MANIFESTOS FOR WIND ENSEMBLE BY PAUL DOOLEY:

A CRITICAL ANALYSIS

by

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A CRITICAL ANALYSIS

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Introduction

Wind band conductors are in constant need of prepared resources to help further their research and understanding of large-scale compositions within the genre. Listed below is a sample of the numerous examples of post-graduate/doctoral-level research that has been both accepted and approved within the canon of wind band scholarship:

- "Paul Dooley's *Masks and Machines*: A Formal Analysis and Instructional Guide" by Kevin Callihan (2018)
- "An Analysis of *The Passing Bell (1974)* by Warren Benson" by Chee Weng Yim (2017)
- "An Analysis of and Conductor's Guide to Vincent Persichetti's *Masquerade for Band, Op. 102*" by Michael Hart (2014)
- "A Conductor's Analytical Study of Vincent Persichetti's *Symphony for Band (Symphony No. 6), Op. 69"* by Michael Wayne Chester (2013)
- "A Conductor's Analysis of Kurt Weill's *Concerto for Violin and Wind Orchestra, Op. 12*" by Gerard Michael Morris (2013)
- "Susan Botti's *Cosmosis*: A Conductor's Analysis with Performance Considerations" by Angela Schroeder (2007)
- *"Hemispheres* for Wind Ensemble: A Critical Analysis" by Joan deAlbuquerque (2005)
- "David Maslanka's *Symphony No. 4:* A Conductor's Analysis with Performance Considerations" by Stephen Paul Bolstad (2002)
- "Preparation and Performance of Karel Husa's *Music for Prague 1968:* A Conductor's Guide" by Andrew Hunt Wolverton (2002)
- "*From A Dark Millennium* comes the *Music of Amber:* A comparative study of two works by Joseph Schwantner" by James Popejoy (2000)
- "A Metrical Study of Ralph Vaughan Williams' British Wind Band Work *Toccata Marziale*" by Mark A. Walters (1997)

- *"Dionysiaques, Op. 62*: An original composition for band by Florent Schmitt" by Diane C. Janda (1993)

This document's critical analysis will add to the existing body of scholarship, providing future conductors and performers of Paul Dooley's *MANIFESTOS* an examination based on theoretical research and extensive primary source information.

Genesis of the Work:

In December 2016, a vote was taken by the consortium of the Big XII Band Director's Association at their annual breakfast held during the Midwest Clinic in Chicago, Illinois, to commission two new works for wind band from a pool of various composers of the genre. Professor Bobby Francis, President of the Big XII Band Directors Association and Director of Bands at Texas Christian University, initiated the project and a commission exploratory committee was formed which included Dr. Eric Wilson (Baylor University), Dr. Joseph Missal (Oklahoma State University), Professor Jerry Junkin (University of Texas) and Dr. Paul Popiel (University of Kansas). Two composers were chosen for the project: rising young composer Ryan Lindveit, a graduate student at Yale, and award-winning composer Dr. Paul Dooley, who teaches at the University of Michigan. Mr. Lindveit was to receive $5,000.00 and Dr. Dooley was to receive $15,000.00.[1]

Lindveit completed his new work, *Mysterious Butterflies,* in early 2018 and it received its world premiere on April 5, 2019, by the University of Texas Wind Symphony, Cheldon Williams, conductor.[2] Dr. Dooley's new work, *MANIFESTOS*, received its local premiere on

[1] Conversation with Professor Bobby Francis, Director of Bands at Texas Christian University and President of the Big XII Band Directors Association, September 4, 2018.
[2] "Wind Symphony," The University of Texas Butler School of Music College of Fine Arts, accessed April 7, 2019, https://music.utexas.edu/events/3406-wind-symphony.

November 19, 2018 (under the title, *Three Futurist Symphonies)* at Ed Landreth Hall, located on the Texas Christian University campus. The work received two additional performances: February 6, 2019, at I. M. Terrell High School in Fort Worth, Texas and February 19, 2019, at Mesa Community College in Mesa, Arizona. *MANIFESTOS* received its national premiere at the Tempe Center for the Arts in Tempe, Arizona on February 20, 2019, in conjunction with the 2019 College Band Directors National Association Conference.

Chapter 1 – Composer Biography

Paul Dooley is one of the most prolific and performed composers in America today. His path has embraced not only his Western Classical heritage but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. His music has been described as "impressive and beautiful" by American composer Steve Reich.

Dooley's orchestral music has been commissioned and performed by, among many others, the Detroit Symphony, Singapore Symphony, Macau Orchestra, Pacific Symphony, Charlotte Symphony, Cabrillo Festival Orchestra, United Nations Chamber Music Society, Omaha Symphony, Charleston Symphony Orchestra, Grand Rapids Symphony, Santa Rosa Symphony, Beethoven Academy Orchestra, Amarillo Symphony, New York Youth Symphony, Aspen Philharmonic Orchestra, Nu Deco Ensemble and Alarm Will Sound, in addition to wind ensembles such as "The President's Own" United States Marine Band, The United States Army Band "Pershing's Own" and the United States Navy Band.

Recent works include *Northern Nights* (2017), an EDM-inspired electronic percussion concerto for Lisa Pegher and the Lansing Symphony, *Mondrian's Studio* (2019), for horn and wind ensemble, for Adam Unsworth and the University of Michigan Symphony Band, *MANIFESTOS* (2019) for the universities of the Big 12 Conference, and *The Conductor's Spellbook* (2016), an educational, interactive and entertaining work for young audiences, which

has received more than sixty performances since its 2016 premiere, originally commissioned by the Naples Philharmonic.

Born in Santa Rosa, California in 1983, Dooley began his musical life listening to Beethoven, Bruce Hornsby, Nirvana, and Rush. At the age of thirteen, Dooley began a long mentorship with singer, songwriter, improviser and gifted counselor Gary "Doc" Collins. In high school, Dooley also studied composition with Charles Sepos, before earning bachelor's degrees in mathematics and music composition at the University of Southern California (2002 – 2007) with Frank Ticheli and Stephen Hartke, and a master and doctorate degree at the University of Michigan (2007 – 2013) with Michael Daugherty, Bright Sheng and Evan Chambers.

In 2013, Dooley joined the music faculty at the University of Michigan. He created and directs the Performing Arts Technology department's annual Computer Music Showcase. He also co-directed the Midwest Composers Symposium and was the coordinator of the "ONCE. MORE." Festival—a celebration of the fifty-year anniversary of the ONCE Festival of Contemporary Music—and was co-awarded a grant from the Gilbert Whitaker Fund for the Improvement of Teaching.

Dooley's music is the subject of several doctoral dissertations, including: "Paul Dooley's Masks and Machines: A Formal Analysis and Instructional Guide" by Kevin M. Callihan, University of Kentucky; "*MANIFESTOS* for Wind Ensemble by Paul Dooley: A Critical Analysis" by Eddie W. Airheart, Texas Christian University; "A Conductor's Guide and Analysis of Selected Works by Paul Dooley" by Jason Gardner, University of Illinois.

Dooley is a frequent guest of professional orchestras, university wind ensembles, and festivals in the United States and around the world. His works have been performed in significant

venues, including Carnegie Hall, Walt Disney Concert Hall, Royce Hall, Hill Auditorium, the Segerstrom Center for the Arts, Schermerhorn Symphony Center, Orchestra Hall in Detroit, Sala Filharmonia Warszawa, Singapore's Victoria Concert Hall, Chicago's Symphony Center, and featured on several episodes of NPR's "Performance Today" with Fred Child.

Dr. Dooley has received a wide range of awards for his work, including both the 2016 Sousa/ABA/Ostwald Award and the 2015 William D. Revelli Prize for Masks and Machines (2015), the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for Point Blank (2011) and young composer awards from Broadcast Music Inc. (BMI) for Dani's Dance (2007) and the American Society of Composers, Authors and Publishers (ASCAP) for Gradus (2009).

Dooley's recordings can be heard on, among others, Naxos, Equilibrium, Soundset, Mark Records, GIA Wind Works, and Block M Records. His music is published by Paul Dooley Music. For more information on his music, visit www.pauldooley.net and www.theconductorsspellbook.com.[3]

[3] "Biography," School of Music, Theater and Dance, The University of Michigan School of Music, Theater and Dance, accessed September 2, 2018, http://smtd.umich.edu/about/faculty-profiles/paul-dooley/.

Chapter 2 – Futurism and Cubism: A Primer

> *The piece comes from my interest in Futurism, an important, but mostly overlooked, art-movement in the early 20th century. I first encountered the artwork in my doctorate when taking a class called "Music in Modernist Movements" taught by the great Jane Fulcher. Futurism, which started in Italy, is associated with technology, speed, and violence. There is a little bit of connection to Mussolini and Italian fascism which I find interesting.*[4]

While a lesson in history can, at times, be replete with names and dates, the wind band conductor should use history to gain an understanding of the artistic influences that stirred Paul Dooley to compose *MANIFESTOS*. This chapter will discuss two early twentieth-century avant-garde movements—Futurism and Cubism—that influenced the creation of literary and visual art forms, which in turn inspired the composer to write the work.

Art historians generally agree that Cubism predates Futurism by either one or two years, depending on which piece of artwork they believe came the first: Pablo Picasso's *Les Demoiselles d 'Avignon* (1907), Georges Braque's *Maisons à l'Estaque* (1908), or Picasso's Horta de Ebro landscapes (1909).[5] In addition, the two movements ran concurrently for over a

[4] Email from the composer to Professor Bobby Francis, September 4, 2018.
[5] Christopher Green and John Musgrove, "Cubism," in *Grove Art Online* (Oxford University Press, January 1, 2003). Accessed January 20, 2019. http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000020539.

decade and its leaders drew an inspired assemblage of loyal adherents to their respective artistic and social philosophies both at home and abroad. Although historians speculate on the degree of influence the Cubists had upon the Futurists (or vice versa), one fact remains: the decline of Cubism began in the early 1920s, while Futurism (as a movement) lasted well into the mid-1940s.[6] For its longevity, as well as the fact that the composer based two of the three movements within *MANIFESTOS* on Futurist artforms, I begin this study with Futurism.

Futurism was the early twentieth-century Italian avant-garde literary and artistic movement founded by the Italian-French writer and poet, Filippo Tommaso Marinetti. The youthful movement's "obsession with speed, machines, and industry was coupled with an iconoclasm that reveled in violence: the combination of these factors in early twentieth-century society and their impact on humanity were the identifying factors of activity which encompassed not only the visual arts, literature, and music but also film, clothing design, and cookery."[7] Futurism vehemently rejected all classic artforms and linguistics of Italy's past and celebrated the wonders of dynamism, motion, youth, the vibrancy of the urban city, the industry of factories, and the various technological achievements of modern man, primarily the automobile and the airplane. Utilizing the increasingly prolific abilities of mass communication and technology, the Futurists defined their new world order through countless manifestos, a document most often used for political purposes, and from 1909 and 1944 they exercised

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[6] Christopher Green and John Musgrove, "Cubism," in *Grove Art Online* (Oxford University Press, January 1, 2003). Accessed January 20, 2019. http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000020539.

[7] Flora Dennis and Jonathan Powell, "Futurism," in *Grove Music Online* (Oxford University Press, January 20, 2001). Accessed October 20, 2018. https://doi.org/10.1093/gmo/9781561592630.article.10420.

influence on virtually every form of imaginative expression as well as many areas of social, cultural, and political life.

Cohen describes the genesis of the movement this way: "Futurism began as a one-man movement of revolution in the traditional relations of the artist and society. The artist—poet, painter, musician, architect, dramatist, photographer—was bidden by Marinetti, the founder of Futurism, and the followers he quickly acquired, to destroy the past, smash the antique, empty the museums of the mind, and step out boldly into the world of the 20th century, created as it was, in Marinetti's view, by the machine and the machine gun."[8]

Marinetti published his world-upending ideals in the *Founding and Manifesto of Futurism (Fondazione et Manifesto del Futurismo)*, printed on the front page of the February 20, 1909 edition of *Le Figaro*, the most revered newspaper in all of Europe at that time.[9]

> It is from Italy that we are flinging this to the world, our manifesto of burning and overwhelming violence, with which today we establish "Futurism," for we intend to free this nation from its fetid cancer of professors, archeologists, tour guides and antiquarians.
>
> For much too long Italy has been a flea market. We intend to liberate it from the countless museums that have covered it like so many cemeteries.[10]

The Manifesto consisted of eleven specific declarations, some of which were:

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[8] Arthur A. Cohen, "Marinetti and Futurism," in *The Print Collector's Newsletter* 8, no. 6 (January-February 1978): 170. Accessed October 22, 2018. http://www.jstor.org/stable/44131620.
[9] Caroline Tisdall and Angelo Bozzola, *Futurism* (New York and Toronto: Oxford University Press, 1978), 9.
[10] F.T. Marinetti, "Founding and Manifesto of Futurism*"* (1909), in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), 52.

- We intend to sing to the love of danger, the habit of energy and fearlessness.
- Courage, boldness, and rebelliousness will be essential elements of our poetry.
- Up to now literature has exalted contemplative stillness, ecstasy, and sleep. We intend to exalt movement and aggression, feverish insomnia, the racer's stride, the mortal leap, the slap, and the punch.
- We affirm that the beauty of the world has been enriched by a new form of beauty: the beauty of speed. A racing car with a hood that glistens with large pipes resembling a serpent with explosive breath…a roaring automobile that seems to ride on grapeshot—that is more beautiful than the *Victory of Samothrace*.
- We intend to hymn man at the steering wheel, the ideal axis of which intersects the earth, itself hurled ahead in its own race along the path of its orbit.
- Henceforth poets must do their utmost, with ardor, splendor, and generosity, to increase the enthusiastic fervor of the primordial elements.
- We stand on the last promontory of the centuries! …Why should we look back over our shoulders, when we intend to breach the mysterious doors of the Impossible? Time and Space died yesterday. We already live in the absolute, for we have already created velocity which is eternal and omnipresent.
- We shall sing the great masses shaken with work, pleasure, or rebellion; we shall sing the multicolored and polyphonic tidal waves of revolution in the modern metropolis; shall sing the vibrating nocturnal fervor of factories and shipyards burning under the violent electrical moons; bloated railway stations

> that devour smoking serpents; factories hanging from the sky by the twisting threads of spiraling smoke; bridges like giant gymnasts who span rivers, flashing at the sun with the gleam of a knife; adventurous steamships that scent the horizon; locomotives with their swollen chest, pawing the tracks like massive steel horses bridled with pipes, and the oscillating flight of planes, whose propeller flaps at the wind like a flag and seem to applaud like a delirious crowd.

Marinetti's utopian proposal embraced a societal upheaval against a ruling bourgeoisie's tradition of which, ironically, he was a part.[11] Along with those who would follow him, he believed artists would save the masses "from mediocrity and show them the real truth of modern life—by noise in music, movement in painting, steel, concrete, energy in cities, simultaneity in language."[12]

What sprung from Marinetti's manifesto was an overwhelming recapitulation of artistic expression. He and his Futurist movement amassed a roster of influential followers now famous for their Futurist offerings, examples of which include:

Art

- Giacomo Balla: *Dynamism of a Dog on a Leash,* 1912 and *Abstract Speed + Sound,* 1913 – 1914
- Carlo Carrà: *The Funeral of the Anarchist Galli,* 1911

[11] According to Cohen (1978), Marinetti's millionaire father had died in 1907 and had left him, amongst other things, an elaborately furnished Milanese apartment which was suitably financially endowed.
[12] Arthur A. Cohen, "Marinetti and Futurism," in *The Print Collector's Newsletter* 8, no. 6 (January-February 1978): 172. Accessed October 22, 2018. http://www.jstor.org/stable/44131620.

- Gino Severini: *Armored Train in Action*, 1915
- Umberto Boccioni: *The City Rises,* 1910 and *Unique Forms of Continuity in Space,* 1913
- Ardengo Soffici, *Deconstruction of the Planes of a Lamp,* 1912 – 1913
- Luigi Russolo, *Dynamism of a Car*, 1913
- Gerardo Dottori, *Astral Rhythms,* 1920

Architecture

- Antonio Sant'Elia: *Power station* and *House with external elevators*, 1914
- Mario Chiattone, *Bridge and Study of Volumes,* 1914
- Virgilio Marchi, *Building Seen from a Veering Airplane,* 1919 – 1920

Composition

- Francesco Balilla Pratella: *L'aviatore Dro*, (opera) 1911 – 1914
- Antonio Russolo, *Corale* and *Serenata*, 1913
- Luigi Russolo: *Awakening of a City*, 1913
- Franco Casavola: *Dance of the Monkeys* and *Prelude to Prisoners,* 1925

Photography

- Giulio Bragaglia and his brother, Arturo Bragaglia: *Waving (Salutando),* 1911 and *The Typist (Il dattilografo),* 1911
- Mario Bellusi: *Modern Traffic in Ancient Rome (Traffico modern nell'antica Roma),* 1930
- Piero Boccardi: *Experimental Exhibition of Futurist Photography (Mostra sperimentale di fotographia futurista),* 1931

Dance

- Giannina Censi: *Aerodanza*

The power and longevity of the Futurist movement resided in the abilities of those who shared Marinetti's vision to codify and present their ideas to an international audience in the form of *the printed manifesto*. The wildly diverse manifestos, originally written and published in Italian and French, were soon translated into English, German, Spanish and Russian and found an international audience who avidly embraced their proclamations on subjects ranging from poetry to prostitution.[13] Listed below are the translated titles of several of the lesser-known manifestos written from 1909 until 1941:[14]

- *Let's Murder the Moonlight!* – F.T. Marinetti (1909)
- *Against Passéist Venice* – F.T. Marinetti, Umberto Boccioni, Carlo Carrà an Luigi Russolo (1910)
- *Manifesto of Futurist Musicians* – Francesco Balilla Pratella (1911)
- *Manifesto of the Futurist Woman* – Valentine de Saint-Point (1912)
- *Futurist Manifesto of Lust* – Valentine de Saint-Point (1913)
- *The Plastic Foundations of Futurist Sculpture and Painting* – Umberto Boccioni (1913)
- *Futurist Anti-Tradition* – Guillaume Apollinaire (1913)
- *Geometrical and Mechanical Splendor and the Numerical Sensibility* – F.T. Marinetti (1914)
- *The Futurist Synthetic Theater* – F.T. Marinetti, Emilio Settimelli and Bruno Corra (1915)
- *The New Religion-Morality of Speed* – F.T. Marinetti (1916)
- *Manifesto of Futurist Dance* – F.T. Marinetti (1917)

[13] Valerie J. Fletcher, "Italian Futurism," in *Dreams and Nightmares: Utopian Visions of Modern Art* (Washington, D.C.: Smithsonian Institution Press, 1983), 32.
[14] Lawrence Rainey, "Contents," in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), v-viii.

- *Futurist Manifesto of Women's Fashion* – Volt (1920)
- *Tactilism* – F.T. Marinetti (1921)
- *Manifesto of Futurist Mechanical Art* – Ivo Pannaggi and Vinicio Paladini (1922)
- *Fascism and Futurism* – Giuseppe Prezzolini (1923)
- *Electrical Advertising Signs: An Open Letter to His Excellency Mussolini* – F.T. Marinetti (1927)
- *Manifesto of Futurist Sacred Art* – F.T. Marinetti and Fillia (1931)
- *The Radia: Futurist Manifesto* – F.T. Marinetti and Pino Masnata (1933)
- *Response to Hitler* – F.T. Marinetti (1937)
- *Qualitative Imaginative Futurist Mathematics* – F.T Marinetti, Marcello Puma and Pino Masnata (1941)

In addition to his occupation as a poet, Marinetti was also a patriotic politician. As Italian Futurist scholar Willard Bohn points out, unlike other avant-garde movements "Futurism was motivated by patriotic sentiments from the very beginning. Its members were proud of Italy, which had only recently been unified, and strove to forge a brand-new national identity."[15] In February 1918, he wrote the *Manifesto of the Italian Futurist Party (Manifesto del Partito Politico Futurista Italiano)* and established the Futurist Political Party. Yet in 1919, the party merged with Benito Mussolini's Italian *Fasci of Combat (Fasci Italiani di Combattimento)* which Bohn points out was "more in principle than in deed."[16]

Both Marinetti and Mussolini shared the vision of an Italy reborn and empowered by national and cultural supremacy. Additionally, Marinetti hoped that Futurism would become the official art of the state, but Mussolini never endorsed a specific Italian art.[17] In fact, the Italian

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[15] Willard Bohn, "Introduction," in *The Other Futurism: Futurist Activity in Venice, Padua and Verona* (Toronto, Buffalo and London: University of Toronto Press, 2004), 5
[16] Ibid., 3.
[17] Chiara Bernasconi, et al, "Futurism and Fascism - Words in Freedom: Futurism at 100," Museum of Modern Art, 2009, accessed January 7, 2019, https://www.moma.org/interactives/exhibitions/2009/futurism/

Fascist government became increasingly hostile towards the Futurist movement. As Bohn notes, the regime "used censorship and other measures, including the use of Mussolini's secret police, to marginalize the Futurist movement as long as they both existed."[18] In May 1920, Marinetti resigned his position within the party and turned away from political activism, although he did continue an amicable relationship with Mussolini until his death.[19]

In retrospect, the Futurists believed their manifestos would free people from the antiquated societal shackles of the past and reestablish a new-world order. Unfortunately, other world-leaders would, in time, admire and adopt these same ideals and lead their nations into new forms of bondage across the European continent. As Cohen concludes, "Futurism was an aesthetic apocalypse…. It achieved the time of consummation quicker than it deserved (but not quicker than it wanted) and it looked out on the world and, seeing that it was not changed, that the revolution had not occurred, that the masses were not moved, it then capitulated to the power that seemed most likely to impose the vision by force—so many Dadaists and Surrealists became Communists, so many Futurists became Fascists, and so many others, hard-working artists until the end, beyond fashion and ideology, fell victim to both."[20]

The Futurist movement formally ended with the death of Marinetti on December 2, 1944. While "the embodiment of Futurism" vanished, the legacy of Marinetti and his Futurists

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[18] Bohn, "Introduction," in *The Other Futurism*, 4-5.
[19] Lawrence Rainey, "Introduction," in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), 29. Rainey also points out that Marinetti visited Mussolini on August 23, 1944, just months before his death. 39.
[20] Arthur A. Cohen, "Marinetti and Futurism," in *The Print Collector's Newsletter* 8, no. 6 (January-February 1978): 172. Accessed October 22, 2018. http://www.jstor.org/stable/44131620.

continues to this day as a fascinating glimpse into the fusion of art and politics within the early twentieth century.[21]

While Futurism found its genesis in Italy, the birth of **Cubism** took place in France. Green and Musgrove assert that Cubism cannot be categorized as an artistic style or even a movement. "It embraces widely disparate work; it applies to artists in different milieu; and it produced no agreed manifesto."[22] Art historians agree that Cubism was the first and, possibly, most influential of all twentieth-century visual art styles.[23]

On November 14, 1908, French art critic Louis Vauxcelles wrote a review in *Gil Blas* of George Braque's Paris display of his aforementioned *Houses at L'Estaque*:

> M. Braque is a very audacious young man. The puzzling example of Picasso and Derain emboldened him. Perhaps Cezanne's style and the reminiscences of the static art of the Egyptians obsess him too much. He builds metal men and deformed and who are a terrible simplification. He despises the form, reduces everything, sites and figures and houses, from geometric patterns to cubes. Do not mock him, since he is in good faith. And wait.[24]

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[21] Lawrence Rainey, "Introduction," in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), 39.
[22] Christopher Green and John Musgrove, "Cubism," in *Grove Art Online* (Oxford University Press, January 1, 2003). Accessed January 20, 2019. http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000020539
[23] Sabine Rewald, "Cubism," in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000). Accessed January 20, 2019. http://www.metmuseum.org/toah/hd/cube/hd_cube.htm
[24] Louis Vauxcelles, "La Vie Artistique: Exposition Braque," *Gil Blas,* November 14, 1908, accessed January 26, 2019, https://gallica.bnf.fr/ark:/12148/bpt6k7521008s/f2.item.r=Braque.zoom#

This derisive review—*à des schémas géométrique à des cubes*—coined the term Cubism and became a stylistic description of the work that Braque, Picasso, and others would soon create.

