ILLEGIBLE DOCUMENT

THE FOLLOWING
DOCUMENT(S) IS OF
POOR LEGIBILITY IN
THE ORIGINAL

THIS IS THE BEST
COPY AVAILABLE

THREE STORIES FROM DANIEL

A PIECE FOR CONCERT BAND:

A COMPENDIUM OF PROCEDURES, ASPECTS, AND PROBLEMS

by

DUNCAN LONG

B.A., STERLING COLLEGE, 1971

———————————

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1976

Approved by:

Major Professor

TABLE OF CONTENTS

PREFACE

Chapter

BIBLIOGRAPHY

PREFACE

In composing Three Stories from Daniel, my objective was to create a worthwhile contemporary piece that would be of interest to high school students but would not be technically beyond their skills.

This Compendium, companion to the composition, is submitted in partial fulfillment of the requirements for the Degree, Master of Music.

Many people have been instrumental in their support of, and contribution of ideas to, my work. Of these, Hanley Jackson must be singled out because of his patience, guidance, and advice in the creation of both this Compendium and Three Stories from Daniel. For these reasons, and in appreciation of his immense help with other of my compositional endeavors, I have dedicated Three Stories from Daniel to Hanley Jackson.

I. SELECTION OF THE PROGRAMMATIC STORIES

In composing a piece for performance by high school band, I felt that more interest would be generated if the piece were programmatic. It also seemed logical that the music would be more appealing, or at least accessible, to the age group if the composition were tonal and contained contrasting material. As the age group often experiences trouble in following more extensive compositions and has a shorter attention span than an older age group, it was felt that a piece comprised of three shorter movements, rather than one long one, would be suitable for the high school band.

Efforts were made to avoid unreasonable technical demands of student performers. Extremes of register, overly complicated rhythmic patterns, and extensive solo passages without doublings, especially in parts for less common instruments (i.e. oboe, bassoon, E♭ clarinet, etc.), were avoided.

After searching for appropriate programmatic ideas, three stories from the book of _Daniel_ in the _Bible_ were chosen.

II. PROGRAMMATIC ANALYSIS OF THE MOVEMENTS

I had planned to use a _leitmotif_ for many of the story elements and especially for the characters, in order to unify the three stories. However, after studying the stories, it was found that there is no human character who is in all three stories.

Consequently, the two central groups or archtypes (the King and the Jewish heroes) present in all three stories are each represented by the same thematic material in each movement.

Each movement was composed so that it follows definite programmatic steps. Though the identification of the programmatic imagery is best left to the listener without access to a written analysis of the composition, the story/music line is given here so that one may see how the composition was generated from the stories.

Modification is made in the themes throughout the composition to convey changes in the perspective of the stories. Thus, the Jewish heroes are represented by one changing thematic idea, the King is represented by another, while other themes are developed so that each theme is harmonically related to one or both of the two main themes.

Chronological order of the stories is altered for purposes of contrast and to create a more final and dramatic ending for the whole composition.

The Fiery Furnace

This movement begins with an introduction representing the fanfare for King Nebuchadnezzer (measures 1-6). The King commands that all the

2

kingdom should worship the golden idol which has been constructed (measures 7-13). The King's command is then proclaimed throughout his kingdom (measures 13-19). The three Jewish leaders--Shadrach, Meshach, and Abednego (measures 20 and 25-35)--refuse to obey the edict (repeated in measures 22-24) and are bound and taken to be thrown into a fiery furnace (measures 36-65). As the Jewish prisoners are thrown into the furnace, the guards are slain by the intense heat of the furnace (measures 66-68).

People watching can see the forms of persons moving about, unbound, within the flames of the furnace. Within the fire, they can see three men plus one who is like the "son of the gods[1]" (measures 70-81). The King calls for Shadrach, Meshach and Abednego to come out of the flames (measures 82-88), and--because of their miraculous deliverance--rewards them for their faith (measures 89-100).

Daniel in the Lions' Den

At the beginning of this story three presidents are set over the land by King Darius. (The first two presidents are represented in measures 100-103.) Daniel (measures 104-109) is the highest ranking of the three.

