmonically from controlled harmonic interval
content within the tonal center of 'A', to a repeated, well-defined progression of pentatonic chords that implies dominant to tonic motion.
8 Conclusion

“Songs on the Waves” is a pivotal work in the context of my personal development as a composer. The greatest challenges were controlling the degree to which the folk materials revealed themselves, and capturing the core sentiment of each folksong within each of the four movements. The unconventional ensemble posed the obvious challenge of controlling the texture in order to avoid overpowering the woodwinds. Effective use of the instruments was essential to the success of the piece, constituting both a creative and academic challenge. This composition helped solidify my developing view of musical structures as simultaneous or successive sonic events. Perhaps best understood as a building-block approach to composition, my future works are sure to pursue and develop this way of thinking about music. A clearer understanding of large and small-scale musical structure was extremely important, allowing me to overcome the challenges that come with constructing a complex musical form.

I wish to continue reaching out to audiences in future compositions. Many of my works, including “Songs on the Waves,” tend to place great importance upon communicating a particular message or making a connection with the audience. Although I do not plan to continue working with folksong specifically, hymns and popular music are areas which I plan to explore over the coming years. I also plan to expand upon the concept of music that constantly evolves. Developmental technique has always been important in my music and is found throughout “Songs on the Waves,” but my interests are shifting toward more abstract, less pitch-based developmental techniques. I look forward to exploring this avenue in the future.

Connecting with audiences is something that motivates me as a composer, and this is clearly evident in “Songs on the Waves.” Regardless of how abstract the musical language, I feel it is important to relate to the listener in some way, whether through familiar musical styles, evocative gestures, or targeting specific emotions. The goal of reaching the listener is not to elicit a positive response from any audience, but rather to elicit a definite response of any sort, so that the music can not be listened to passively. No matter what interests or inspirations are behind my future musical production, the goal of communicating and connecting with audiences will always be of the utmost importance.
8.1 Summary

“Songs on the Waves” consists of four contrasting movements that make the journey from abstract musical expression to recognizable, folk-inspired music. Each movement employs its folksong source in different ways, incorporating elements of traditional music into its musical lines and textures. The topic, genre and musical properties of each folksong inspire and inform the compositional decision-making process. The goal is to enhance the core sentiment of each folksong through diverse compositional techniques, and to gradually reveal the connection between this work and folksong to the listener.
9 Musical Score

The score of “Songs on the Waves” is included here, not transposed (in ’C’). This piece was premiered and recorded at a public composition workshop at the University of Prince Edward Island in 2007. Based on this performance and the input of my graduate advisor, the score underwent minor revisions to improve the clarity of expression and the effectiveness of certain musical gestures. As mentioned previously, the second and third movements were reversed in order during the revision process in order to adhere to the process of gradually revealing the connections with folk material as the music progresses.
Songs on the Waves
(2007)

for Flute, Clarinet, Trumpet, Trombone and Piano

by

Richard Covey (b. 1979)
Performance Notes

Mutes: Trumpet and trombone are required to use mutes. The straight mute is preferable, as it provides the desired timbre.

Tempo: The tempo for each movement is very specifically indicated on the score. However, performers should feel free to adjust in either direction as they feel appropriate.

Glossary of Terms and Symbols

breath (sh!) Use your mouth to create the 'sh' sound for the length of time indicated by the associated note-head on the score

breathy Play with a breathy tone, making the passing of air audible and the pitch less audible

expel Expel all remaining breath, thus completing the gesture

JW Jet whistle effect

PT Pedal tone

Strum piano strings in general pitch area and in the direction of the arrow

Flutter-tongue effect

Cluster: play all notes between the lowest and highest pitches on the score

Stomp foot on the stage to the rhythm indicated in the score.
I Memorial
Of Time and Tide

Richard Covey (b. 1979)
strum and play same pitch area, attempting to mute the strings as they are played

(play, then strum)
With movement  $\frac{4}{\text{quarter}} = 66$

II  Legend
Of Ships and the Sea

Flute

Clarinet

Trumpet

Trombone

Piano

Score in C
IV Ceilidh
Of Many Celebrations

With Energy \( \text{= 110} \)

Flute

Clarinet

Trumpet

Trombone

Piano

Cluster - white keys only

Fl.  
Cl.

Tpt.

Tbn.

Pno.

stomp

stomp

senza sord

stomp
Endnotes


Bibliography