The basic stylistic assertion of the Cubists was that artists could fragment a subject into geometrical shapes, often representing several angles at once. Discarding the long-standing tradition of art mirroring nature through perspective, modeling, and lack of depth, they strove to emphasize the two-dimensionality of the canvas. What they created was unique: the reduction and fracturing of objects into geometric forms, realigned within a shallow, relief-like space that challenged the observer to imagine multiple or contrasting points of view.[25]

Cubism, like most artistic styles, evolved over time as different artists joined and brought their ideas to the movement. Up until 1910, a period that art historians often call Proto-Cubist, the subject of a Cubist painting was obvious once the artist had reassembled the geometric forms. During this period, Picasso and Braque recognized the achievements of Paul Cézanne (1839 – 1906) and carefully studied his late nineteenth-century theories of forms reduced into geometric shapes.[26] From 1910 to 1912, an era that art historians associate with Analytic or Hermetic Cubism, the artists focused their creativity towards extreme abstraction, further reducing subjects to a series of overlapping planes, and limit their color palette to monochromatic earth tones and greys. During this phase of Cubism, other artists, including Juan Gris, Fernand Léger, Francis Picabia and André Derain, developed similar styles.

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[25] Sabine Rewald, "Cubism." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000) Accessed January 26, 2019. http://www.metmuseum.org/toah/hd/cube/hd_cube.htm

[26] Jeanne Willette, "Phases of Cubism: Analytic Cubism," *Art History Unstuffed,* February 11, 2011, accessed January 27, 2019, https://arthistoryunstuffed.com/phases-of-cubism-analytic-cubism/

While Green and Musgrove make the assertion that the Cubists produced "no agreed manifesto,"[27] as the movement evolved, various splinter groups developed and certainly made their views and assertions public through print. According to the National Galleries of Scotland's web article on Cubism, "by 1911 Cubism had become the leading style in Paris, and by 1912, its influence was worldwide, promoted through the publication of *Du Cubisme* (1912), by (Albert) Gleizes and (Jean) Metzinger and Guillaume Apollinaire's *Les Peintres Cubistes* (The Cubist Painters) (1913)."[28]

These two Cubist manifestos were the product of a group of artists known as the "Salon Cubists," named due to their artwork being displayed in two prominent non-academic salons in Paris, the Salon des Indépendants and the Salon d'Automne.[29] In manifesto form, the Cubists put forth their artistic declarations, some of which included:

> A painting carries within itself its *raison d'être.* You may take it with impunity from a church to a drawing-room, from a museum to a study. Essentially independent, necessarily complete, it need not immediately satisfy the mind: on the contrary, it should lead it, little by little, towards the imaginative depths where

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[27] Christopher Green and John Musgrove, "Cubism," in *Grove Art Online* (Oxford University Press, January 1, 2003). Accessed January 20, 2019. http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000020539

[28] "Glossary Terms: Cubism," *National Galleries of Scotland,* accessed January 27, 2019, https://www.nationalgalleries.org/art-and-artists/glossary-terms/cubism

[29] Christopher Green and John Musgrove, "Cubism," in *Grove Art Online* (Oxford University Press, January 1, 2003). Accessed January 20, 2019. http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000020539

> burns the light of organization. It does not harmonize with that or that ensemble, it harmonizes with the totality of things, with the universe: it is an organism.[30]
>
> Let the artist deepen his mission more than he broadens it. Let the forms he discerns and the symbols in which he incorporates their qualities be sufficiently remote from the imagination of the crowd to prevent the truth which they convey from assuming a general character.[31]
>
> To compose, to construct, to design, reduces itself to this: to determine by our own activity the dynamism of form.[32]
>
> It is in consummating ourselves within ourselves that we shall purify humanity, it is by increasing our own riches that we shall enrich others, it is by setting fire to the heart of the star for our intimate joy that we shall exalt the universe. To sum up, Cubism, which has been accused of being a system, condemns all systems.[33]

While the seemingly gentle, more poetic approach of French Cubist-thought and technique may seem foreign while discussing the brashness of Italian Futurism, the two styles had a commonality, a point of meeting. This rendezvous occurred thanks to the association of many within the Parisian avant-garde movement—including Braque, Picasso, Gris, Metzinger,

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[30] Albert Gleizes and Jean Metzinger, "Cubism" in *Modern Artists on Art: Ten Unabridged Essays,* ed. and trans. Robert L. Herbert (Englewood Cliffs, NJ: Prentice Hall, Inc, 1964), 5.
[31] Ibid., 6.
[32] Ibid., 8.
[33] Ibid., 18.

and Gleizes—with the Italian artist Gino Severini, who had been living and working outside of Paris since 1906.

After returning to Italy and being invited to join Marinetti's Futurist movement, Severini urged the wealthy Marinetti to take an entourage (which would also include Boccioni, Carrà and Russolo) to Paris in order to, as Max Kozloff says, "size up the development of advanced painting in the headquarters of Western art first hand."[34] While Boccioni had been espousing his thoughts on the Futurist concept of dynamism and simultaneity, he and his acolytes had yet to find the ideal vehicle for their ideas of speed and movement through space.[35] The Cubists had already been exploring these concepts and Green and Musgrove's *Oxford Art Online* article on Cubism points out a very interesting fact: "The one major innovation that one can be sure was made independently by the Salon Cubists, that of 'simultaneity'…"[36]

Arriving in Paris in October 1911, the group visited the Salon d'Automne and observed works by Metzinger, La Fauconnier, Léger, Gleizes, and Duchamp. Severini also took them to the personal studios of Léger, Gleizes, Metzinger, La Fauconnier and Picasso. For the Futurists, this encounter with Cubism was a major catalyst that gave pattern and focus to their fixation with movement.[37] Cooper writes, "It is only after this visit that Cubist influence permeated Futurist painting, for on their return to Milan the Futurists abandoned a number of pre – Paris works, reworked unfinished canvases and conceived new ones in a modified style which was strengthened by a Cubist type of spatial structure."[38] Works produced after this visit include

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[34] Max Kozloff, *Cubism/Futurism* (New York, NY: Charterhouse, 1973), 117.
[35] Jeanne Willette, "Cubism, Futurism and The Great War, Part One," *Art History Unstuffed,* January 1, 2016, accessed January 27, 2019, https://arthistoryunstuffed.com/cubism-futurism-and-the-great-war/
[36] Ibid.
[37] Max Kozloff, *Cubism/Futurism* (New York, NY: Charterhouse, 1973), 119.
[38] Douglas Cooper, *The Cubist Epoch* (London: Phaidon Press Limited, 1971), 167.

Balla's *Dynamism of a Dog on a Leash* (1912) and Boccioni's *Development of a Bottle in Space* (1912).

Cubism also influenced twentieth-century sculpture and architecture. These important contributors include:

Sculptors

- Alexander Archipenko: *Sketch for Ceiling* (1910 – 1913), *Carrousel Pierrot* (1913)
- Raymond Duchamp-Villon: *Baudelaire* (1911), *The Lovers* (1913), *The Horse* (1914, cast c. 1930 – 1931)
- Jacques Lipchitz: *Sculpture* (1915 – 1916), *Seated Man with a Guitar* (1918)

Architects (all Czech, and mostly around Prague)

- Vlastilav Hofman: *Entrance Pavilions of the Ďáblice cemetery* (1912 – 1914)
- Josef Gočár: *House of the Black Madonna* (1912)
- Pavel Janák: *Fara House in Pelhřimov* (1913)

By the early 1920s, Cubism as a movement had virtually ended and Purism and Dada replaced its position within the avant-garde. Cooper concludes that between 1907 and 1914 (the beginning of World War I), the movement made its greatest strides in changing the course of art throughout the Western world.[39]

[39] Douglas Cooper, *The Cubist Epoch* (London: Phaidon Press Limited, 1971), 263-266.

Although the genesis of Futurism and Cubism occurred in countries where nationalistic commonalities were quite rare, and in many ways discouraged, Futurism and Cubism did indeed share this camaraderie: their advocates passionately sought to substitute the old with the new, and the power of their written words—their manifestos—propelled the entire world towards new artistic ways of conceptualizing the beauty that awaits us, both now *and* in the future.

As for the artforms referred to within *MANIFESTOS*, there are three:

1. The Futurist literary genre of poetry known as *aeropoesia,* which celebrated the airplane as a machine, the sensation of flight, the view *from* the airplane during flight, the use of the airplane as metaphor and the airplane as a metonym.[40]
2. The fantastical Futurist sculptures of Giacomo Balla, who, along with Fortunato Depero, promoted the development and use of the artificial landscape.[41]
3. The Cubist painting of the French artist Francis Picabia, of whom one art reviewer commented, "To have outfutured the Futurists, to have outcubed the Cubists—that is the achievement of Picabia, the latest 'Thing' in modern French art."[42]

[40] Willard Bohn, "The Poetics of Flight: Futurist "Aeropoesia"," *MLN* 121, no. 1 (Italian Issue, January, 2006): 207-224, accessed October 22, 2018. https://www.jstor.org/stable/3840729.
[41] Giacomo Balla and Fortunato Depero, "Futurist Reconstruction of the Universe," in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), 212.
[42] "Picabia, Art Rebel, Here to Teach New Movement." *New York Times (1857-1922),* February 16, 1913, accessed January 7, 2019, http://library.tcu.edu/PURL/EZproxy_link.asp?http://search.proquest.com/docview/97485744?accountid=7090.

Chapter 3 – Methodology for Analysis

> "The aim of analysis is to see the artwork as a working organism in which every event…has its place in a directed order, its expressive function to be elucidated in informed performance."[43]

Over the last thirty years, the interest among both conductors and theorists in the analysis of wind band scores has increased in significance. Jerome R. Markoch Jr. gives a list of the leading wind band publications that afford these analyses to their readers, as well as other published books by scholars in the wind band field.[44] Surmising that no conventional analytical standard exists, he proceeds to discuss the different ways theorists and leading conductors analyze wind band scores. He concludes with the formation of his own personal analytical method based upon the synthesis of several methodologies, which he then applies to two specific works for wind band.

Like Markoch, I believe that Dr. Dooley's work warrants an analytical approach other than a standard theoretical or traditional method. Within the following three chapters, I will present an analysis for each movement of *MANIFESTOS* that will find genesis within the music itself.

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[43] Wallace Berry, *Form in Music.* 2nd ed. (Englewood Cliffs, New Jersey: Prentice Hall, Inc. 1986), 417.
[44] Jerome R. Markoch, Jr, "An Approach to the Musical Analysis of Wind Band Literature based on Analytical Modes used by Wind Band Specialists and Music Theorists" (PhD diss., Louisiana State University and Agricultural and Mechanical College, 1995), 1, accessed February 4, 2019, http://library.tcu.edu/PURL/EZproxy_link.asp?http://search.proquest.com/docview/304210392?accountid=7090.

This model of analysis, akin the idea of paradigmatic analysis espoused by the Belgian-French linguist, literary critic, and musical analyst Nicolas Ruwet, asks much more than "how does this work?" or *only* provides a basic charting of harmonic motion as suggested by traditional theoretical methods.[45] As for formality, one can presume nothing. The music within *MANIFESTOS* finds its voice through Paul Dooley's interaction with the selected art or artform. Therefore, the analytical template will consist of the art or art form, the composer's musical reaction to the art, and my own personal observations. *What the author considers foreground within the movement* will determine the salient narrative points of analysis. This project will include other traditional analytical elements only as they become relevant to the main ideas.

The organizational structure of each chapter will be as follows:

I. Movement title

II. Quote from Paul Dooley about the inspiration

III. Photo of the art or art form

IV. The history of the artist and artwork which inspired the movement, including background information that is specifically applicable to the music

V. Analysis of the movement, including any combination of the following when relevant to the discussion:

   a. * Formal Structural Analysis

   b. Melodic Analysis

   c. Harmonic/Contrapuntal Analysis - sonorities and intervallic color between multiple strands.

[45] For more information on paradigmatic analysis, see Chapter 5 in Kofi Agawu's book*, Music As Discourse: Semiotic Adventures in Romantic Music,* Oxford University Press, 2009.

d. Dynamics

e. Pitch Centricity

f. Rhythmic/Metric Analysis

g. Articulation

h. Notation – special character markings

i. Time Signature and Tempo

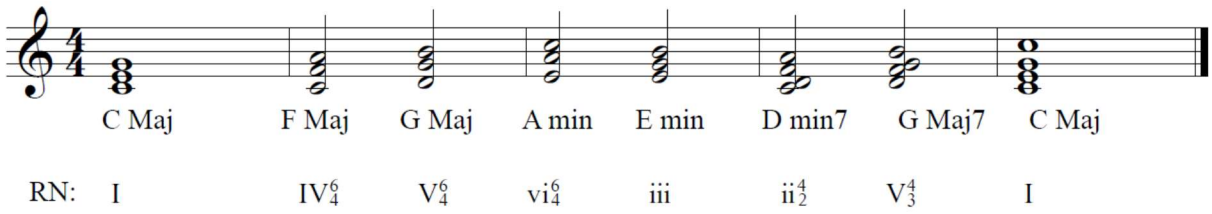
j. *Aggregate Pitch Tracking Charts

***Additional Clarification of Formal Analytical Terms:**

Formal Structural Analysis

An analysis of the constructs of the movement, including the number of measures, approximate length of time, and a formal diagram based on harmonic motion and cadence. Any representation of chords will be spelled with a letter name, followed by "Maj" or "min". When deemed necessary, Roman numerals will be included as well. Figure 3.1 demonstrates both methods of harmonic identification.

Figure 3. 1: *Methodology for Analysis,* Harmonic Identification Methods, Example



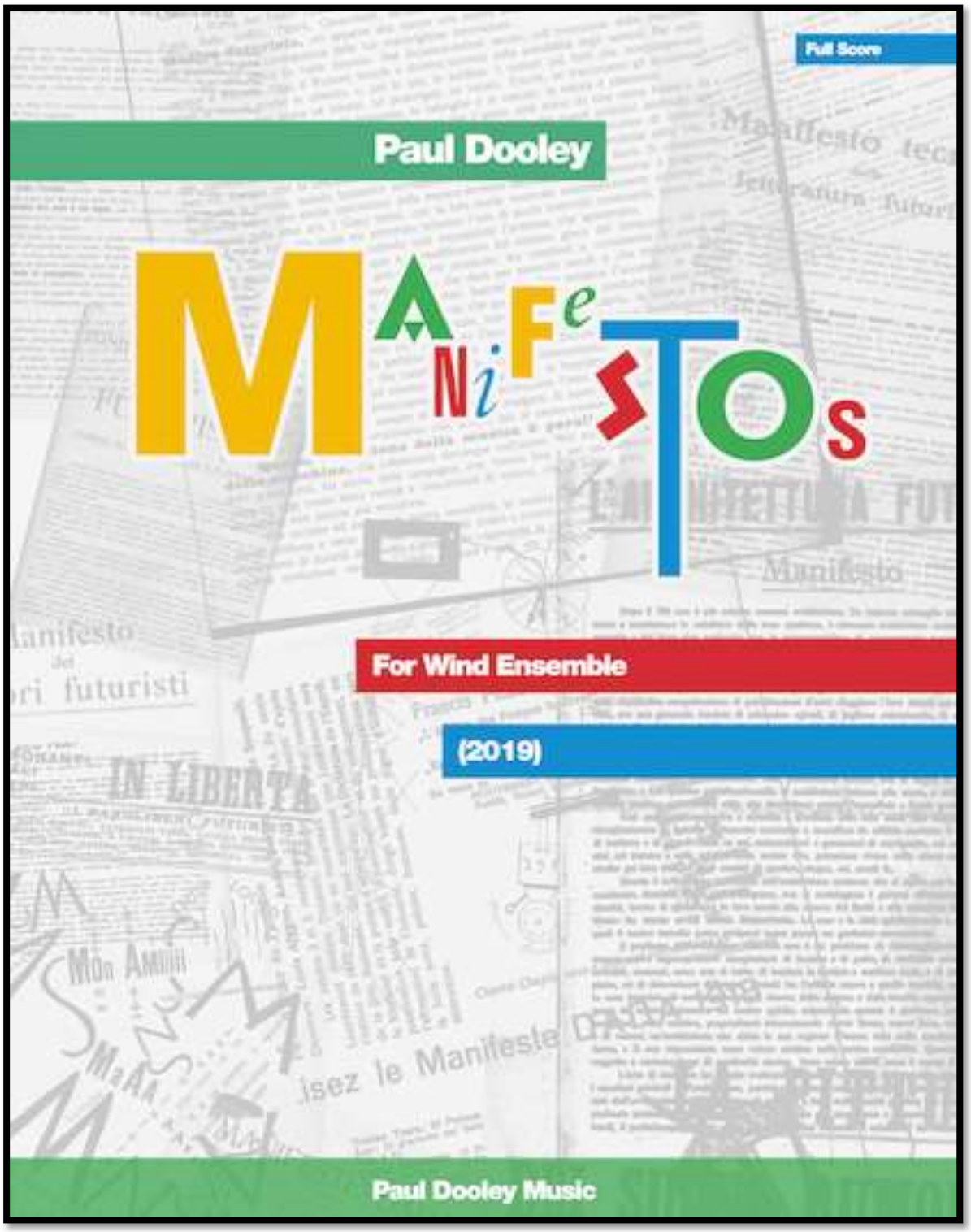
Aggregate Pitch Tracking Chart

When presented with areas of tonality that are primarily modal in nature, it is analytically enlightening to track how one mode moves to the other per *event.* An event can be defined as either a specific measure number or where the changes occur within the rhythm or beat pattern. Within this document, the author may present Aggregate Pitch Tracking Charts that track the movement of modality as per measured event. Table 3.1 below is an example of an Aggregate Pitch Tracking Chart.

Table 3.1: *Methodology for Analysis,* Aggregate Pitch Tracking Chart, Example

Event	m. 44	m. 45	m. 46	m. 47	m. 48	m. 49	m. 50
B♭							
A							
A♭							
G							
G♭							
F							
E							
E♭							
D							
D♭							
C							
B							
B♭							
	Bb Dorian		Bb Mixolydian		Bb Dorian	Bb Aeolian	

General Overview



MANIFESTOS is a three-movement work, approximately twelve minutes in duration, with the following instrumentation:

Piccolo + 3 Flutes
2 Oboes + English Horn
4 Bb Clarinets
Bb Bass Clarinet
2 Bassoons
Contrabassoon (optional)
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Bass Saxophone (optional)
3 C or Bb Trumpets
4 F Horns
2 Tenor Trombones
Bass Trombone
2 Euphoniums
2 Tubas
Timpani
Percussion (6 players)
Harp
Contrabass

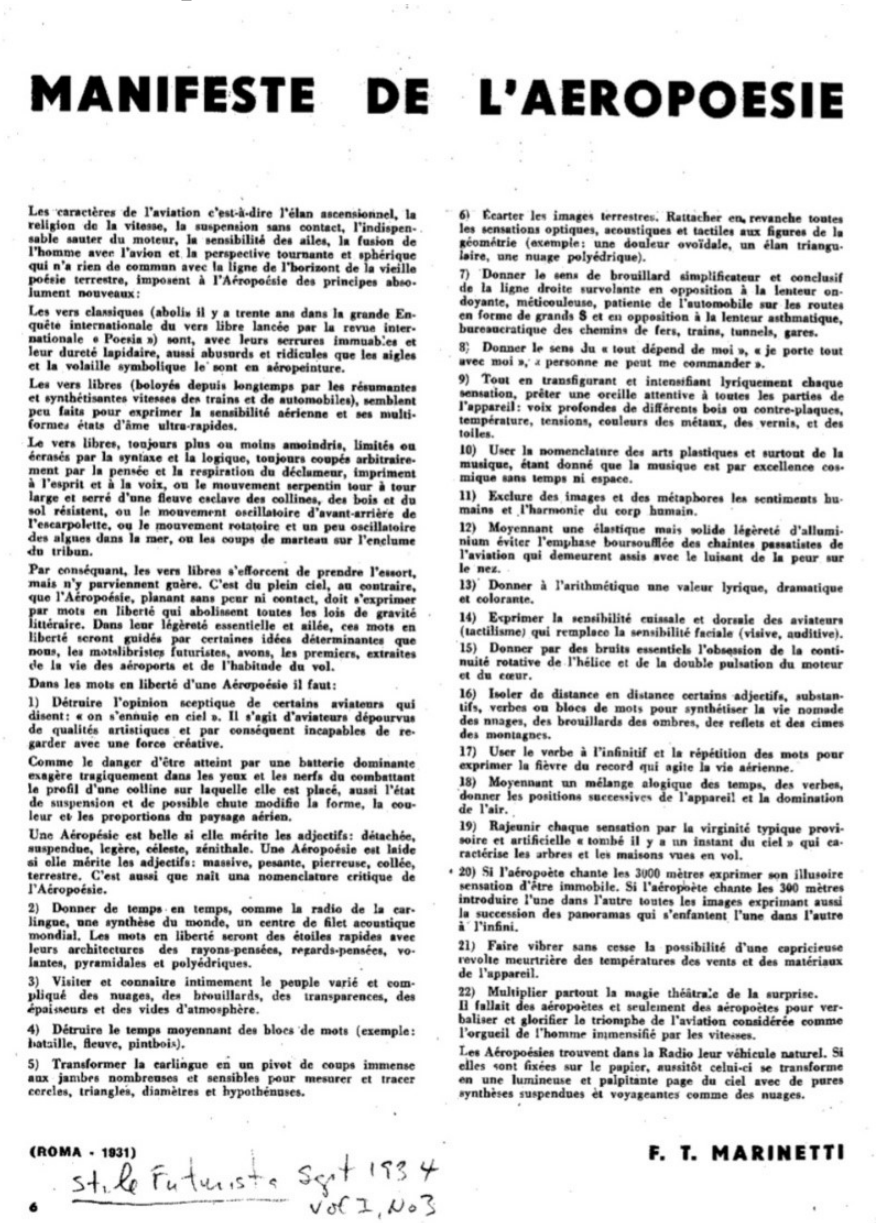
The work is programmatic in nature, and includes the following three movements:

I. *Aero-Poem*

II. *Futurist Flowers*

III. *Star Dancer + Her School of Dance*

Chapter 4 – Movement 1: *Aero-Poem*



MANIFESTE DE L'AEROPOESIE

Les caractères de l'aviation c'est-à-dire l'élan ascensionnel, la religion de la vitesse, la suspension sans contact, l'indispensable sauter du moteur, la sensibilité des ailes, la fusion de l'homme avec l'avion et la perspective tournante et sphérique qui n'a rien de commun avec la ligne de l'horizont de la vieille poésie terrestre, imposent à l'Aéropoésie des principes absolument nouveaux:

Les vers classiques (abolis il y a trente ans dans la grande Enquête internationale du vers libre lancée par la revue internationale « Poesia ») sont, avec leurs serrures immuables et leur dureté lapidaire, aussi abusnrds et ridicules que les aigles et la volaille symbolique le sont en aéropeinture.