With the exception of Daniel, the presidents and princes are a jealous and corrupt group. They carry on their intrigue and plot against Daniel (measures 110-114). Soon they are able to convince the King that he should pass a statute, effective for thirty days, forbiding the petition-ing of any god or man other than the King. The King so commands (measures 114-118) and his word becomes law (measures 120-123).

---

[1]C.I. Scofield, The New Scofield Reference Bible (New York: Oxford University Press, 1969), p. 902.

Daniel, though aware of the edict, continues to pray (measures 124-131) where he can be seen by his enemies. Finally Daniel's enemies bring him before the King's court and proclaim Daniel's guilt in regard to the King's new law (measures 131-143).

As punishment for his crime, Daniel is cast into a den of lions (measures 144-151), and the King seals the entrance of the pit (measures 153-156).

Within the den, there is a sharp contrast between the frail man of God and the powerful beasts about Daniel (measures 156-189). Also, the undercurrent of ill-will from those who plotted against Daniel is present (woodwinds, measures 162-164 and 171-173).

In the den, Daniel is unaware that God has intervened so that the lions have no desire to harm Daniel. Finally, one huge lion advances toward Daniel (measures 183-189). Face to face with the man, the lion leans forward and gives the surprised Daniel an affectionate lick on the cheek (measure 190).

The Handwriting on the Wall

The third section begins with another King, Belshazzar, giving a banquet for one thousand of his lords (measures 192-204). During the festivities, the fingers of a man appear and start writing on the plaster of the palace wall (measures 204-205). The revelry of the crowd comes to a halt (measures 205-206) while the hand finishes the writing: "Mene, Mene, Tekel, Upharsin[2]" (measures 207-210). Those present try to start the revelry again, but the writing hangs upon all thoughts and the festivities soon come to a complete stop (measures 211-218).

---

[2]Scofield, p. 905.

The King is terrified and commands that astrologers and soothsayers be brought to the palace to interpret the meanings of the words (measures 219-224). As the man who interprets and explains the words to the satisfaction of the King will be given the position of third ruler of the kingdom (i.e. the "third in command"), many try to interpret the words, and chaos gradually ensues as each, hoping for the King's reward, adds his idea (measures 224-243).

The Queen has heard stories of Daniel's wisdom and suggests that he be called to interpret the words (measures 244-249). Daniel soon makes his solemn entrance (measures 250-254) and explains each word and its dual meanings: Mene (measures 255-258), Tekel (measures 259-261), Perres (measures 262-263). (The first and last of the three words were repeated apparently for added emphasis--"Upharsin" being the plural of "Perres".)[3] Daniel then elaborates on the double meanings (measures 264-268), explaining to the King that "God hath numbered thy kingdom, and finished it...Thou art weighted in the balances, and art found wanting...Thy kingdom is divided and given to the Medes and Persians."[4] The King believes that Daniel has interpreted the words correctly, but the full impact of the message--that the King's reign is coming to a close--does not grip the King (measures 268-273).

Finally the King rewards Daniel, clothing him in scarlet, placing a golden chain about his neck, and making him the third ruler of the kingdom. Thus, the words which foretell the nearing completion of the King's reign become the means by which Daniel--through his interpretation of the words-- begins his reign as a Prince in Babylon (measures 274-280).

---

[3]Scofield, note, pp. 905-906.
[4]Scofield, p. 905.

III. THE HARMONY OF THE COMPOSITION

Much of Three Stories from Daniel is tonal and employs triadic and quartal harmonies. In measure 57 one can see the use of both types or chordal systems.

In order to achieve sounds which reflect the various aspects of the story line, several techniques are used. More consonant intervals (i.e. intervals of the octave, third, fourth, and fifth) are used in vertical and horizontal harmony for the "heroic" themes, while more dissonant harmonies, angular and less tonal melodic lines, and more chromaticism mark the themes of the protagonists. A conflicting theme will also often make its entrance in a tonality which clashes with the theme in opposition to it. Some of these practices can be seen in measures 19-26. Theme II (see APPENDIX B)--the Jewish heroes--is centered around "A." The theme makes its entrance with an A major chord (woodwinds, measures 20 and 25). The brass section clashes against Theme II with Theme I (the King's theme) as Theme I is centered around "G" and contains notes foreign to Theme II (C♮, D♭, and A♭).