Les vers libres (boloyés depuis longtemps par les résumantes et synthétisantes vitesses des trains et de automobiles), semblent peu faits pour exprimer la sensibilité aérienne et ses multiformes états d'âme ultra-rapides.

Le vers libres, toujours plus ou moins amoindris, limités ou écrasés par la syntaxe et la logique, toujours coupés arbitrairement par la pensée et la respiration du déclumeur, impriment à l'esprit et à la voix, ou le mouvement serpentin tour à tour large et serré d'une fleuve esclave des collines, des bois et du sol résistent, ou le mouvement oscillatoire d'avant-arrière de l'escarpolette, ou le mouvement rotatoire et un peu oscillatoire des algues dans la mer, ou les coups de marteau sur l'enclume du tribun.

Par conséquant, les vers libres s'efforcent de prendre l'essort, mais n'y parviennent guère. C'est du plein ciel, au contraire, que l'Aéropoésie, planant sans peur ni contact, doit s'exprimer par mots en liberté qui abolissent toutes les lois de gravité littéraire. Dans leur légèreté essentielle et ailée, ces mots en liberté seront guidés par certaines idées déterminantes que nous, les motslibristes futuristes, avons, les premiers, extraites de la vie des aéroports et de l'habitude du vol.

Dans les mots en liberté d'une Aéropoésie il faut:

1) Détruire l'opinion sceptique de certains aviateurs qui disent: « on s'ennuie en ciel ». Il s'agit d'aviateurs dépourvus de qualités artistiques et par conséquent incapables de regarder avec une force créative.

Comme le danger d'être atteint par une batterie dominante exagère tragiquement dans les yeux et les nerfs du combattant le profil d'une colline sur laquelle elle est placé, aussi l'état de suspension et de possible chute modifie la forme, la couleur et les proportions du paysage aérien.

Une Aéropésie est belle si elle mérite les adjectifs: détachée, suspendue, legère, céleste, zénithale. Une Aéropoésie est laide si elle mérite les adjectifs: massive, pesante, pierreuse, collée, terrestre. C'est aussi que nait una nomenclature critique de l'Aéropoésie.

2) Donner de temps en temps, comme la radio de la carlingue, une synthèse du monde, un centre de filet acoustique mondial. Les mots en liberté seront des étoiles rapides avec leurs architectures des rayons-pensées, regards-pensées, volantes, pyramidales et polyédriques.

3) Visiter et connaitre intimement le peuple varié et compliqué des nuages, des brouillards, des transparences, des épaisseurs et des vides d'atmosphère.

4) Détruire le temps moyennant des blocs de mots (exemple: bataille, fleuve, pintbois).

5) Transformer la carlingue en un pivot de coups immense aux jambes nombreuses et sensibles pour mesurer et tracer cercles, triangles, diamètres et hypothénuses.

6) Ecarter les images terrestres. Rattacher en revanche toutes les sensations optiques, acoustiques et tactiles aux figures de la géométrie (exemple: une douleur ovoïdale, un élan triangulaire, une nuage polyédrique).

7) Donner le sens de brouillard simplificateur et conclusif de la ligne droite survolante en opposition à la lenteur ondoyante, méticouleuse, patiente de l'automobile sur les routes en forme de grands S et en opposition à la lenteur asthmatique, bureaucratique des chemins de fers, trains, tunnels, gares.

8) Donner le sens du « tout dépend de moi », « je porte tout avec moi », « personne ne peut me commander ».

9) Tout en transfigurant et intensifiant lyriquement chaque sensation, prêter une oreille attentive à toutes les parties de l'appareil: voix profondes de différents bois ou contre-plaques, température, tensions, couleurs des métaux, des vernis, et des toiles.

10) User la nomenclature des arts plastiques et surtout de la musique, étant donné que la musique est par excellence cosmique sans temps ni espace.

11) Exclure des images et des métaphores les sentiments humains et l'harmonie du corp humain.

12) Moyennant une élastique mais solide légèreté d'alluminium éviter l'emphase boursouflée des chaintes passatistes de l'aviation qui demeurent assis avec le luisant de la peur sur le nez.

13) Donner à l'arithmétique une valeur lyrique, dramatique et colorante.

14) Exprimer la sensibilité cuisale et dorsale des aviateurs (tactilisme) qui remplace la sensibilité faciale (visive, auditive).

15) Donner par des bruits essentiels l'obsession de la continuité rotative de l'hélice et de la double pulsation du moteur et du cœur.

16) Isoler de distance en distance certains adjectifs, substantifs, verbes ou blocs de mots pour synthétiser la vie nomade des nuages, des brouillards des ombres, des reflets et des cimes des montagnes.

17) User le verbe à l'infinitif et la répétition des mots pour exprimer la fièvre du record qui agite la vie aérienne.

18) Moyennant un mélange alogique des temps, des verbes, donner les positions successives de l'appareil et la domination de l'air.

19) Rajeunir chaque sensation par la virginité typique provisoire et artificielle « tombé il y a un instant du ciel » qui caractérise les arbres et les maisons vues en vol.

20) Si l'aéropoète chante les 3000 mètres exprimer son illusoire sensation d'être immobile. Si l'aéropoète chante les 300 mètres introduire l'une dans l'autre toutes les images exprimant aussi la succession des panoramas qui s'enfantent l'une dans l'autre à l'infini.

21) Faire vibrer sans cesse la possibilité d'une capricieuse revolte meurtrière des températures des vents et des matériaux de l'appareil.

22) Multiplier partout la magie théâtrale de la surprise.

Il fallait des aéropoètes et seulement des aéropoètes pour verbaliser et glorifier le triomphe de l'aviation considérée comme l'orgueil de l'homme immensifié par les vitesses.

Les Aéropoésies trouvent dans la Radio leur véhicule naturel. Si elles sont fixées sur le papier, aussitôt celui-ci se transforme en une lumineuse et palpitante page du ciel avec de pures synthèses suspendues et voyageantes comme des nuages.

F. T. MARINETTI

(ROMA - 1931)

Stile Futuriste Sept 1934 Vol I, No 3

6

F.T. Marinetti, "Manifeste de L'Aeropoesie," *Stile Futuriste,* Vol 1, No.3 (September 1934). An earlier Italian version, the *Manifesto dell'aeropoesia,* was published in *La Gazetta del Popolo*, October 22, 1931. Image courtesy of Dr. Willard Bohn

The Futurists' fascination and obsession with machines, especially those powered by the internal combustion engine, found its climax with the airplane. In 1912, three years after his initial manifesto, Marinetti wrote the *Technical Manifesto of Futurist Literature (Manifesto Tecnico della Lettteratura Futurismo)*, a document famous for introducing his 'words in freedom' *(parole in libertà)* concepts inspired by the swirling propeller of an airplane in which he was a passenger "at two hundred meters above the powerful smokestacks of Milan."[46]

By 1929, aviation had greatly increased in sophistication, and Marinetti marked this technological advance with another Manifesto: the *Manifesto of Aeropainting (Manifesto della Aeropittura),* which included nine propositions urging artists, since "everybody is up in the sky," to create paintings of flight to "capture the immense visionary and sensual drama of flight."[47] In the years that followed, painters produced a vast array of work venerating the airplane, which emboldened other Futurists to pen manifestos for aerial architecture, sculpture, music, perfume, and block painting.[48]

Futurist writers were the first group to follow these painters with other experiments in aerial expressions. In 1931, Marinetti published the *Manifesto of Aeropoems (Manifesto dell'aeropoesia)*, exhorting Futurist writers to capture with a poetic pen what artists were prolifically capturing with paint and brush. In doing so, Marinetti believed the aeropoem would praise mankind's greatest achievement to date.[49]

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[46] F.T. Marinetti, "Technical Manifesto of Futurist Literature" (1912), in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), 119.
[47] F.T. Marinetti, "Manifesto of Aeropainting" (1929), in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), 283-286
[48] Willard Bohn, "The Poetics of Flight: Futurist "Aeropoesia"," *MLN* 121, no. 1 (Italian Issue, January 2006): 208, accessed October 22, 2018. https://www.jstor.org/stable/3840729.
[49] Ibid., 208-210.

Bohn writes, "Evoking the physical and psychological sensation of flying, Marinetti and his fellow poets described not only what they felt but how it affected them. Attempting to describe what they saw from their aerial perspective, they indulged in verbal pyrotechnics and experimented with various visual effects."[50] The Futurists sought to give poetic experiences to the masses that would equal, or at least rival, the actual experience of flight.

The Aeropoetry Manifesto comprised twenty-two recommendations which outlined the contents of a successful aeropoem. Bohn has summarized this list of recommendations, among which were:

- Be detached, light and celestial
- Contain periodic syntheses of the world
- Favor the straight line
- Evoke independence
- Employ terms borrowed from art and especially music
- Utilize infinitives and repetition
- Juxtapose verb tenses alogically
- Evoke the airplane's vibration
- Generate surprise

Yet, by 1937, Marinetti decided to simplify his list into only five or six practical principles and to center them around the concept of the musical chord in a new preeminent manifesto, entitled *The Technique of the New Poetry (La tecnica della nuova Poesia)*.[51] This updated manifest retained only two of the original principle: utilization of infinitives and

[50] Willard Bohn, "The Poetics of Flight: Futurist "Aeropoesia"," *MLN* 121, no. 1 (Italian Issue, January 2006): 209, accessed October 22, 2018. https://www.jstor.org/stable/3840729.
[51] Ibid., 220.

repetition, and juxtaposition of verbs. Marinetti's own words clarify his new mandates: "The technique of this synthetic expression of aerial life has been specified by me in a manifesto. Between them, the simultaneous agreement dominates. The concurrent arrangement invented by me is a sequel to court synthetic verbalizations of different moods, words in freedom…without punctuation, verbs to infinity, adjectival-atmosphere and strong contrast of verb tenses reach the maximum dynamism polyphonic dynamism even remaining understandable and declamable."[52] Futurist poets were unleashed from their leader's once-stringent literary boundaries to explore a broader depth of expressions with their words.

Although given Marinetti's prescript, aeropoetry came in many forms. Noëmi Blumenkrantz-Onimus identifies three main types of aeropoems: those that praise Italy's beauty, those that indulge in fantasies, and those that have cosmic pretensions. From her perspective, a well-written aeropoem should reflect the mental state of the poet instead of the flight in itself.[53] Yet, as stated in Bohn's article as well as this document's *Primer*, aeropoetry can be better categorized into four types, all of which focus on the airplane instead of the writer:

1. Poetry that describes what it feels like to fly
2. Poetry that describes what one can see from the airplane
3. Poetry that uses the airplane as a metaphor
4. Poetry that uses the airplane as a metonym.

[52] F.T. Marinetti, "La tecnica della nuova poesia," *La Rassegna Nazionale,* trans. Google Translate, April 1937, 245. This was also published separately as a twelve-page pamphlet.
[53] Noëmi Blumenkranz-Onimus, *La Poésie futuriste italienne: essai d'analyse esthétique* (Paris: Klincksieck, 1984), 163.

Marinetti wrote an aeropoem that seems to incorporate all four classifications. Composed in 1939, the "Aeropoem for Agello: 700 km an hour" celebrated the famous Italian pilot Francesco Agello, who set a world record for flying 700 kilometers per hour over Lake Garda in a single-seat pontoon plane on October 23, 1934—a speed record that stands even to this day.[54]

> Suddenly far from the earthly feminine tic-toc
> Agello Castoldi and I gulp down the beautiful misty lake at 200-300
> metres triumphantly joining those illustrious fliers who have flown
> 700 kilometres an hour.
>
> Uuuaaaa
> Uuuuaaaaa
> Uuaaaaaaaa
>
> Deliiiirous atmosphere gradually opening its smooth firm oh so firm
> deep blue thighs opening wide towards the incredible spasm bursting
> with voluptuousness and angry wadding I penetrate it.
>
> Strange immense supernatural mooonstrous motor I press my face
> against you my leather helmet glowing from the torrid friction As I
> dive I press against your toothed gears and throbbing pipes wanting to
> crush me blazing blazing and blazing again igniting a total conflagration.
>
> I I I am the strongest against your raaage. Who if not I will guide you
> where you are going!

[54] Luigino Caliaro, "Macchi Castoldi M.C. 72, The World's Fastest Piston-Powered Seaplane," Warbird Digest, October 23, 2014, accessed April 5, 2019, http://warbirdsnews.com/warbird-articles/macchi-castoldi-m-c-72-worlds-fastest-piston-powered-seaplane.html.

Brutally erasing the majestic horizon and cutting Lake Garda's
splendour in half.

How wonderful you love to soar above the Mediterranean's turquoise
porcelain basin where the sun washes and admires its graceful oval.

The mountains try to snatch my aeropoem's rough drafts with their
windy teeth the snowy mountains covers of boxes filled with
Christmas presents rebel toys from which we scatter in a great confusion of
screens crystal and watered silk.

Uuuuuuaaaaaaa
Uuuuuuuaaaaaaaaa
Uuuaaaaaaaaaa

But already a marvelous delight invades my soul as 700's stubborn
fury tapers softly from 500 to 300 cloaking slowing that blooms in the
aquatic effort full of quivering and creaking mirrors.
At an ecstatic 100 km an hour the solution appears in the waves
flecked with foam floating on the cool breeze with young Agello
awakening in his mommy's tender, liquid arms take another piece of candy
for doing such a nice job on your homework not a single smudge an-y-whe-re.[55]

The Aeropoem genre flourished after the initial publication of *Manifesto dell'aeropoesia* until Marinetti's death in 1944. By that time, according to Bohn, "'Aeropoetry' was simply another name for Futurist poetry, which did not need to be about aviation at all."[56] The genre for

[55] Willard Bohn, ed. and trans., "The Founder of Futurism," in *Italian Futurist Poetry* (Toronto: University of Toronto Press, 2005), 14-17. Accessed October 12, 2018. ProQuest Ebook Central. https://ebookcentral.proquest.com/lib/tcu/detail.action?docID=4671642#.
[56] Willard Bohn, "The Poetics of Flight: Futurist "Aeropoesia"," *MLN* 121, no. 1 (Italian Issue, January 2006): 224, accessed October 22, 2018. https://www.jstor.org/stable/3840729.

which Marinetti fervently championed evolved to a level where the airplane, its abilities or even the glorious sensations of flight were not *materie primarie* of the poem. Instead, the designation of aeropoem came to represent poetry that was modern or avant-garde in feeling, form or idea.[57] Marinetti's desire for all things new had, at least, found its way into Italian literary terminology.

ANALYSIS

Aero-Poem, the first movement of *MANIFESTOS,* contains eighty-eight measures and is approximately 4 minutes in duration. The formal structure of the movement is a modified double-variation form whose construct is represented in Table 4.1.

Table 4.1: *MANIFESTOS,* Movement I: *Aero-Poem* Formal Structure

A	**B**	**A1 + B**	**B**	**A3 + B**	**Coda**
mm. 1 – 30	mm. 31 – 38	mm. 39 – 54	mm. 55 – 68	mm. 69 – 80	mm. 81 – 88
1. G min → Ab Maj 2. C min → Gb Maj 3. Bb min → Eb Maj	Eb Maj/min	G min →	Ab Maj/min	Bb min	Eb Maj → C Maj

The programmatic nature of the movement is revealed in two musical ideas: an "A" theme which represents the machine and the mechanics of the airplane engine, and a "B" theme representing man, the pilot. The "A" theme is rhythmically repetitive and based, as mentioned earlier in Marinetti's aeropoesia specifications, on the musical chord. The "B" theme is an

[57] Willard Bohn, "The Poetics of Flight: Futurist "Aeropoesia"," *MLN* 121, no. 1 (Italian Issue, January 2006): 224, accessed October 22, 2018. https://www.jstor.org/stable/3840729.

ascending diatonic melody that parallels the major and minor of the specified key centricity. A detailed discussion of these two themes is presented within the analytical narrative.

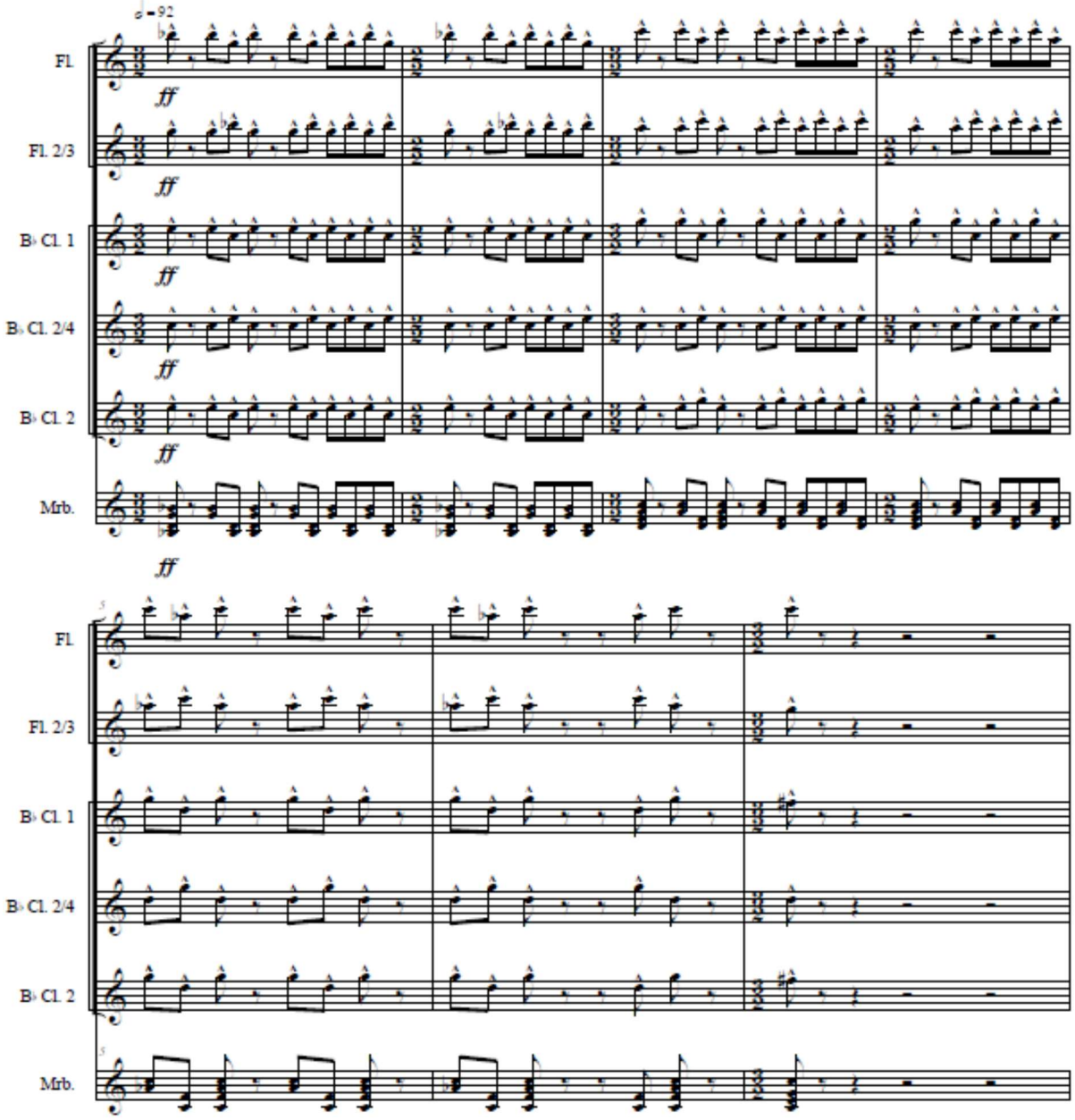
One can best analyze *Aero-Poem* through the study of RHYTHM, HARMONIC MOTION, and MELODY.

RHYTHM

The movement opens with three statements of the "A" theme. In the first, the flutes, clarinets, and mallet percussion proclaim a series of precisely articulated homorhythmic repeated chords whose rhythm and technique on the keys of the instruments mimic the up and down movement of the piston engine.[58] Figure 4.1 is a score reduction of the first seven measures demonstrating Dooley's compositional creativity in theme A1.

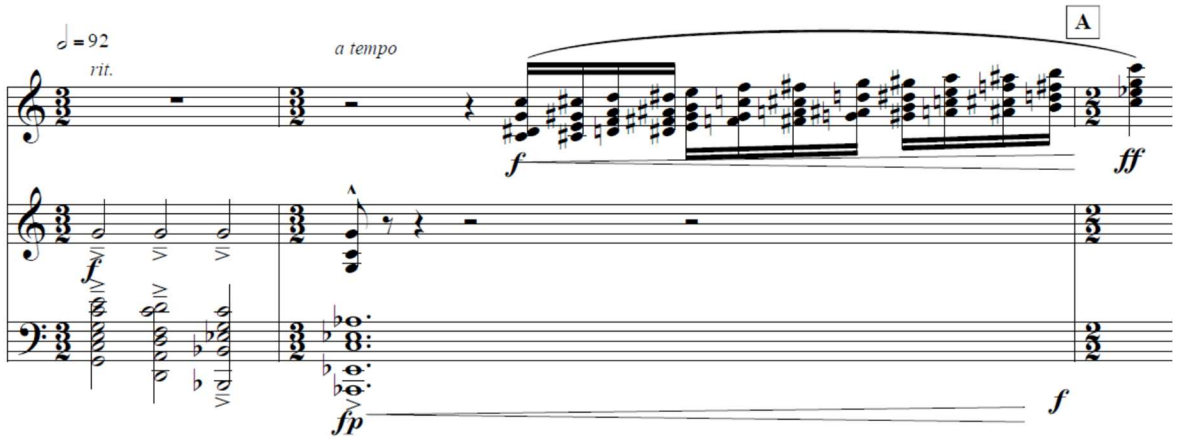
[58] The harp is also included in the opening but only performs sustained chords which give definition to the harmonic progression.

Figure 4.1: *MANIFESTOS,* Movement I: *Aero-Poem* Opening rhythmic sequence, mm. 1 – 7



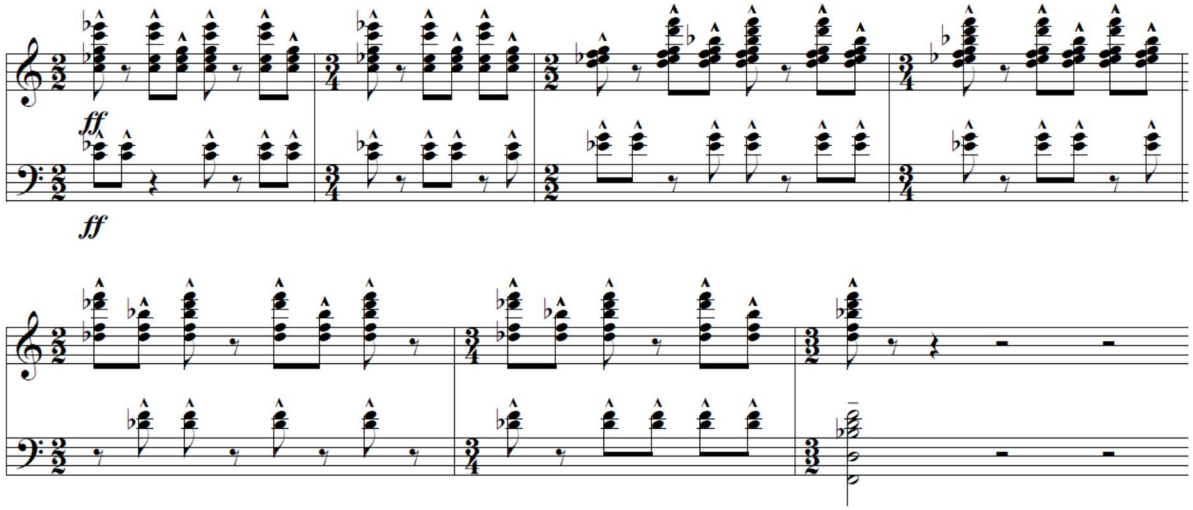
The first statement ends in measures seven and eight, as demonstrated in Figure 4.2, with a two-measure cadence announced by the low reeds, horns, low brass and percussion, followed by an ascending chromatic flourish beginning on a C-minor chord distributed in the upper woodwinds. Through the technique of planing, this flourish leads to the second statement of the "A" theme.

Figure 4.2: *MANIFESTOS*, Movement I: *Aero-Poem,* Statement A1 Cadence and Flourish, piano reduction, mm. 7 – 8



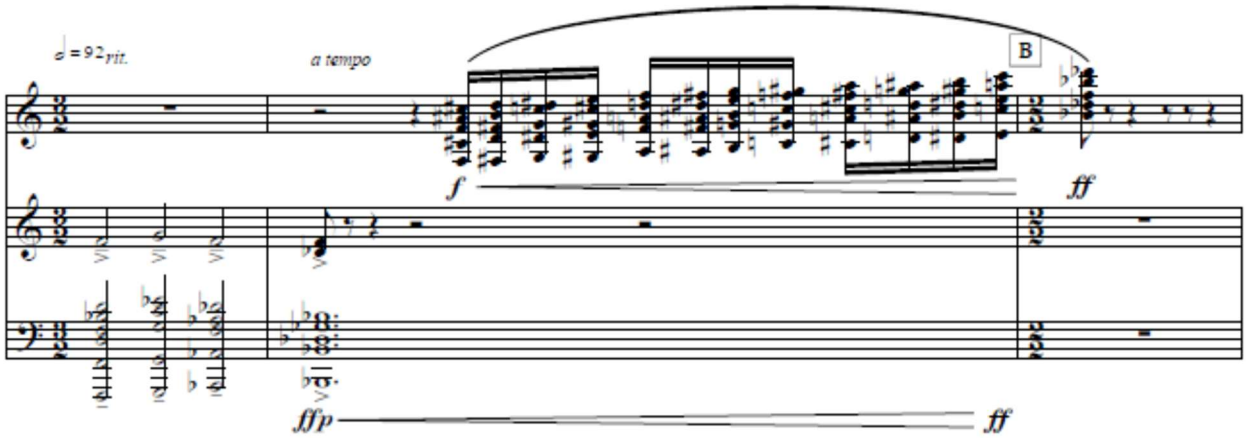
The second statement of A is announced with oboes, clarinets, and mallet percussion, and Dooley enhances the rhythmic texture by introducing a second set of homorhythms from the stopped horns and muted trombones. Resembling an airplane's complex engine as it begins to warm-up, the dueling homorhythmic groupings begin to work in tandem by filling each other's gaps during their respective rests as the statement moves forward. Figure 4.3 below shows a piano reduction of the two sets of homorhythmic activity at work.

Figure 4.3: *MANIFESTOS,* Movement I: *Aero-Poem,* Statement A2, piano reduction, mm. 9 – 15



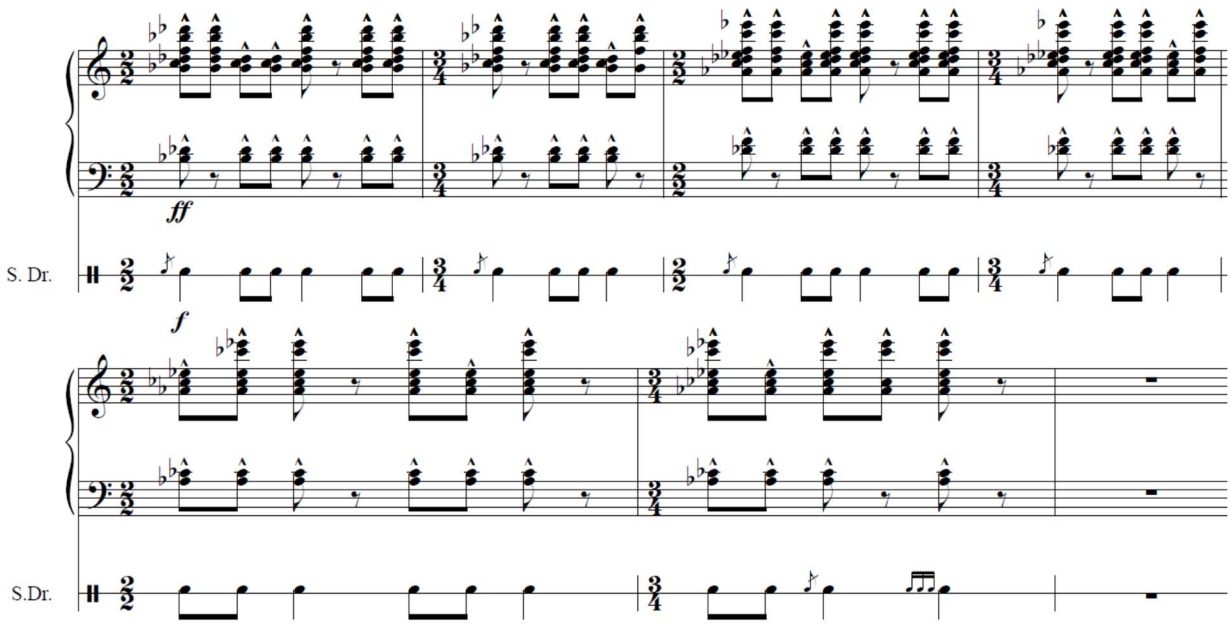
The second statement ends, like the first, with a two-measure cadence (measures fifteen and sixteen) featuring the same grouping of upper woodwinds in a chromatic flourish, this time beginning on a Bb-minor chord which bridges the second statement to the third.

Figure 4.4: *MANIFESTOS,* Movement I: *Aero-Poem* Statement A2 Cadence and Flourish piano reduction, mm. 15 – 16



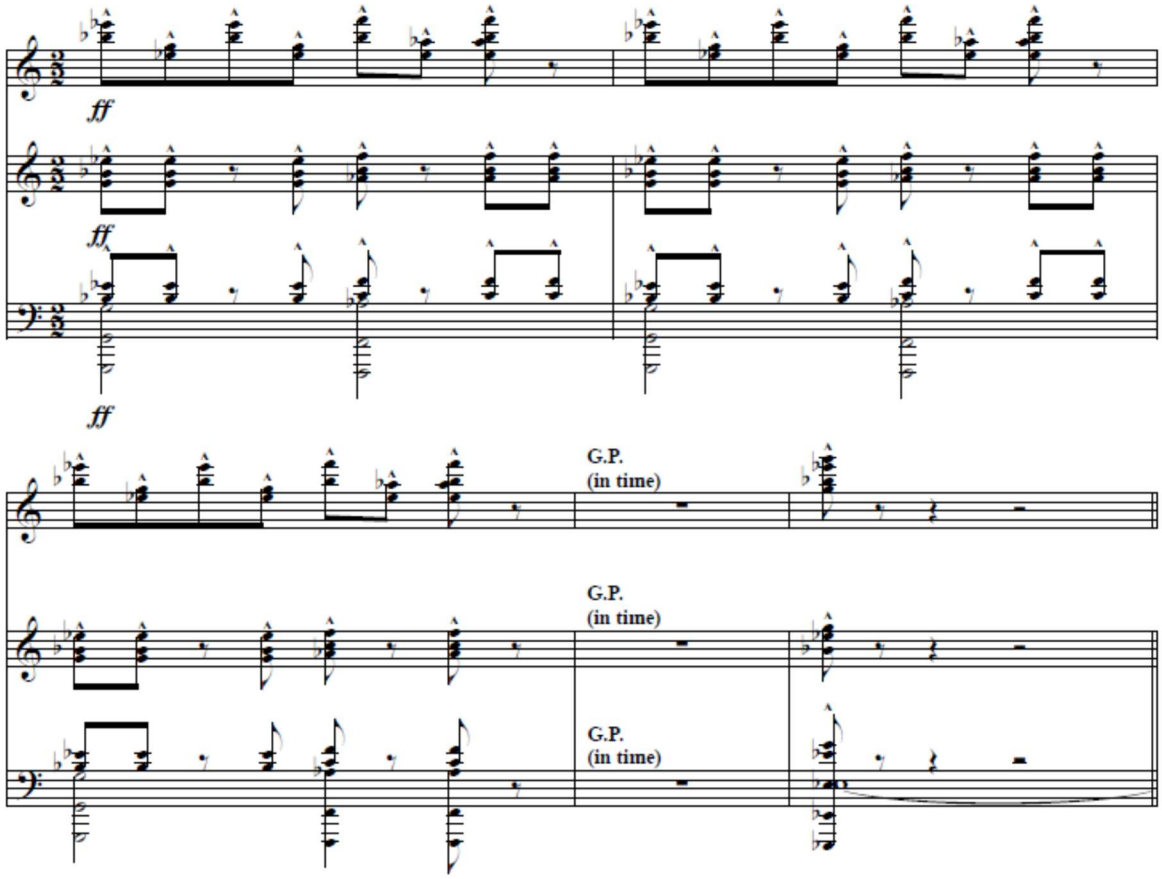
Statement three of A (score letter B – measure seventeen) is the most complex of the opening "A" themes. One homorhythmic grouping includes flutes, oboes, English horn, and mallet percussion, while the second is comprised of muted trumpets paired with trombones and snare drum. Figure 4.5 below is a piano reduction, with the snare drum, of the rhythmic activity occurring in measures seventeen through twenty-two.

Figure 4.5: *MANIFESTOS,* Movement I: *Aero-Poem,* Statement A3 Rhythmic activity, piano reduction, mm. 17 – 22



As in statement two, the homorhythmic groupings in statement three begin to move toward synchronicity as the movement progresses towards cadence. This statement introduces the "B" theme in foreshadow, presented by the bassoons, baritone saxophone, and euphonium, with the tenor sax joining at the end of the phrase. The harp, along with the suspended cymbal and splash cymbal, interject color into this melodic germ. Cadential extension becomes codetta and foreshadow becomes prelude as the rhythms race forward and the melody ascends in prominence, interrupted only by a moment of grand pause—an allusion to that breathless moment of lift-off—followed by an accented, tutti explosion of a triumphal Eb-major chord. As a musical allusion, flight is achieved with celebration. Figure 4.6 demonstrates a piano reduction of the codetta.

Figure 4.6: *MANIFESTOS,* Movement I: *Aero-Poem* Codetta, piano reduction, mm. 25 – 29



Another A-section consideration is the time signature in which the rhythms function, and the balance between triple and duple that Dooley intentionally sets out to achieve. A snapshot of the three statements of Theme A reveals this achievement in Table 4.2 below.

Table 4.2: *MANIFESTOS,* Movement I: *Aero-Poem* Time Signature Combinations, Theme A

Theme A Statement 1	3/2 +2/2	+	3/2 + 2/2	+	2/2 + 2/2	+	2/2 + 2/2
Theme A Statement 2	2/2 + 3/4	+	2/2 + 3/4	+	2/2 + 3/4	+	3/2 + 3/2
Theme A Statement 3	2/2 + 3/4	+	2/2 + 3/4	+	2/2 + 3/4	+	3/2 + 3/2
	Cadential Extension	+	2/2 + 2/2 +2/2	+	GP (2/2)	+	2/2

Throughout the movement, every "B" section is marked 6/4 time, an augmented expression of the 3/2 time signature. When synthesis of the A+B sections occur (mm. 39 – 54 and mm. 69 – 80), Dooley utilizes the Statement 1 time signature pattern, either as written (3/2 + 2/2) or in an extension (6/4 + 4/4). The cadential endings for these sections always present themselves as equal distributions of 3/2 + 2/2 or 6/4 + 4/4.

HARMONIC MOTION

The harmonic motion of the "A" theme is (with one exception duly notated with an asterisk in Theme A – Statement 2) formulaic in structure. Listed below in Table 4.3 is a measure-by-measure charting of how Dooley achieves this motion. For simplification purposes, this author lists chords without inversion symbols:

Table 4.3: *MANIFESTOS,* Movement I: *Aero-Poem* Harmonic Motion Formula – Section A

Theme A – Statement 1 **Cadential Sequence 1**

mm.	mm.	mm.	m.	m.	m.	m.
1 – 2	3 – 4	5 – 6	7.1	7.2	7.3	8
3/2 + 2/2	**3/2 + 2/2**	**2/2 + 2/2**	**3/2**			**3/2**
G min	Bb Maj9	F min	C Maj	D min	Eb Maj	Ab Maj7

Theme A – Statement 2 **Cadential Sequence 2 implied Half Cadence?**

mm.	mm.	mm.	m.	m.	m.	m.
9 – 10	11 – 12	13 – 14	15.1	15.2	15.3	16
2/2 + 3/4	**2/2 + 3/4**	**2/2 + 3/4**	**3/2**			**3/2**
C min	Eb Maj9	Bb min	*Bb Maj	C min	Db Maj	Gb Maj7

Table 4.3 (continued): *MANIFESTOS,* Movement I: *Aero-Poem* Harmonic Motion Formula – Section A

Theme A – Statement 3

Cadential Sequence 3
machine motif and foreshadow of man motif

mm.	mm.	mm.	m.	m.	m.	m.	m.	m.
17 – 18	19 – 20	21 – 22	23.1	23.2	23.3	24.1	24.2	24.3
2/2 + 3/4	**2/2 + 3/4**	**2/2 + 3/4**	**3/2**			**3/2**		
Bb min	Db Maj9	Ab min	Eb Maj	F min	Gb Maj	Eb Maj	F min	Gb Maj

Intensity and tension achieved through repetition **Arrival**

m.	m.	m.	m.	m.	m.	m.	**mm.**
25.1	25.2	26.1	26.2	27.1	27.2	28	**29 – 30**
							(Cadenza)
2/2		**2/2**		**2/2**			
Eb Maj	F min	Eb Maj	F min	Eb Maj	F min	GP	**Eb Maj**

In Roman-numeral analysis, the formula for the Theme A: Statements 1, 2, and 3 would appear as i, III, v/III (or iv/I in the new key, which would begin on the downbeat of the Cadential Sequence), with Cadential Sequences 1 and 2 being I, ii, $^{\flat}$III, $^{\flat}$VI. (Note: Cadential Sequence 3 is I, ii, $^{\flat}$III or a variation thereof). On the surface, this progression appears non-traditional as compared to prescribed traditional harmonic theoretical sensibilities within the Common Practice period. Yet, the technique Dooley has utilized was also employed by composers such as Mozart, Beethoven, and Brahms: the *chromatic mediant relationship.*

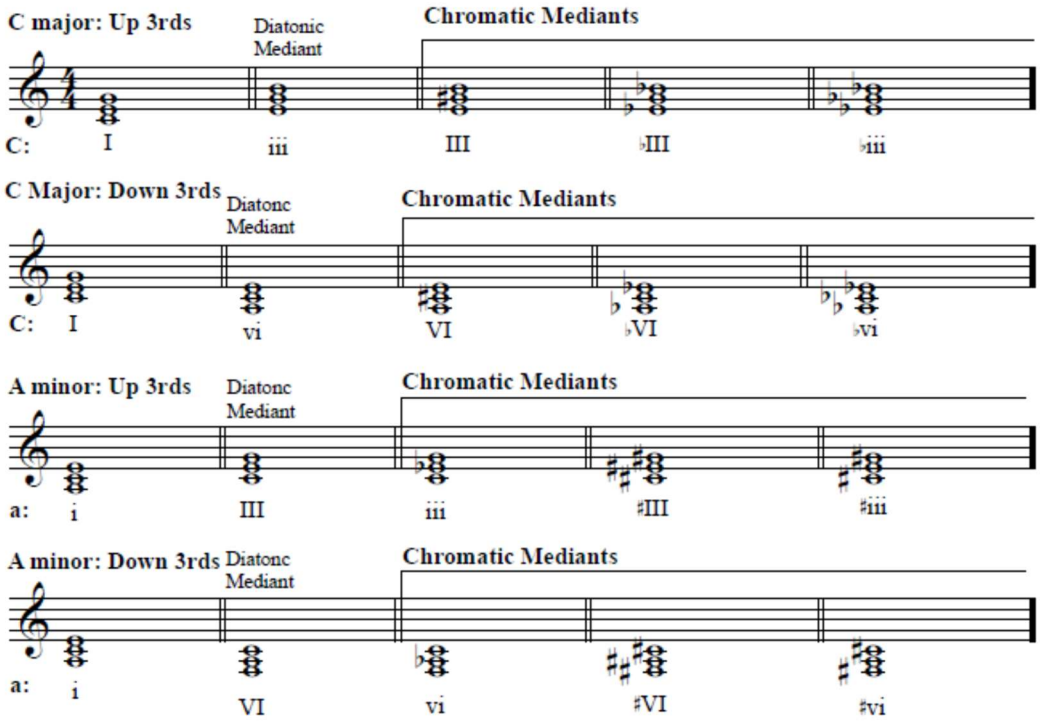
Kostka and Payne define the chromatic mediant relationship as a type of common-tone modulation which exhibits the following characteristics:[59]

1. The roots of the chords are a m3 or M3 apart. Sometimes the interval of the m3 or M3 is spelled enharmonically as a $^{+}2$ or $^{\circ}4$.

2. They are either both major triads or both minor triads (or, in the case of seventh chords, the triad portions of the chords are both major or both minor).

A basic understanding of the theory behind chromatic mediant relationships can be observed through the key of C-Major and the relative A-minor. Figure 4.7 below displays a demonstration of the diatonic mediant as well as the functionality of chromatic mediant theory.

Figure 4.7: *MANIFESTOS,* Movement I: *Aero-Poem* Diatonic and Chromatic Mediant Theory Demonstration



[59] Stefan Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Harmony* (New York, NY: McGraw Hill, 2008), 327.

From Figure 4:7, several principles are immediately observed:

1. The diatonic mediant for a major chord is always a minor chord
2. The diatonic mediant for a minor chord is always a major chord.
3. Chromaticism must be used on the diatonic mediant to change the quality of the chord from either major or minor.
4. Major chords have two major chromatic mediants, with one minor.
5. Minor chords have two minor chromatic mediants, with one major.

It is through the utilization of the diatonic mediant as well as the chromatic mediant relationship that fully explains how Dooley achieves harmonic cohesion within the Theme A statements and the accompanying Cadential Sequences.

- Theme A Statement **1**: G min → B♭ Maj (Tonic to Diatonic mediant – i to III)
- Theme A Statement **2**: C min → E♭ Maj (Tonic to Diatonic mediant – i → III)
- Theme A Statement **3**: B♭ min → D♭ Maj (Tonic to Diatonic mediant – i → III)
- Cadential Sequence **1**: C Maj → D min→ E♭ Maj → A♭ Maj

  (Tonic to Chromatic mediants by way of a diatonic passing chord – I → ii → ♭III → ♭VI)
- Cadential Sequence **2**: B♭ Maj → C min → D♭ Maj → G♭ Maj

  (Tonic to Chromatic mediants by way of a diatonic passing chord – I → ii → ♭III → ♭VI)
- Cadential Sequence **3**: E♭ Maj → F min → G♭ Maj (repeated)

  (Tonic to Chromatic mediant by way of a diatonic passing chord – I → ii → ♭III)

In Cadential Sequence 3, Dooley uses repetition of the progression, as well as abbreviation and time signature reduction (3/2 to 2/2), to signal the arrival moment in measure twenty-nine. Dooley also formally introduces his "B" theme at this moment, after a symbolically weightless introductory cadenza performed by the euphonium soloist, shown below in Figure 4.8.