Comparing Theme II to Theme III also shows the contrast between opposing themes in their horizontal, harmonic makeup. Theme II centers around the notes "A" and "D" and exhibits a melodic line which flows in an arch, while Theme III is practically atonal and shows an angular, aimless horizontal line.

Parallel voices, or doublings, are used not only at the octave but at other intervals, often moving so that exact intervalic spacing is

6

maintained, introducing accidentals not belonging to the tonality in which the melodic voice is moving. In addition to strengthening lines, this is also a method of coloration and especially with seconds and sevenths is used to produce elements of tension or contrast. Measures 158, and 195-196 are examples of interval doubling between parallel voices.

Polychordal[5] elements are also occasionally used. An example of this can be seen in measures 144-150 in which the woodwinds perform a series of chords that have at least one note foreign to the triadic chords of the brass. A similar situation is seen between the high and low woodwind parts in measures 175-177.

Clusters[6] are also occasionally used. In addition to clusters produced within families of instruments, clusters are created between families of instruments playing chordal groups of notes spaced in intervals of thirds, fourths, or fifths. In such a situation, the sections of instruments will have the root tones of each group placed a second apart creating a cluster when the two groups are heard playing together. (These could also be analyzed as secondal chords[7], but the cluster seems a more reasonable analysis because of the large number of notes involved.) An example of the use of the cluster is shown in measures 36-38.

[5]Robert Ottman, Advanced Harmony (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972), p.286.

[6]Ottman, p. 285.

[7]William Christ, Richard DeLone, Vernon Kliewer, Lewis Rowell, and William Thomson, Materials and Structure of Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973), Vol. II, p. 391.

IV. LARGE FORM

Programmatic considerations dictated the form for Three Stories from Daniel. Visually suggestive story ideas generated themes which are joined together to follow the story line. The story generated each section of the music so that conformation to the organic form of the story line is achieved.

The movements are positioned according to artistic considerations rather than the chronological story line. Thus, "Daniel in the Lions' Den" is placed second so that contrast can be achieved. "Daniel in the Lions' Den" is written in triple meter, has inverted thematic material, and uses dissonant chordal structure more often than the other two movements. This contrasts with the outer movements, which are written in duple meter, have fewer inverted themes, and have, over-all, more consonant chordal structure.

Three Stories from Daniel is cyclic since all three movements share Themes I and II (see APPENDIX B). Relationships and unity are achieved throughout the whole composition through the use of this common thematic material.

V. SECTIONAL FORM ·

In the composition, Three Stories from Daniel, the movements can be analyzed as being in general shapes, even though the overall form was dictated by the story lines. The composition should be performed in its entirety.

I. The Fiery Furnace

The first movement can be analyzed as being of a compound ternary shape.[8] Though the analysis is not entirely based on the relationship of the tonal centers in this movement, it should be noted that the movement begins in the tonality of "D" and ends on a D major triad. The center section is built principally upon clusters (Cl.). The compound ternary characteristics of the movement are best seen when analysis is done according to the principle themes used (see APPENDIX B). Figure 1

Figure 1

Sec. 1	Sec. 2	Sec. 3
Bars 1-35	Bars 36-69	Bars 70-99
Themes: ⌜I II⌝	⌜Cl., III, Cl., II, Cl.⌝	⌜I II⌝
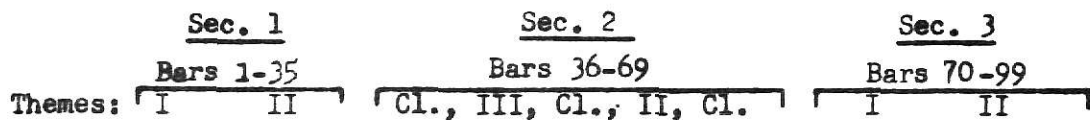
shows the thematic relationships of the movement and sections. The first section (measures 1-35) is binary, the first half (measures 1-19) being

---

[8]Wallace Berry, Form in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 80.

comprised basically of Theme I material followed by a bridge (measures 19-24), and the second part of Theme II material (measures 25-35).