Figure 4.8: *MANIFESTOS,* Movement 1: *Aero-Poem* Euphonium Cadenza introducing Theme B, mm. 29 – 30

Dooley composes his "B" theme through the use of modes, with the antecedent presented in the Ionian mode and the consequent expressed in the Dorian mode of the tonic. Table 4.5 chronicles the movement between the modes based on statement number and measure numbers indicating where the mode is present.

Table 4.4: *MANIFESTOS,* Movement I: *Aero-Poem* Modal Progression, Theme B: Eb and Ab Centric

Theme B – Statements 1 & 2: Eb Centric

	Eb Melody - Statement 1		Eb Melody – Statement 2	
Eb Centric	Antecedent: **mm. 31-32**	Consequent: **mm. 33-34**	Antecedent: **mm. 35-36**	Consequent: **mm. 37-38**
	Eb Ionian	Eb Dorian	Eb Ionian	Eb Dorian

Theme B – Statements 1, 2 & 3: Ab Centric

	Ab Melody – Statement 1		Ab Melody – Statement 2	
Ab Centric	Antecedent: **mm. 55 – 56**	Consequent: **mm. 57 – 58**	Antecedent: **mm. 59 – 60**	Consequent: **mm. 61 – 62**
	Ab Ionian	Ab Dorian	Ab Ionian	Ab Dorian

	Ab Melody – Statement 3	
	Antecedent: **mm. 63 – 64**	Consequent: **mm. 65 – 66**
	Ab Ionian	Ab Dorian

Transitional Extension

	Transitional Extension	
Eb – F Centric	Consequent: **mm. 67 – 68**	
	Eb Lydian	F Mixolydian

An Aggregate Pitch Tracking Chart of the progression of the modes gives a visual representation of what is found in the tables above. Table 4.5 demonstrates that representation of Dooley's modal switch in the first two statements of Theme B, whose pitch centricity is Eb.

Table 4.5: *MANIFESTOS,* Movement I: *Aero-Poem* Aggregate Pitch Tracking Chart, Theme B: Eb Centric, mm. 31 – 38

	mm. 31 – 32	**mm. 33 – 34**	**mm. 35 – 36**	**mm. 37 – 38**
E♭				
D				
D♭				
C				
B				
B♭				
A				
A♭				
G				
G♭				
F				
E				
E♭				
	E♭ Ionian	**E♭ Dorian**	**E♭ Ionian**	**E♭ Dorian**

The chart above reveals that all pitches remain constant except for scale degrees three and seven, which move up or down one-half step depending on the mode utilized.

Table 4.6 below demonstrates a similar finding for the next statement of Theme B, now centered around Ab.

Table 4.6: *MANIFESTOS,* Movement I: *Aero-Poem* Aggregate Pitch Tracking Chart, Theme B: Ab Centric, mm. 55 – 66

	mm. 55 – 56	**mm. 57 – 58**	**mm. 59 – 60**	**mm. 61 – 62**	**mm. 63 – 64**	**mm. 65 – 66**
A♭						
G						
G♭						
F						
E						
E♭						
D						
D♭						
C						
C♭						
B♭						
A						
A♭						
	A♭ Ionian	**A♭ Dorian**	**A♭ Ionian**	**A♭ Dorian**	**A♭ Ionian**	**A♭ Dorian**

Again, the chart above reveals that the third and seventh scale degrees move to change the modes from Ionian to Dorian. Yet, it is in the progression to the transitional extension, which carries the music into the A3+B Section beginning in measure sixty-nine, that Dooley makes his most drastic mode shift. Table 4.7 below demonstrates that drastic shift.

Table 4.7: *MANIFESTOS,* Movement I: *Aero-Poem* Aggregate Pitch Tracking Chart, Transitional Extension into A3+B, mm. 65 – 69

	mm. 65 – 66	m. 67	m. 68	m. 69
A♭				
G				
G♭				
F				
E				
E♭				
D				
D♭				
C				
C♭				
B♭				
A				
A♭				
	A♭ Dorian	**E♭ Lydian**	**F Mixolydian**	**B♭ minor**

The transition from Ab Dorian to Bb minor requires the removal of the Cb along with the addition of the C natural. Dooley achieves this through changes in pitch centricity. Eb Lydian and F Mixolydian share the same pitches, yet he utilizes the two modes to provide a powerful IV – V – i progression. In both of these scales, the C is constant, first as the submediant $\hat{6}$ in Eb Lydian, then the dominant $\hat{5}$ in F Mixolydian. Also notable from the above chart, only three pitches are common to all four scales: Bb, Eb, and F.

With the return of the A3+B Section at measure sixty-nine, Dooley revisits his use of the diatonic mediant device through the harmonic replication of measures seventeen through twenty-two: Bb min → Db Maj → Ab min (i → III → v/III / (iv/I in the new key)). The final cadential extension will be discussed in the *Additional Considerations* section later in this chapter.

MELODY

Theme B is a musical allusion to man—the pilot. Again, in keeping with the types of *aeropoesia* that were written, Dooley has created a melody that attempts to recreate the sensation of flight. The melody is four measures in length and structured in an antecedent-consequent format, with the antecedent as solo and the consequent as a synergistic duet. Rhythmically, Dooley expresses the melody in quarter notes and features the solo-to-soli form twice in the movement. Table 4.8 is a catalog of those who carry the B Theme melody.

Table 4.8: *MANIFESTOS,* Movement I: *Aero-Poem* Theme B Instrumentation

Theme B - Statement 1a and 1b Instrumentation

Eb centric	Antecedent: **mm. 31 – 32** *Solo Euphonium*	Consequent: **mm. 33 – 34** *Euphonium duet*	Antecedent: **mm. 35 – 36** *Bb Clarinets soli*	Consequent: **mm. 37 – 38** *Bb Clarinets duet*

Theme B – Statement 2a, 2b, and 2c Instrumentation

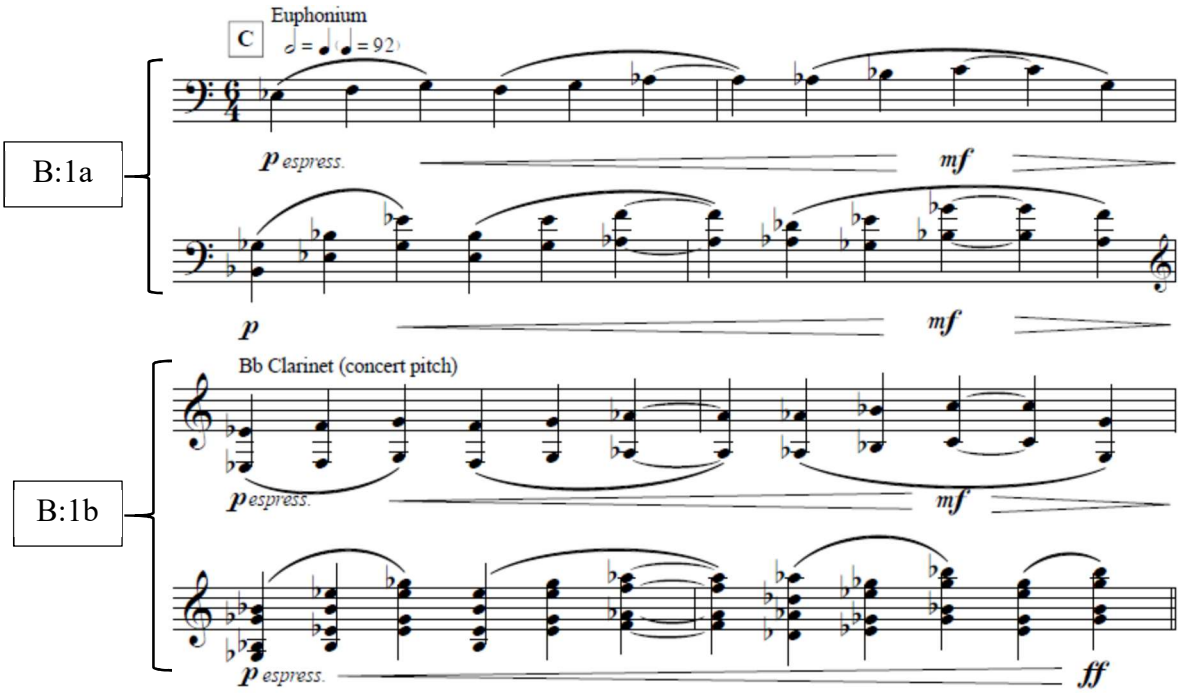
Ab centric	Antecedent: **mm. 55 – 56** *Solo English Horn*	Consequent: **mm. 57 – 58** *English Horn / Bassoon duet*	Antecedent: **mm. 59 – 60** *Soprano, Alto, Tenor, and Baritone Saxophone*	Consequent: **mm. 61 – 62** *Same as previous*
	Antecedent: **mm. 63 – 64** *Flutes, Oboes, English Horn, Bb Clarinets, Bass Clarinets*	Consequent: **mm. 65 – 66** *Same as previous*		

Transitional Extension Instrumentation

Eb – F centric	Consequent: **mm. 67 – 68** (extension of previous) *Flutes, Oboes, English Horn, Bb Clarinets, Bass Clarinets*

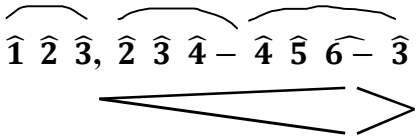
The euphoniums present the first complete appearance of the B theme (B:1a), only eight measures in length, beginning at measure thirty-one. The melody then passes to the clarinet section for the second complete statement (B:1b), first in unison and then in duet. Figure 4.9 below presents both melodic presentations of Theme B 1a and 1b.

Figure 4.9: *MANIFESTOS* Movement I: *Aero-Poem* Melodic Presentation Theme B1a and B1b, mm. 31 – 38



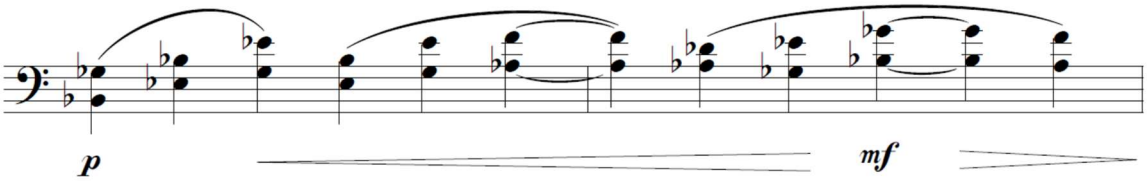
A closer inspection of the melody, located in Figure 4.10 below, reveals the beauty of its simplicity. Beginning on the tonic key of the harmony, the antecedent ascends in conjunct stepwise motion for three groupings: two groups of three and one group of four, wherein the latter is a downward leap of a fourth.

Figure 4.10: *MANIFESTOS* Movement I: *Aero-Poem* Solo Melodic Antecedent by scale degree



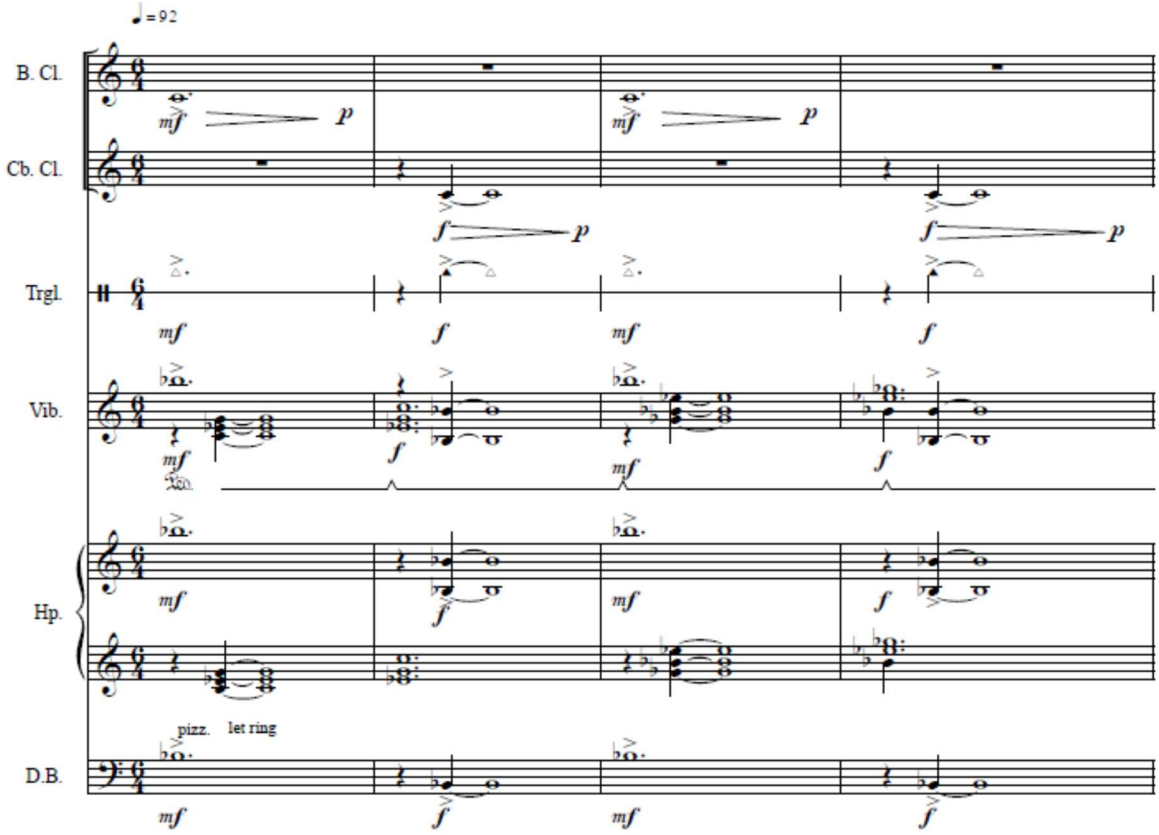
The consequent, on the other hand, is turbulent and disjunct, actively rising and falling in leaps of minor thirds and perfect fourths and creating a synergized duet of open intervals from minor thirds to minor sixths, depending on Dooley's harmonic voicings. An example of this synergistic relationship appears below in Figure 4.11.

Figure 4.11: *MANIFESTOS* Movement I: *Aero-Poem* Melodic Consequent B:1a, mm. 33 – 34



To enhance the theme, Dooley surrounds the soloist with a sense of the ethereal, provided by the combined textures of the harp, vibraphone, bass clarinet, double bass and triangle as seen below in Figure 4.12.

Figure 4.12: *MANIFESTOS,* Movement I: *Aero-Poem,* accompaniment orchestration, Section B1, mm. 31 – 34

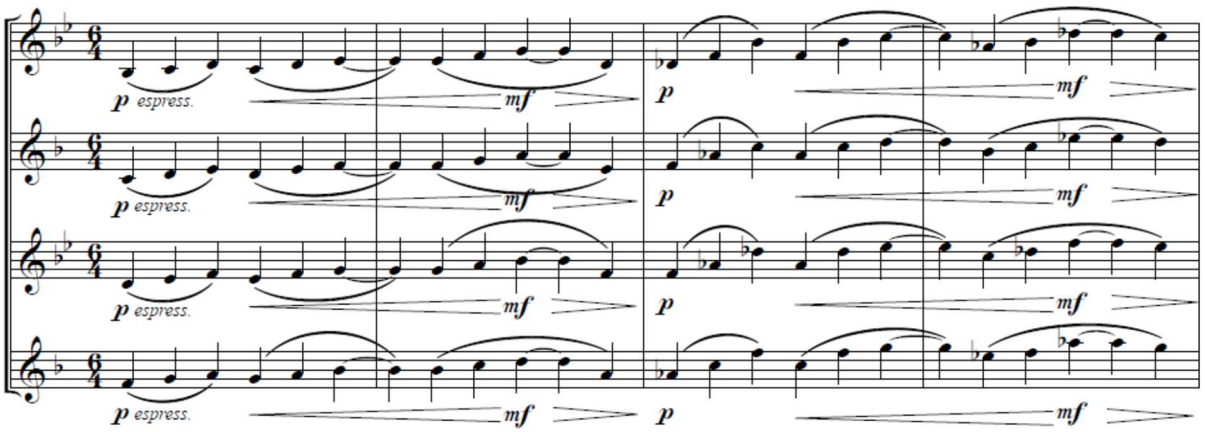


Although written in 6/4 time, Dooley's accent markings within the accompaniment on beat two of the statement's second and fourth measures provide a faux-metric shift that gives the listener an ambiguous sense of time. Furthermore, his dynamic markings heighten the contour of the line, giving the symbolic rise and fall of the pilot competing with the forces of gravity.

The second presentation of Theme B occurs at letter E, measure fifty-five, this time in an Ab centric setting. Beginning with a solo from the English horn, Dooley achieves the consequent duet through the addition of the solo bassoon. The theme then passes to the saxophone consort (without the bass saxophone) for the second statement of both antecedent and consequent, with solo piccolo singing above in descant. At this point, Dooley utilizes three-part planing within the

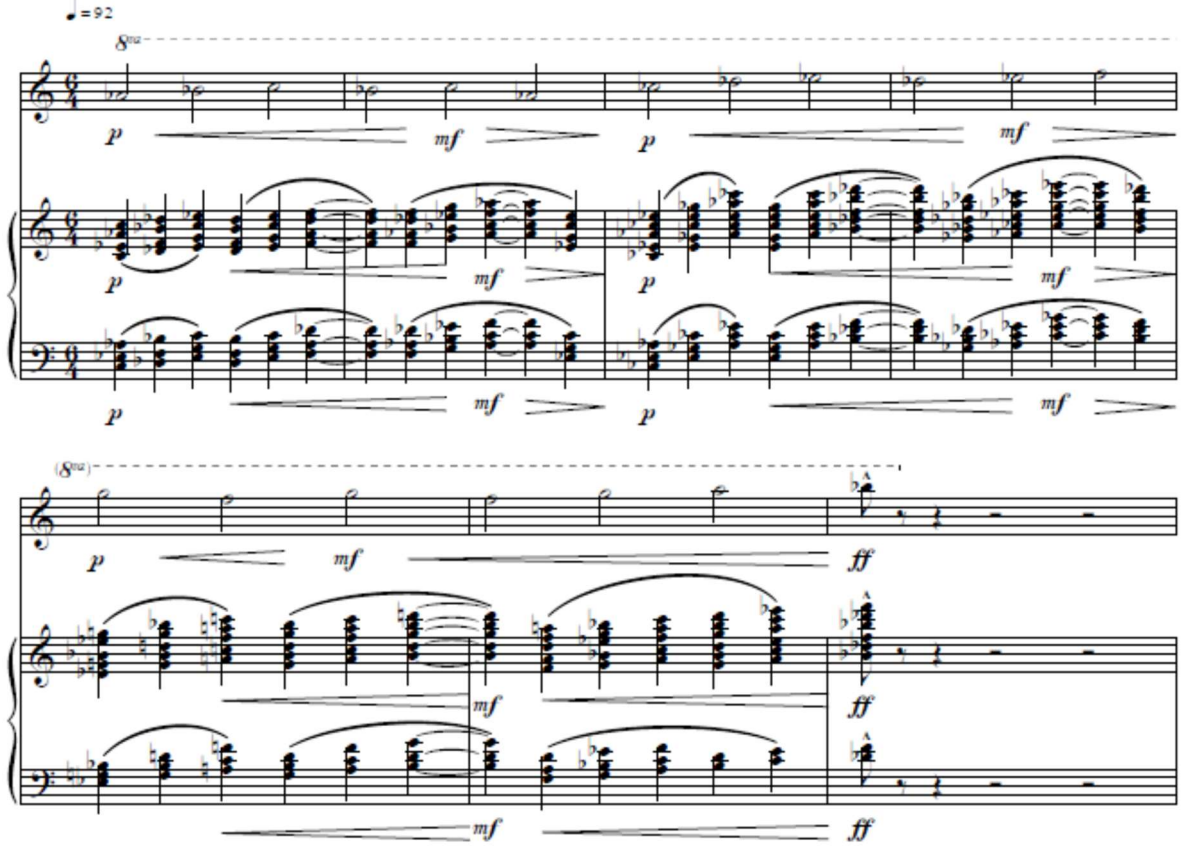
saxophones, with the outer voices carrying the melody. Interestingly, upon careful examination and transposition, the alto sax is playing the exact antecedent melody from its first appearance at measure thirty-one. Figure 4.13 displays the parallel motion within the saxophone quartet.

Figure 4.13: *MANIFESTOS,* Movement I: *Aero-Poem* Saxophone Statement B:2b, mm. 59 – 62



A choir of upper woodwinds, consisting of oboes, English horn, Bb clarinets, and bass clarinet, performs the third statement of Theme B again using the technique of planing, which not only thickens the texture but creates ambiguity in respect to the melodic line. The solo piccolo adds further ambiguity through a descant melody, presented in hemiola, which augments Theme B. The consequent occurs again as a transitional element in measures sixty-seven and sixty-eight, shifting to Eb centric and then to F centric in crescendo to the final synthetic section of the movement. A demonstration of this amalgamated third statement of Theme B appears in the piano reduction of Figure 4.14.

Figure 4.14: *MANIFESTOS,* Movement I: *Aero-Poem*, piano reduction, mm. 63 – 68



ADDITIONAL CONSIDERATION: SYNTHESIS

The first instance of synthesis – the melding of the two themes – begins at measure thirty-nine (score letter D). Symbolically, this section represents the machine and man working together in complement. In this instance, Dooley utilizes both the harmonic scheme and the initial upper woodwind/mallet percussion rhythmic scheme from Theme A – Statement 1 as well as a modified antecedent from Theme B for twelve measures—the equivalent of two complete statements—first in unison and then in duet form. The competing homorhythmic interplay, initially introduced in measure nine appears in a metrically modified form, first in the saxophone consort and then in the trumpets, trombones and snare drum. The 2/2 measures further solidify

the harmonic centricity, with the root of each chord being intoned by the bass clarinet, contrabassoon, bass saxophone, bass trombone, tubas, double bass, and tympani. Figure 4.15 below shows a piano reduction of the first full instance of synthesis.