The second section extends from measure 36-69 and takes on the aspects of a Rondo[9] idea. Treating the cluster as the rondo theme, the first cluster (measures 36-37) is followed by the first digression (Theme III, measures 38-42), in turn followed by a return to the cluster (measures 41-56). Theme II forms the second digression (measures 57-63), followed in turn by the return to the cluster idea (measures 66-69).

Section three displays another binary shape with the Theme I material (measures 82-88) and Theme II material (measures 89-99).

II. Daniel in the Lions' Den

The second movement is in a binary form, the first part (measures 100-151) representing the story line of events before Daniel is cast into the lions' den, and the second part (measures 153-191) dealing with events after he is cast into the den. A measure of rest divides the two sections.

Theme I through IV are used in the movement and the themes are often greatly modified through fragmentation into motivic elements, changes of intervalic relationships within themes, and inversion of the thematic material.

Though an introduction is uncommon in binary forms, measures 100-103 are best described as being introductory material.

Figure 2 shows a diagrammatic representation of the second movement.

Figure 2

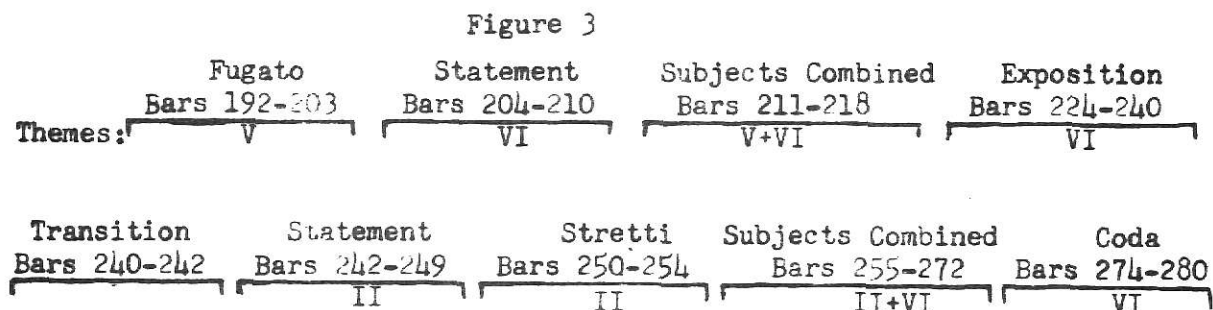| Bars 100-103	Bars 104-151	Bar 152	Bars 153-191
Introduction	A		B

---

[9]Berry, p. 122.

III. The Handwriting on the Wall

The third movement is comprised of a fugal treatment of Themes V, VI, and II followed by a polychordal instrumental-chorale arrangement of Theme VI which forms a coda for the movement.

The movement is best described as a double fugue[10] using three subjects. Only two of the three subjects (Themes II, V, and VI) are combined at any one place in the composition.

The movement begins with a fugato[11] treatment of Theme V (measures 192-203). Theme VI is stated (measures 204-210), then both themes are combined (measures 211-218). An exposition on Theme VI follows (measures 224-240), transitional material, a statement of Theme II (measures 242-249), and two stretti of material derived from the head of Theme II over a pedal point produced by augmentation of notes in Theme VI (measures 250-254). Finally, Themes II and VI are combined (measures 255-272). This is followed by the chorale/coda of Theme VI (measures 274-280).

The third movement is diagramed in Figure 3.

Figure 3

Fugato	Statement	Subjects Combined	Exposition
Bars 192-203	Bars 204-210	Bars 211-218	Bars 224-240
Themes: V	VI	V+VI	VI

Transition	Statement	Stretti	Subjects Combined	Coda
Bars 240-242	Bars 242-249	Bars 250-254	Bars 255-272	Bars 274-280
	II	II	II+VI	VI

[10] Kent Wheeler Kennan, Counterpoint (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972), p. 241.

[11] Berry, p. 415.

VI. CONCLUSION

Three Stories from Daniel is a cyclic, programmatic work which employs various harmonic and chordal ideas to portray the events of the three stories. The piece makes use of leitmotifs for the representation of the various characters and events in the stories. The first movement can be analyzed as being in compound binary form. The second movement is in a binary form, while the third is fugal.