Figure 4.15: *MANIFESTOS,* Movement I: *Aero-Poem* Synthesis A1 + B, mm. 39 – 44

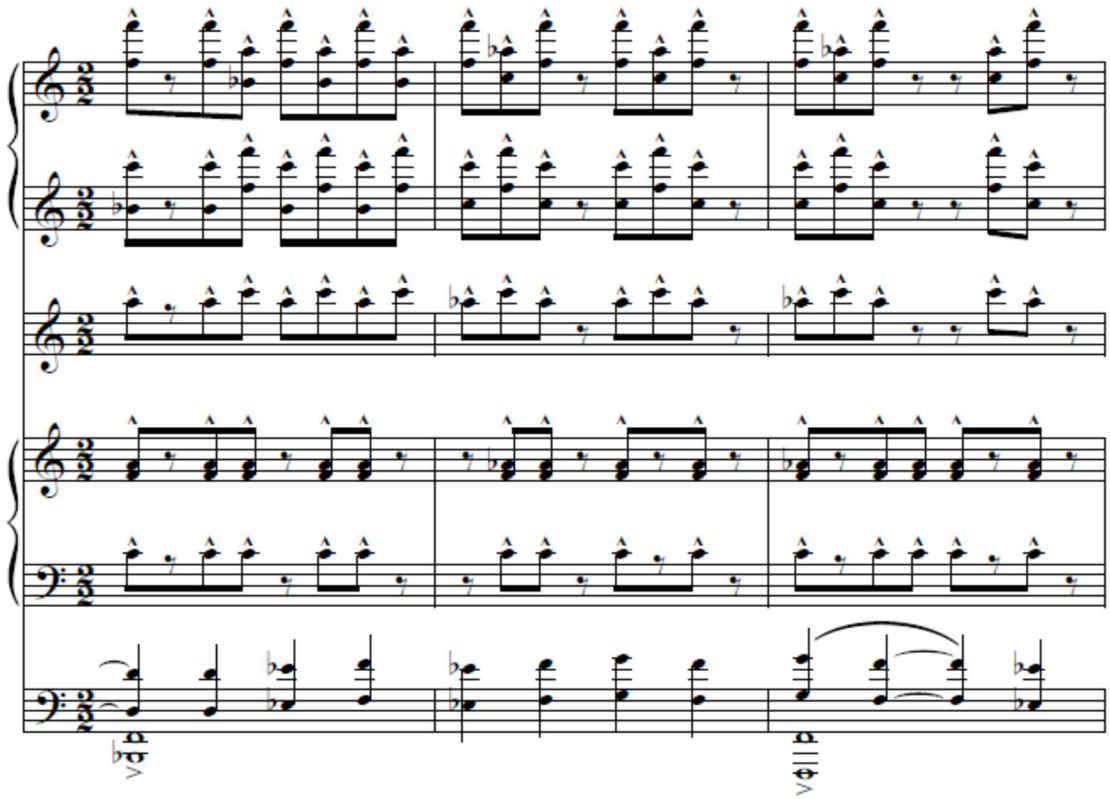
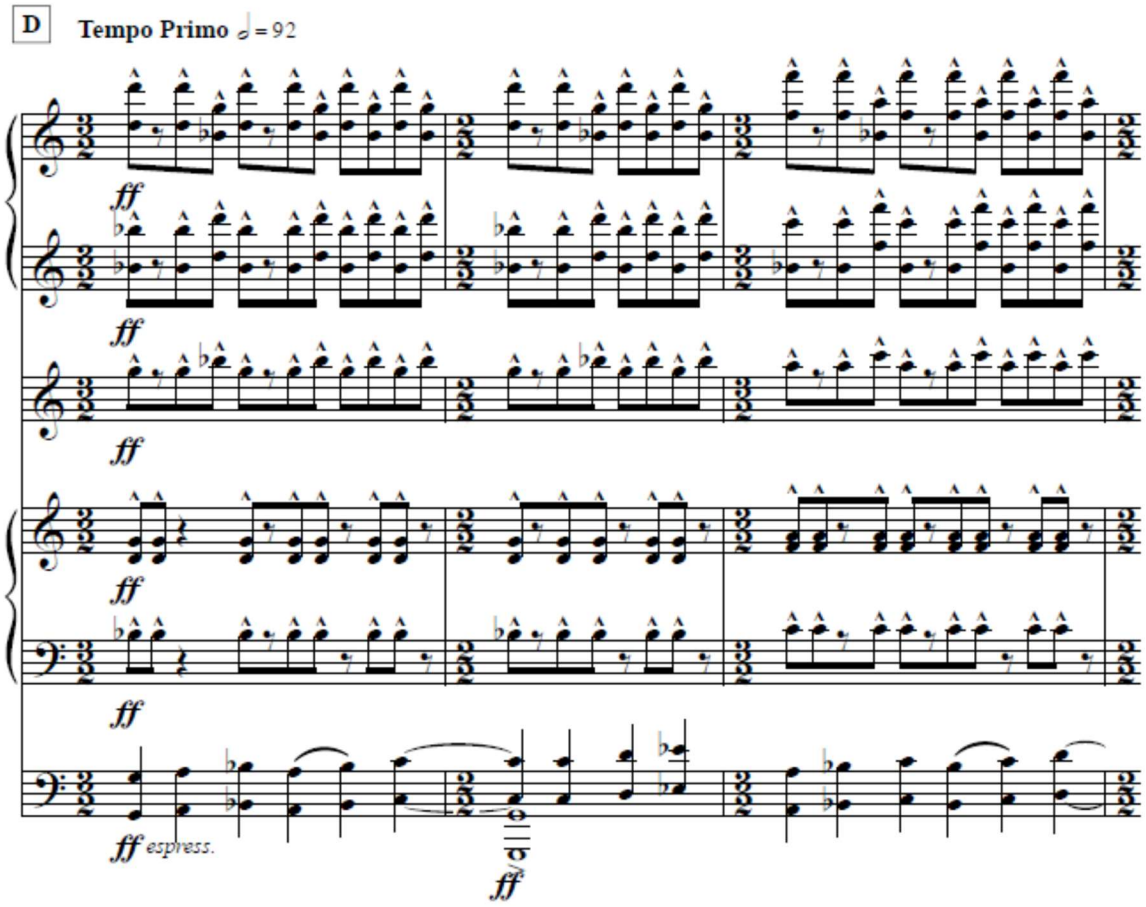
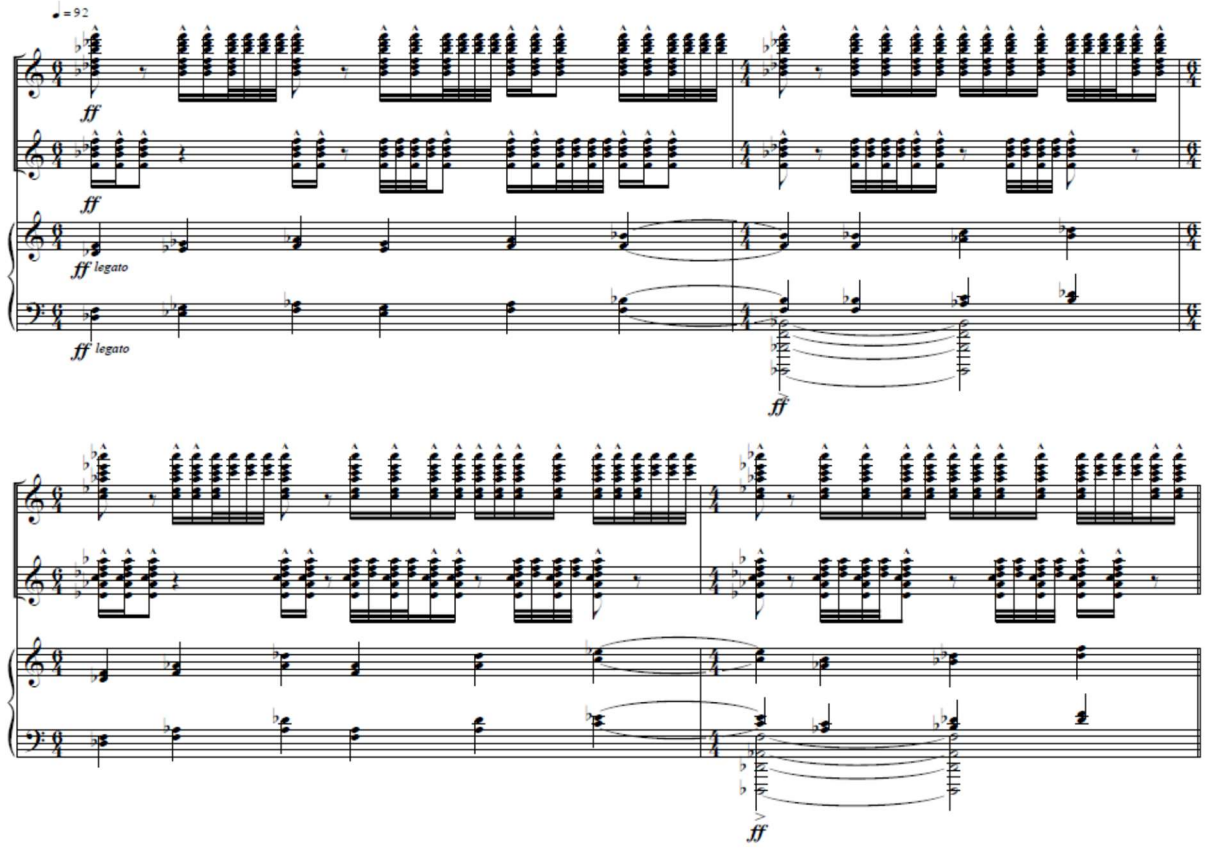


Figure 4.14 continued): *MANIFESTOS,* Movement I: *Aero-Poem* Synthesis A1 + B, mm. 39 – 44



The final instance of synthesis begins at measure sixty-nine (score letter F). Now marked *Maestoso* and set in an extended 6/4 + 4/4 time combination, Dooley utilizes the harmonic scheme from Theme A – Statement 3 and presents two complete statements of the modified Theme B antecedent, first in unison followed by a duet. Rhythmically, Dooley presses the boundaries of the competing homorhythmic groupings, and with the beginning of the second statement of Theme B in measure seventy-five, introduces thirty-second notes into the rhythmic pool. Emblematically, this section represents man pushing the machine to its ultimate extremes, and the listener can perceive the shudder of the airplane as it achieves, as did Agello, a breaking of the speed record.

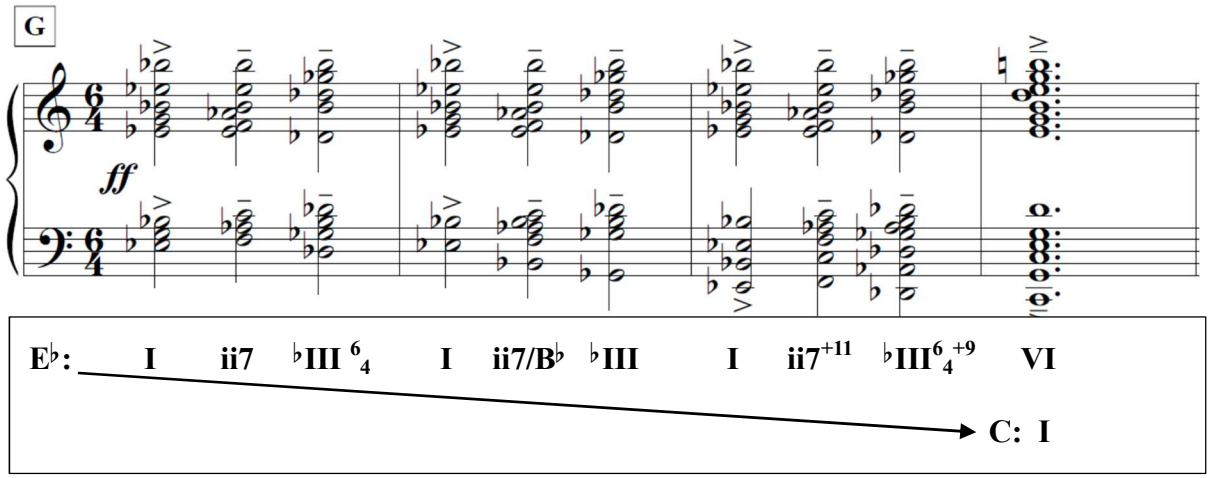
Figure 4.16: *MANIFESTOS,* Movement I: *Aero-Poem,* Second statement of B in synthesis, piano reduction, mm. 75 – 78



A final cadential harmonic sequence follows its earlier counterpart Theme A – Statement 3, found in measures twenty-three and twenty-four: a repetitive Bb in the upper woodwinds as a pedal point (like the cadence following the first instance of synthesis found in measures fifty-one through fifty-four) with the underlying motion of Eb to F min to Gb. Yet in measure eighty-three, the progression takes a dramatic turn as Dooley interjects the open fifth combination of Db – Ab on beat three, anchoring the harmony in another direction and serving as a pivot chord, leading to C-Major9 in measure eighty-four. Also notable is the upper pedal point Bb's movement up to B natural in contrary motion against the bass Db movement to C. Dooley achieves this moment by again employing the chromatic mediant relationships available in the

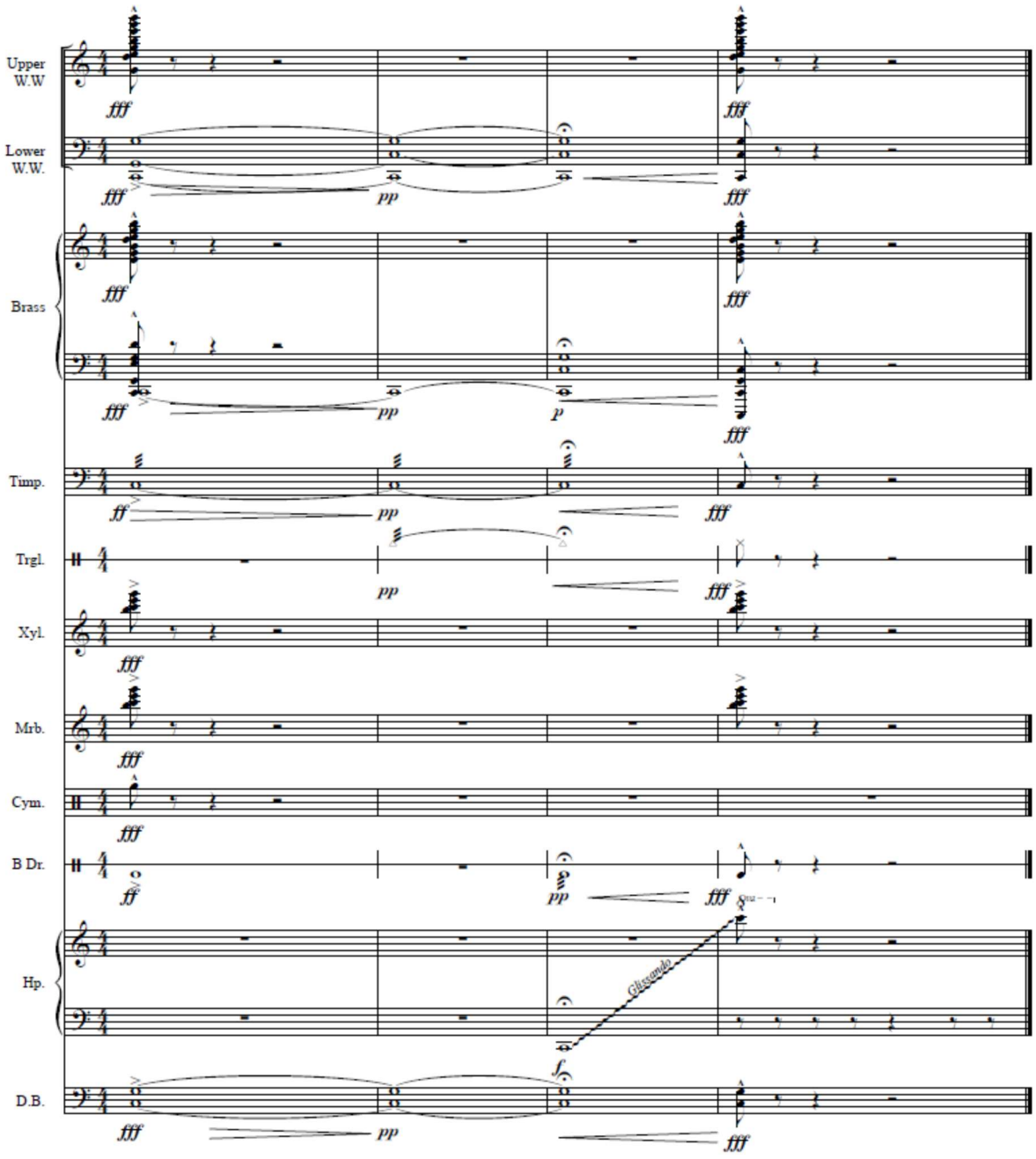
key of Eb-Major. Figure 4.17 displays a piano reduction of measures eighty-one through eighty-four showing this harmonic motion.

Figure 4.17: *MANIFESTOS,* Movement 1: *Aero-Poem,* Harmonic realization, piano reduction, mm. 81 – 84



Following a dramatic tympani solo in measure eighty-four, Dooley strengthens the newly introduced C-Major chord by extending the pedal C into the last four measures of the movement. The introduction of another G in measure eighty-seven reinforces the intensifying open fifth. Further enhancements to the texture occur with the addition of triangles, bass drum and ascending harp glissandos. This section symbolically characterizes an observer on the ground seeing and hearing the airplane as it approaches, with the final note of the movement being the impact of the flyby. Figure 4.18 displays the last four measures of the movement.

Figure 4.18: *MANIFESTOS,* Movement I: *Aero-Poem,* piano reduction, mm. 84 – 88



Dooley's first movement, *Aero-poem,* is a musical representation of aeropoesia. Within eighty-eight measures, he vividly captures the repeating sounds of the piston engine in action, the weightless feeling of both pilot and passenger rising upwards from the gravitational bonds of

earth, and the glorious achievement of the marriage between man and machine in their triumphal defiance of gravity.

ADDITIONAL CONSIDERATION: ARTICULATION

There are as many interpretations on the performance practice of articulation markings as there are interpreters, and yet every composer has a specific idea in mind when his or her work is conceived. Dooley's *MANIFESTOS* is no exception to this rule, and thus the specificity of articulation is salient to this analysis due to its predominance throughout the first movement.

From the opening measures of *Aero-Poem,* the issue of articulation is immediately in the spotlight, specifically the articulative treatment of the "A" Theme with the *martellato* accent (∧) which, in itself, helps to delineate the structure of this movement. Figure 4.19 below displays Dooley's use of the martellato accent in measures one through seven.

Figure 4.19: *MANIFESTOS* Movement I: *Aero-Poem,* Articulations, mm. 1 – 4

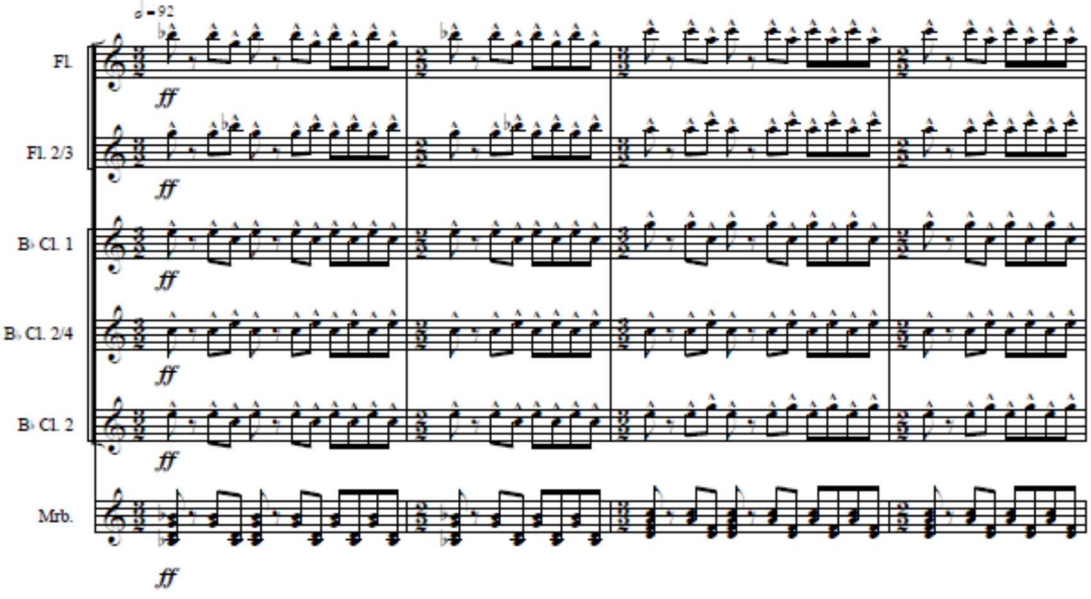
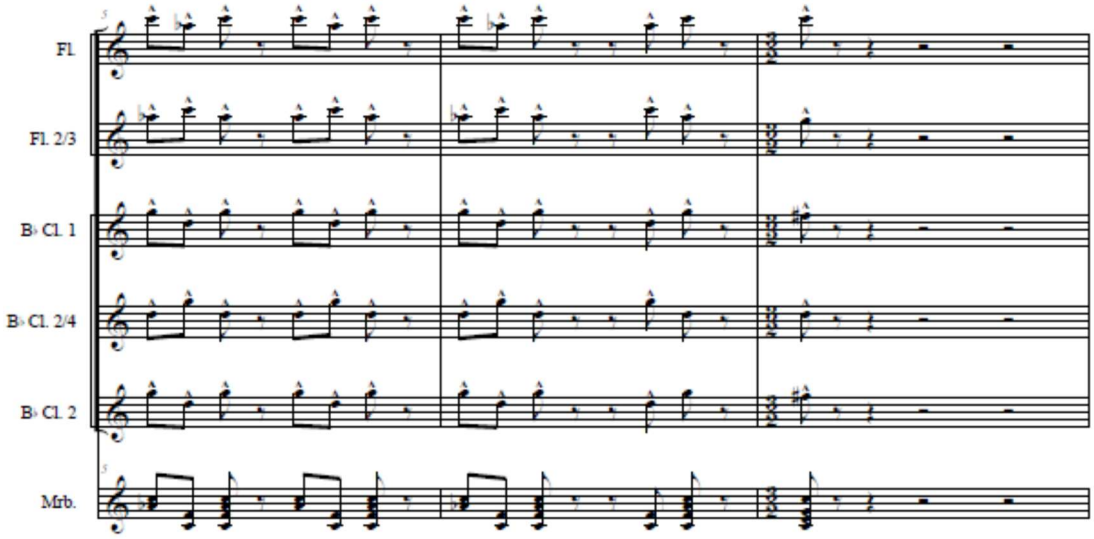


Figure 4.19 (continued): *MANIFESTOS* Movement I: *Aero-Poem,* Articulations, mm. 5 – 7



The performance practice of the *martellato* accent within this movement is representative of the inner-workings of a machine, and therefore musicians must perform it with precision, uniformity of style and nuance across the various voices where indicated. To achieve the proper musical purpose of this movement, each note indicated with the ∧ should be articulated with a combination of both accent and staccato, making each note as secco as possible.