Three Stories from Daniel was written for performance by high school band. Programmatic material was used in the composition so that the piece might be more enjoyable and interesting to the age group involved in its performance. Therefore, a band director should explain to his students the musical program of each movement.

Care was taken in the scoring of the piece to avoid technical difficulties. An ideal balance of parts can be achieved with a minimum of one player per part. All three movements should be performed in their consecutive order and all tempo and expression markings closely adhered to.

APPENDIX A. Instrumentation

Three Stories from Daniel requires the following instrumentation. This instrumentation was felt to be common to most high school bands.

Piccalo in C (Picc.)

Flute (Fl.)

Oboe (Ob.)

Clarinet in E♭ (E♭ Cl.)

3 Clarinets in B♭ (B♭ Cl.)

Alto Clarinet in E♭ (Alto Cl.)

Bass Clarinet in B♭ (B. Cl.)

Bassoon (Bn.)

2 Alto Saxophones in E♭ (A. Sax.)

Tenor Saxophone in B♭ (T. Sax.)

Baritone Saxophone in E♭ (Bar. Sax.)

3 Trumpets in B♭ (Tpt.)

2 Horns in F (Hn.)

3 Trombones (Tbn.)

Baritone (Bar.)

Tuba (Tb.)

Percussion--(four performers)

    2 Timpani (Timp.)

    Bass Drum (B. Dr.)

    Snare Drum (S. Dr.)

    Tenor Drum (T. Dr.)

Instrumentation (continued)

        Crash Cymbals (Cr. Cym.)

        Suspended Cymbal (Susp. Cym.)

        Tambourine (Tamb.)

        Triangle (Trgl.)

        Claves

        Temple Blocks (Temp. Bl.)

APPENDIX B: The Themes

Theme I: The King

Theme II: Jewish Hero(es)

Theme III: The Plotters

Theme IV: The Lions

15

The Themes (continued)

Theme V: The Feast

Theme VI: The Handwriting

BIBLIOGRAPHY

Berry, Wallace. Form in Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.

Christ, William, Richard DeLone, Vernon Kliewer, Lewis Rowell, and William Thomson. Materials and Structure of Music. Vol. II. Englewood Cliffs, New Jersey: Printice-Hall, Inc., 1973.

Donato, Anthony. Preparing Music Manuscript. New York: Amsco Music Publishing Co., 1963.

Holy Bible. Authorized by King James. New York: Collins' Clear-type Press, dated July 4, 1956.

Kennan, Kent Wheeler. Counterpoint. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972.

Kennan, Kent Wheeler. The Technique of Orchestration. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

New Scofield Reference Bible. Ed. C. I. Scofield. New York: Oxford University Press, 1969.

Ottman, Robert W. Advanced Harmony. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1972.

Read, Gardner. Music Notation. 2nd ed. Boston: Crescendo Publishers, 1969.

Risatti, Howard. New Music Vocabulary. Chicago: University of Illinois Press, 1975.

Salzman, Eric. Twentieth-Century Music: An Introduction. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974.

Wagner, Joseph. Band Scoring. New York: McGraw-Hill Book Co., Inc., 1960.

--

THREE STORIES FROM DANIEL

A PIECE FOR CONCERT BAND:

A COMPENDIUM OF PROCEDURES, ASPECTS, AND PROBLEMS

by

DUNCAN LONG

B.A., STERLING COLLEGE, 1971

_____

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1976

In composing Three Stories from Daniel, my objective was to create a worthwhile contemporary piece that would be of interest to high school band students but would not be technically beyound their skills. The Compendium covers the following areas.

I. The Programmatic Stories

This section discusses the search for appropriate programmatic ideas, after which the book of Daniel in the Bible was chosen and three of the more well known stories were selected from it.

II. Programmatic Analysis

In order to unify the three stories, leitmotifs are used for many of the story elements and especially for the characters. Each movement follows definite programmatic steps.

III. The Harmony of the Composition

This section explains that much of the piece is tonal and employs both triadic and quartal harmonies; how parallel voices are used; and that polychordal elements and clusters are also occasionally used.

IV. Large Form

Section IV explains how programmatic considerations dictated the form for Three Stories from Daniel and that the work is cyclic.

V. Sectional Form

In this part of the paper, an analysis is made of the movements.