Chapter 5 – Movement II: *Futurist Flowers*

Futurist Flowers (1918 – 1925/reconstructed 1968)

Giacomo Balla

Wood and paint

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC [60]

[60] Giacomo Balla, *Futurist Flowers,* 1918 – 1925/reconstructed 1968, wood and paint, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, accessed October 8, 2018, http://collections.si.edu/search/detail/edanmdm:hmsg_86.222.1-10?q=Futurist+Flowers&record=1&hlterm=Futurist%2BFlowers.

Within Filippo Marinetti's original ensemble of Futurist followers, no one stands out for exerting influence over a multiplicity of artistic genres more than the versatile Italian artist, Giacomo Balla.

Balla (1871 – 1958) was a self-taught painter whose immense talent eventually led two other famous Futurist painters, Gino Severini, and Umberto Boccioni, to seek lessons from him in the early 1900s.[61] His acquaintance with the two artists prompted him to participate in Marinetti's Futurist movement, during which he contributed in the signing of at least nine famous Manifestos.[62]

Balla's artistic trendiness and interests reached far and wide within the creative world. He was a painter, sculpture, author, actor, tool-maker, clothing and costume designer, furniture creator, musical instrument designer, set designer for Igor Stravinsky, a scientist who studied light and the motion of humans, animals and machines, as well as an observer of the photographic innovations of the day. He deserved the title, according to Virginia Dortch Dorazio, of the "Color Magician."[63]

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[61] Christine Poggi, "Biographical Sketches: Giacomo Balla," in *Futurism: An Anthology,* ed. Lawrence Rainey, Christine Poggi, Laura Wittman (New Haven and London: Yale University Press, 2009), 507.

[62] These nine manifestos include the 1910 *Manifesto of the Futurist Painters (Manifesto dei pittori futuristi), The Futurist Painting: Technical Manifesto (La Pittura Futurista: Manifesto tecnica)* and the 1912 *The Exhibitors to the Public (Gli espositori al pubblico)* along with Umberto Boccioni, Carlo Carrà, Luigi Russolo and Gino Severini; the 1914 *Futurist Manifesto of Men's Clothing (Manifesto Futurista di Abbigliamento Uomo)* as well as *The Antineutral Suit: Futurist Manifesto (Il Vestito Antineutrale: Manifesto futurista;* the 1915 *Futurist Reconstruction of the Universe (Ricostruzione futurista dell'universo)* (see Appendix 3) which he co-authored with Fortunato Depero; 1916 *The Futurist Cinema (Manifesto della Cinematografia futurista),* along with Marinetti, Bruno Corra, Emilio Settimelli, Arnaldo Ginna and Remo Chiti; and the 1929 *Manifesto of Aeropainting (Manifesto dell'Aeropittura),* with Benedetta (Marinetti), Fortunato Depero, Gerardo Dottori, Fillia (Luigi Colombo), Filippo Marinetti, Enrico Prampolini, Mino Somenzi and Tato (Guglielmo Sansoni).

[63] Virginia Dortch Dorazio, *Giacomo Balla: An Album of His Life and Work* (New York: Wittenborn and Company, 1969), 2.

It would be an understatement to categorize Balla as merely a giant amongst the Futurists. He was the primary figure in the development of utilizing essential lines of force, color, and rhythm to represent speed. "Straight lines were replaced by curves, ellipses, and spirals in an uninterrupted sequence of dynamic solutions; Balla visualized the effects of whirling or centrifugal movement, sometimes seen in expansion, sometimes in ascension."[64] Works that represent a small portion of his immense contribution to early concepts in Futurist art include *Dynamism of a Dog on Leash* (1912), *Rhythm of the Violinist* (1912), *Line of Speed* (1913), and the triptych, *Abstract Speed, Abstract Speed + Noise, Abstract Speed – Wake of Speeding Automobile* (1913).

In his 1915 *Futurist Reconstruction of the Universe* (see Appendix 4 – Historical Documents), Balla expressed his imaginative vision of the artificial Futurist Utopian landscape which, he believed, would eventually supersede the natural. He envisioned a completely reconstructed universe that expressed joy, an altered environment flourishing with dazzling colors imposed upon transformable clothing, multifunctional interior designs which could be dismantled and rearranged at will, and new toys for children and adults which would encourage spontaneous laughter and expand people's sensibilities towards more imaginative impulses and physical courage.[65] He also imagined a world where new types of abstract plants and animals would be the norm, including a robotic "metallic animal" and "transformable magical flowers" which would go outdoors within a Futurist garden, or indoors as houseplants.[66]

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[64] Piero Pacini, "Giacomo Balla," *Grove Art Online,* 2003, accessed March 18, 2019. http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000005945.

[65] Giacomo Balla and Fortunato Depero, "Futurist Reconstruction of the Universe" (1915), in *Futurist Manifestos,* ed. Umbro Apollonio, trans. Caroline Tisdall (New York: The Viking Press, 1973), 197-200.

[66] Ibid.

These concepts gave birth to the whimsical *Futurist Flowers (Fiore Futurista),* ten sculpture pieces conceived by Balla between 1918 and 1925 as part of his *Il Gardino Futurista* and currently housed in the Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution in Washington, D.C.

. He produced the original ideas as paper sculptures and wooden models, along with documented photographs of possibly lost flowers. Found in Balla's studio ten years after his death, the concepts were fully realized in painted wood editions in 1968 when Balla's daughters Elica (Propeller) and Luce (Light) authorized dealer Gaspero del Corso and his Galleria dell'Obelisco to produce their father's various *Fiore Futurista* designs.[67] As Valerie J. Fletcher summarizes, "The geometric shapes of these brightly painted flowers correspond to lines of force, and can be assembled into a variety of compositions, implying an altogether new nature over which man can exercise total control, reshaping nature's organic forms into geometric terms."[68]

It is fitting for Dooley to have included one of Balla's artistic endeavors in this work, for Balla was no stranger to the musical world. Between 1916 – 1917, he designed the set of Stravinsky's *Fireworks*, created with cloth, paper, and light based on his interpretation of the music and rhythms.[69] One hundred and two years later, Dooley has returned the favor and created musical offering as an interpretive homage to Balla's *Futurist Flowers.*

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[67] Greg Allen, "What's Up With The Futurist Flowers?," *greg.org – the making of, by greg allen,* October 11, 2012, accessed January 13, 2019, https://greg.org/archive/2012/10/11/whats-up-with-the-futurist-flowers.html. Also of note: Balla was ever the Futurist, as seen by the names of his daughters: "Elica" means propeller and "Luce" means light.

[68] Valerie J. Fletcher, *Dreams and Nightmares: Utopian Visions in Modern Art* (Washington, D.C.: Smithsonian Institution Press, 1983), 39.

[69] Virginia Dortch Dorazio, *Giacomo Balla: An Album of His Life and Work* (New York: Wittenborn and Company, 1969), Fig. 164.

ANALYSIS

Futurist Flowers contains sixty-four measures and is approximately 2:50' in duration. Like the corresponding movement of Dooley's *Masks and Machines,* this movement is constructed in simple ternary form (ABA^1) with transitional material between sections A and B.[70] Two melodies define the construction of the movement, and the structural form of the movement appears below in Table 5.1.

Table 5.1: *MANIFESTOS,* Movement II: *Futurist Flowers* Formal Structure

A	***Transition***	**B**	**A^1**	**Codetta**
mm. 1 – 11	mm. 12 – 19	mm. 20 – 49	mm. 50 – 58	mm. 59 – 64
G Centric	D Centric	Bb Centric	A Centric	G Centric

Because of its melody-based framework, *Futurist Flowers* is best analyzed through the study of MELODY and HARMONIC PROGRESSION THROUGH THE USE OF MODES.

MELODY

SECTION A

Every melodic idea in *Futurist Flowers* finds its basis within modal or modified synthetic scales. Akin to *Aero-Poem's* melodic antecedent-consequent construct, Dooley creates the Theme A melody by combining two musical ideas. Section A is set in 3/4 time and opens with a brief introduction, consisting of a repeated G on each beat and a D–A combination on the upbeats, which gradually decrescendos to measure three. The composer orchestrates the undulating introduction with percussion (vibraphone, marimba, and bass drum), harp, and double

[70] Kevin M. Callihan, "Paul Dooley's Masks and Machines: A Formal Analysis and Instructional Guide" (DMA diss., University of Kentucky, 2018), 42, accessed February 28, 2019, https://uknowledge.uky.edu/music_etds/112/.

bass, along with the bass clarinet. On beat three of measure two, the anacrusis of the Theme A.1 antecedent introduces the melody which, despite what appears to be a measure of extreme leaps and yet is simple octave displacement, is primarily conjunct and stepwise in motion towards consecutive intervals of the third, both major and minor. Figure 5.1 displays opening solo, played by the Bb clarinet, and the markings showing both explicit and implicit intervallic relationships.

Figure 5.1: *MANIFESTOS,* Movement II: *Futurist Flowers* Melody A.1 Antecedent – Bb clarinet, displayed in concert pitch, mm. 1 – 5

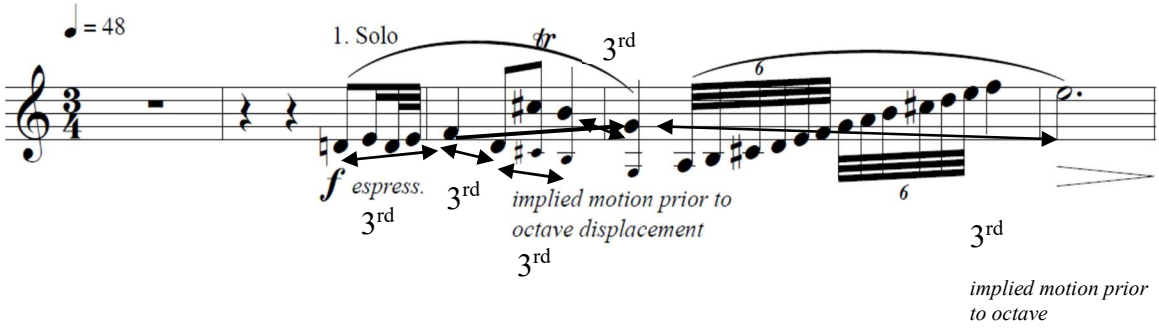
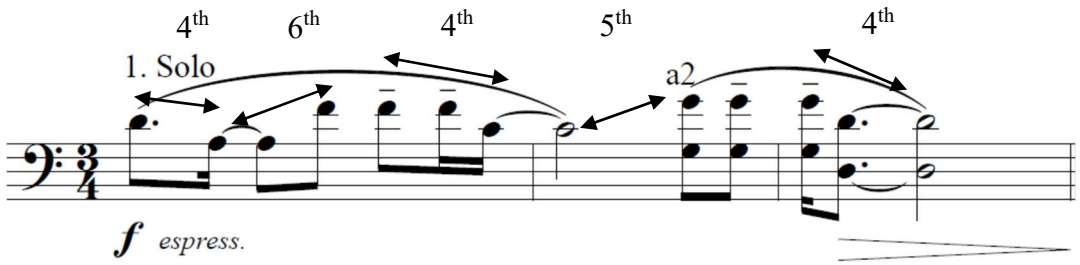


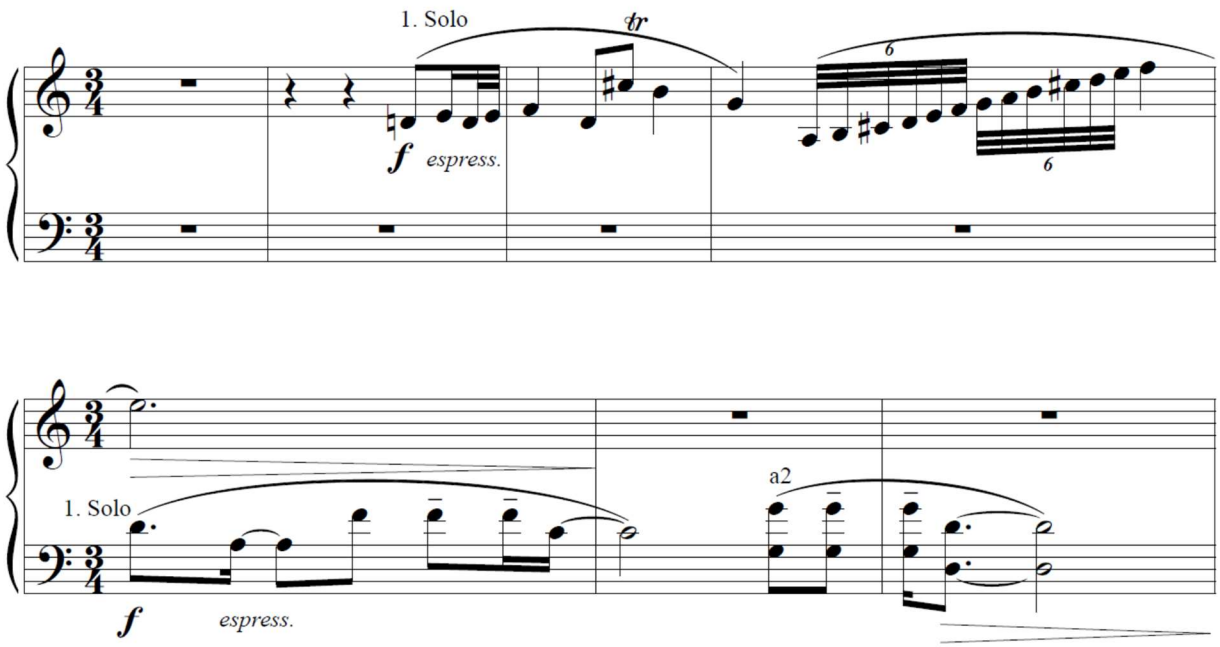
Figure 5.2 below displays the opening consequent, performed by the solo bassoon. In this strand, Dooley introduces more disjunct motion, always moving the consequent downward by the leap of a fourth and upward by both fifths and major sixths.

Figure 5.2: *MANIFESTOS,* Movement II: *Futurist Flowers* Melody A.1 Consequent – Bassoon, mm. 5 – 7



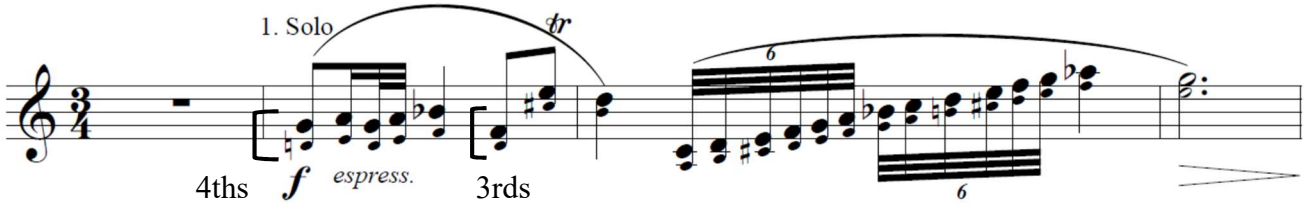
The combination of the two musical thoughts creating the melody is both conjunct and disjunct in contour, symbolizing the extreme whimsical nature of any of Balla's flowery sculptures. Figure 5.3 below displays a piano reduction of this combination.

Figure 5.3: *MANIFESTOS,* Movement II: *Futurist Flowers* Melody A.1 Antecedent and Consequent Combination, displayed in concert pitch, mm. 1 – 7



Dooley's second melodic statement, labeled A.2, leaps from the final downbeat of the A.1 consequent and begins a transposed version of the A.1 antecedent, symbolic of a larger yet similar version of one of Balla's creations. Initially transposed higher by the interval of the fourth, his new melodic strand resolves to proceed by the interval of the third. Figure 5.4 demonstrates the new A.2 antecedent against its initial A.1 counterpart.

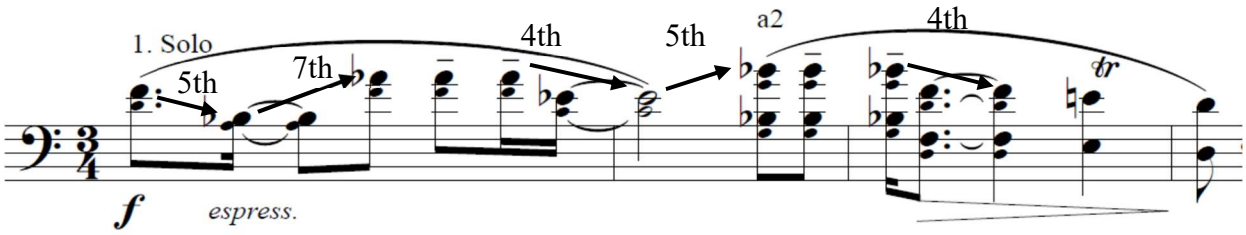
Figure 5.4: *MANIFESTOS,* Movement II: *Futurist Flowers* A.2 Antecedent with juxtaposed A.1 Antecedent below, displayed in concert pitch



A closer comparison of the A.1 antecedent in Figure 5.1 and the A.2 antecedent in Figure 5.4 reveals that Dooley creates a metric shift, wherein the anacrusis to the A.1 antecedent, previously on beat three, is now found on beat one of the A.2. Furthermore, he succeeds in keeping the diatonic ascending flourish on the corresponding beats of two and three through the elimination of one quarter note, which had previously followed the trilled note within the opening slurred motif of the A.1 antecedent.

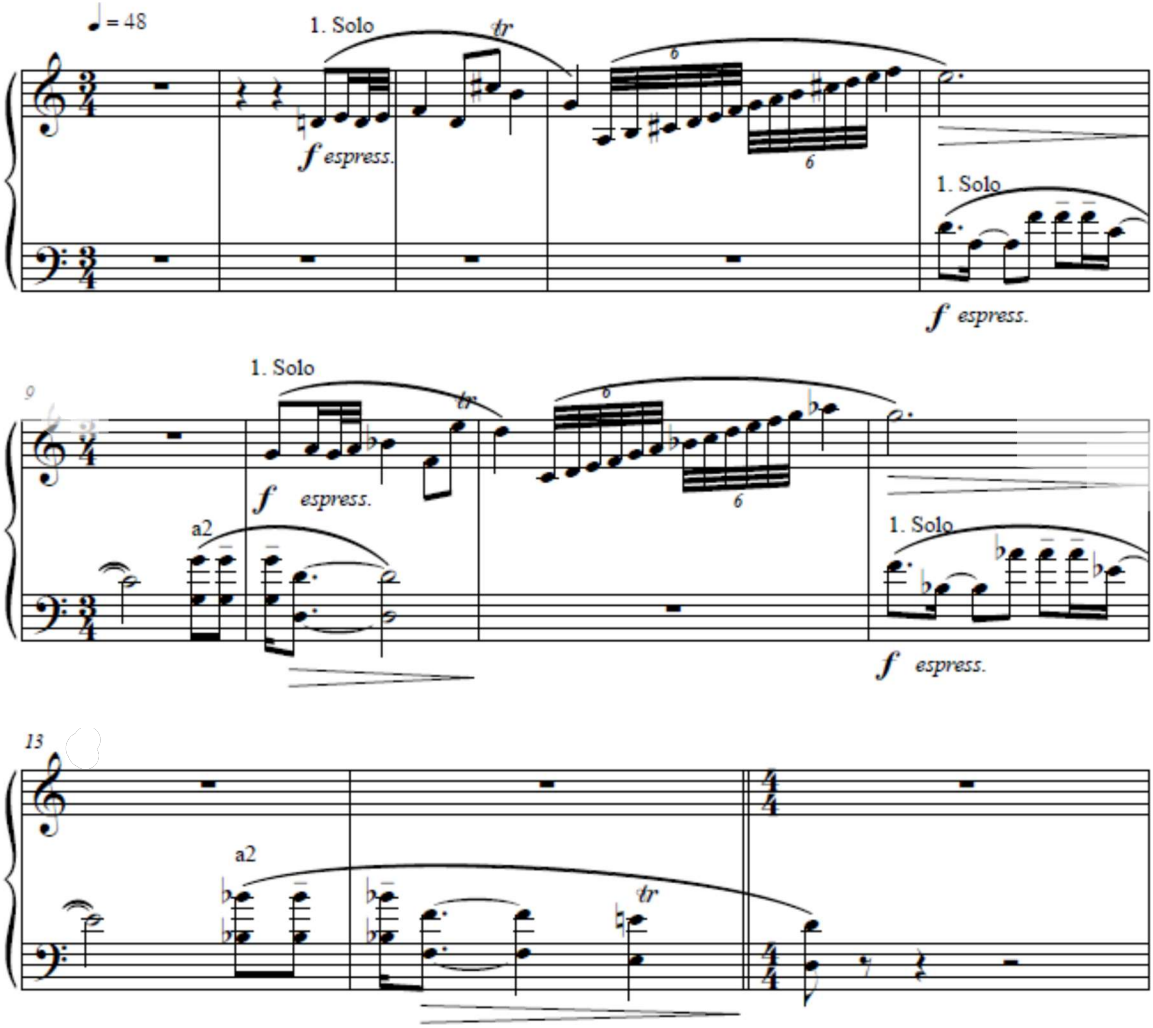
As for the A.2 consequent, the composer uses a similar transpositional technique as the one shown in Figure 5.2. Yet in this second consequent, the downward leaps demonstrate more variety, with combinations of fifths and fourths, while the upward leaps contain both fifths and sevenths. Figure 5.5 compares the two consequents through juxtaposition.

Figure 5.5: *MANIFESTOS,* Movement II: *Futurist Flowers* A.2 Consequent with juxtaposed A.1 Consequent below, displayed in concert pitch



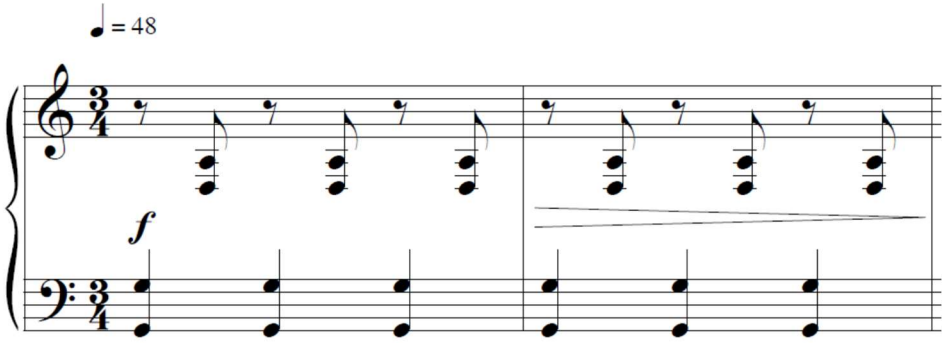
The pairing of both A.1 and A.2 antecedent-consequent motifs results in a beautifully enchanting combination of two phrases forming a complete musical period. The A.1 antecedent blossoms, unimpeded by a competing voice and is answered by the complimentary A.1 consequent, whose ending is clouded by the emphatic restatement of the A.2 antecedent. Yet, in perfect balance, the A.2 consequent sings unconstrained into full bloom, bringing the "A" section to complete closure. Figure 5.6 is a melodic snapshot of the two phrases in combination.

Figure 5.6: *MANIFESTOS,* Movement II: *Futurist Flowers* Melody A.1 and A.2 Antecedent and Consequent Combination, displayed in concert pitch, mm. 1 – 12



As mentioned earlier in the chapter, Dooley sets his Section A melody over an undulating, pulsing accompaniment. Upon examination of the movement, this accompaniment permeates all of the large sections, with the exception of the Transition. He creates this accompaniment by subdividing the pulse and utilizing specific scale degrees from each of the modal scales he employs. Figure 5.7 is an excerpt from the beginning of the movement demonstrating the rhythmic motion in Dooley's accompaniment figure.

Figure 5.7: *MANIFESTOS,* Movement II: *Futurist Flowers* Accompaniment Figure, piano reduction, mm. 1 – 2



Given that the opening is in G Lydian Dominant, the downbeat would be categorized as scale degree one, with the upbeat accompaniment labeled at scale degrees 2 and 5. Applying this technique to the entire movement, Table 5.2 gives a generalized record of how the accompaniment is constructed.

Table 5.2: *MANIFESTOS,* Movement II: *Futurist Flowers* Accompaniment Construct by Section

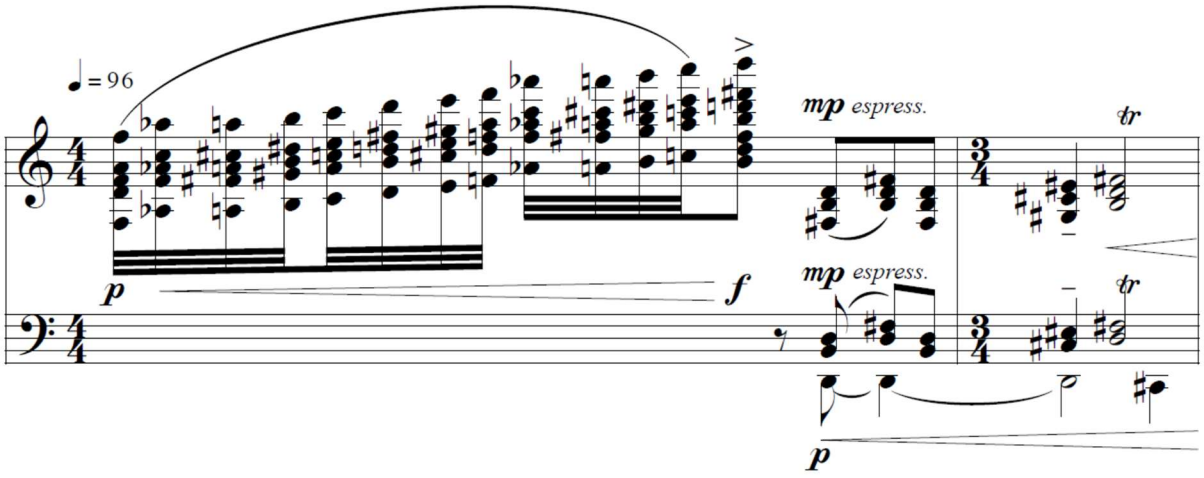
Section	Mode	Measures	Pulse Scale Degree	Upbeat Scale Degree Combination
A	G Lydian Dominant	mm. 1 – 4	1	2+5
	Bb Lydian	mm. 5 – 6	1	2+5
	G Dorian	mm. 7 – 8	1	4+7
	Db Lydian	mm. 9 – 10	1+5+3	2+3+5+7
	Bb Lydian	m. 11	5	1+3+5
Transition – B Dorian mm. 12 – 19				
B	Bb Aeolian	mm. 20 – 23	1	3+7
	Bb Harmonic Minor	mm. 24 – 26	1	3+7
	Db Aeolian Dominant	mm. 27 – 30	2	1+5
	Bb Harmonic Minor	mm. 31 – 33	1	3+7
	Eb Dorian	mm. 34 – 37	1	4+7
	Bb Harmonic Minor	mm. 38 – 40	1	3+7
	Db Aeolian Dominant	mm. 41 – 44	2	1+5
	Bb Harmonic Minor	mm. 45 – 49	1	3+7
A[1]	A Lydian Dominant	mm. 50 – 53	1	1+5
	C Lydian	mm. 54 – 55	1+5+3	1+5
	A Dorian	mm. 56 – 57	1	3+7
	Eb Lydian	m. 58	1	1+5
Codetta	G Aeolian	mm. 59 – 64	1	3+7

TRANSITION

The Transition section between sections A and B consists of four introductory flourishes comprised of piccolo, flute section, oboes, English horn, glockenspiel, vibraphone, and harp. These flourishes nervously announce an ominous ascending two-measure melodic fragment—perhaps an inversion reminiscent of the A consequent—of eighth notes, quarter and half notes pronounced by the horns and euphoniums. Each of the portentous fragments is accompanied by a bass line moving in contrary motion and orchestrated with bass clarinet, unison bassoons,

contrabassoon, and double bass. Statements two and three of the transitory material are identical, except for their respective final releases, while the first is original material and the fourth continues to ascend to the "B" section of the movement. The harmony within this transition will be discussed in detail in the next section. Figure 5.8 demonstrates a piano reduction of the first two measures of the Transition Statement T.1.

Figure 5.8: *MANIFESTOS,* Movement II: *Futurist Flowers* Transition Statement T.1, piano reduction, mm. 12 – 13



SECTION B

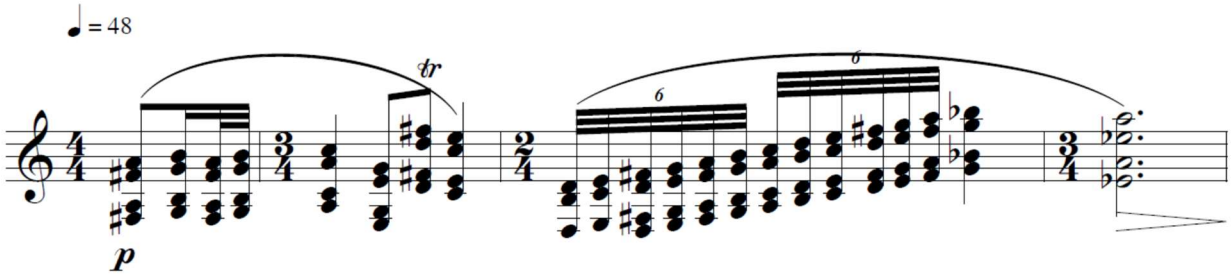
Within Section B of *Futurist Flowers,* there are four statements of the melody. The first two statements are pronounced by the soprano sax, the third by a combination of piccolo, flutes, oboes, and English horn, and the fourth returning to the soprano sax. Figure 5.9 demonstrates the first appearance of the Section B melody, which I have labeled as B.1:

Figure 5.9: *MANIFESTOS,* Movement II: *Futurist Flowers* Melody B.1, displayed in concert pitch, mm. 19 – 24

SECTION A[1]

Section A[1] presents the melody twice. In the first, the A[1].1 antecedent, performed in unison, is orchestrated in a more dramatic texture consisting of the piccolo, clarinet section, bass clarinet, contrabassoon, bass saxophone, vibraphone, and double bass. Likewise, the A[1].1 consequent makes its return with the oboes in octave unisons, English horn, and unison bassoons. The A[1].2 Antecedent is no longer in unison as the four clarinet parts divide into two for a duet, and first and third clarinet play in parallel motion at the interval of a third above the melody. Figure 5.10 displays this thickened melodic texture among the four clarinet parts.

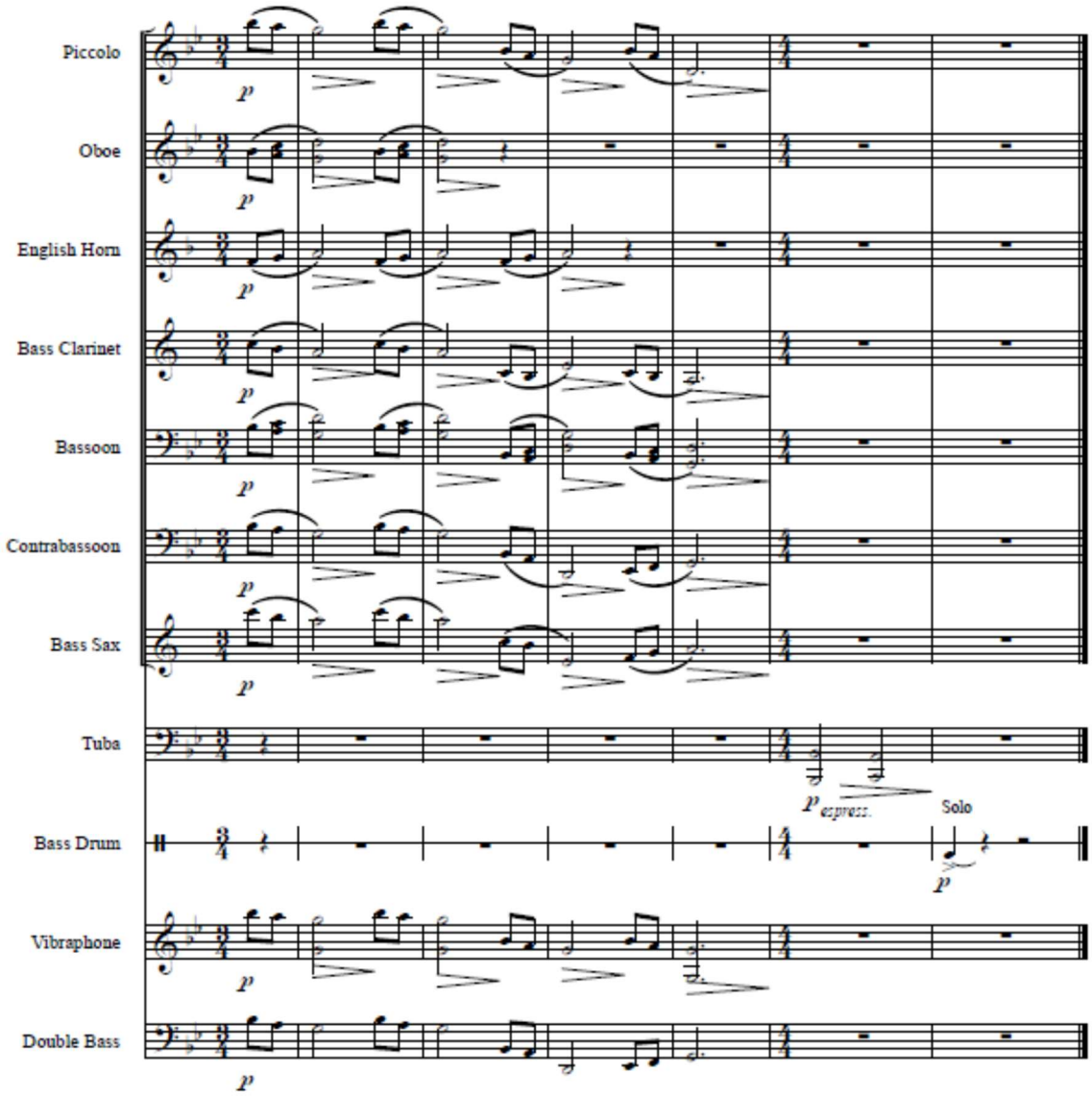
Figure 5.10: *MANIFESTOS,* Movement II: *Futurist Flowers* A[1].2 Antecedent Clarinets, displayed in concert pitch, mm. 55 – 58. Primary melody begins on F#



CODETTA

For the Codetta, Dooley composed a downward-moving melodic fragment of three notes which he foreshadows in measure six through the contrabassoon, double bass, and within the texture of the marimba and harp. In measure ten, the melodic fragment is fully announced by the bass clarinet, contrabassoon, harp, and marimba. The fragment, considered a retrograde of the anacrusis for the A.1 melody, is also found in an augmented form within the bass line during the Transition. Suggestions of the idea are also heard within the B section, in both the melody and the accompaniment from the horns. In the A^1 section, the figure is starkly prominent in measure fifty-five, performed by the double bass, piccolo, bass clarinet, contrabassoon, bass saxophone, and vibraphone. In its final form – Bb—A—G – it serves the purpose of both identifying and solidifying tonic G, whether approached from above or from below in contrary motion. Dooley also creates an augmented version of the figure in a final duet with the tuba section, with the final note of the movement alluded to by the softly accented solo stroke of the bass drum. Figure 5.11 shows a reduction of how the Codetta is voiced.

Figure 5.11: *MANIFESTOS,* Movement II: *Futurist Flowers* Codetta Fragment voicing, mm. 58 – 64



HARMONIC MOVEMENT THROUGH THE USE OF MODES

Because Dooley's *Futurist Flowers* is composed predominantly of mode-based melodies, the harmonic progressions do not follow an evolutionary plan typical within Western music. Below, Table 5.3 chronicles of the modal motion of each section.

Table 5.3: *MANIFESTOS,* Movement II: *Futurist Flowers* Harmonic Movement

A				
A.1a	A.1b	A.2a	A.2b	
mm. 1 – 4	mm. 5 – 6	mm. 7 – 8	mm. 9 – 10	m. 11
G Lydian Dominant	Bb Lydian	G Dorian	Db Lydian	Bb Lydian

Transition							
Flourish 1	Response 1	Flourish 2	Response 2	Flourish 3	Response 3	Flourish 4	Response 4
m. 12	m. 13	m. 14	m. 15	m. 16	m. 17	m. 18	m. 19
Modified Lydian Scales (↑ 2nd ½ step)	**B Dorian**	Modified Lydian Scales (↑ 2nd ½ step)	**B Dorian**	Modified Lydian Scales (↑ 2nd ½ step)	**B Dorian**	Modified Lydian Scales (↑ 2nd ½ step)	B Ionian modulating to Bb min
A Lydian F Lydian D Lydian		A Lydian F Lydian D Lydian		A Lydian F Lydian D Lydian		A Lydian F# Lydian D Lydian	

B							
B1	Harmonic Extension	B2	Harmonic Extension	B3	Harmonic Extension	B4	Harmonic Extension
mm. 20 – 23	mm. 24 – 26	mm. 27 – 30	mm. 31 – 33	mm. 34 – 37	mm. 38 – 40	mm. 41 – 44	mm. 45 – 49
Bb Aeolian	Bb Harmonic Minor	Db Aeolian Dominant	Bb Harmonic Minor	Eb Dorian	Bb Harmonic Minor	Db Aeolian Dominant	Bb Harmonic Minor

A^1			
A^1.1a	A^1.1b	A^1.2a	A^1.2b
mm. 50 – 53	mm. 54 – 55	mm. 56 – 57	mm. 58 – 59
A Lydian Dominant	C Lydian	A Dorian	Eb Lydian

Codetta
mm. 59-64
G Aeolian (Natural Minor)

A deeper look into the movement's construction reveals Dooley's masterful use of the modes as the basis for both melody and motion. Each antecedent, consequent, transitionary

moment, as well as the Coda, is rooted in modality. Figure 5.12 demonstrates a comprehensive listing of each of the scales according to the work's respective section.

Figure 5.12: *MANIFESTOS,* Movement II: *Futurist Flowers* Scales upon which section is constructed

SECTION A, mm. 1 – 11

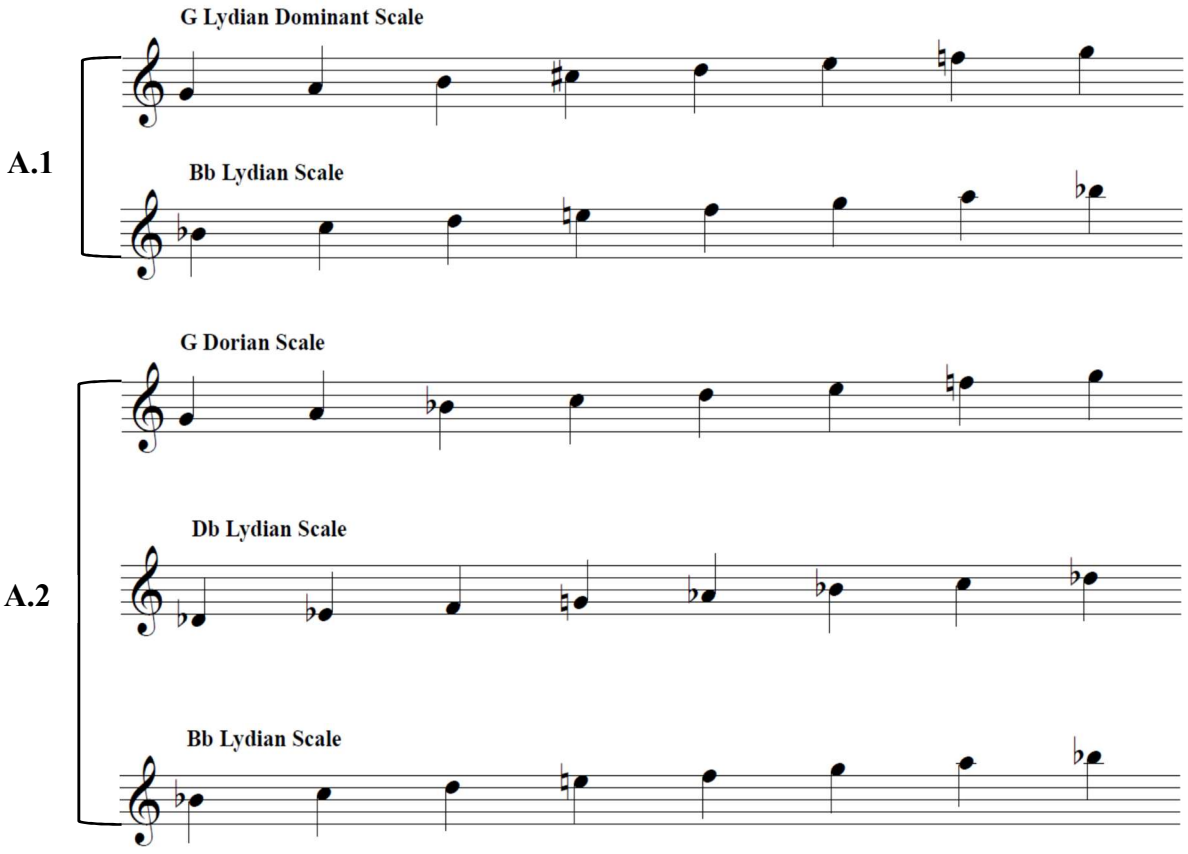
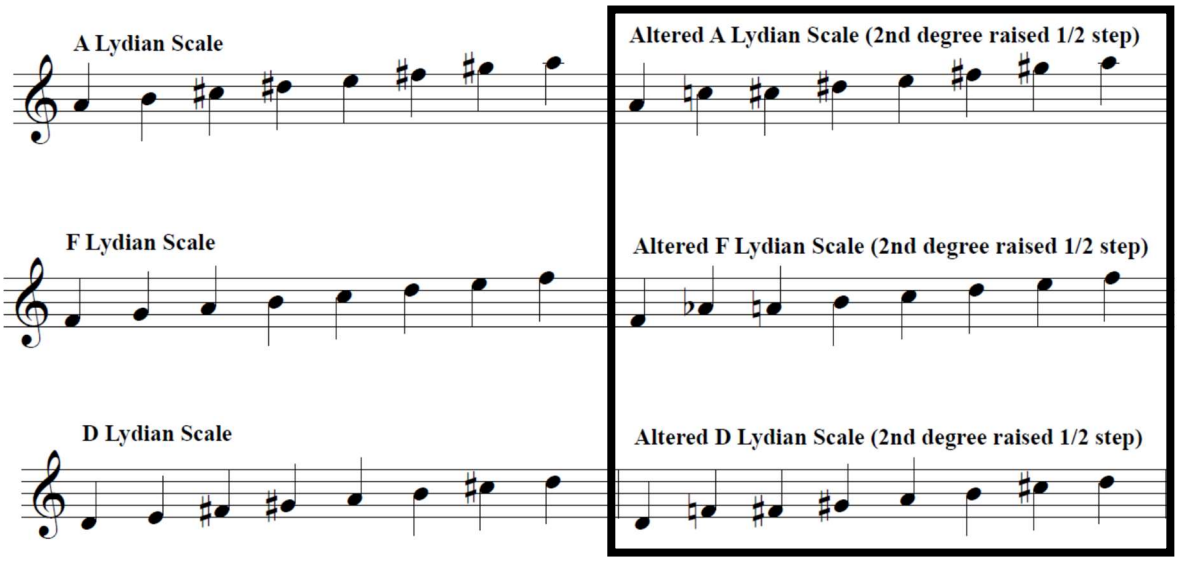
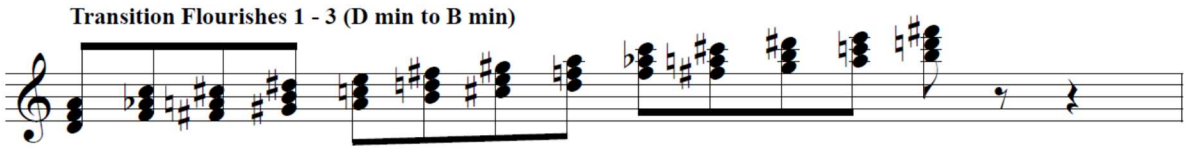


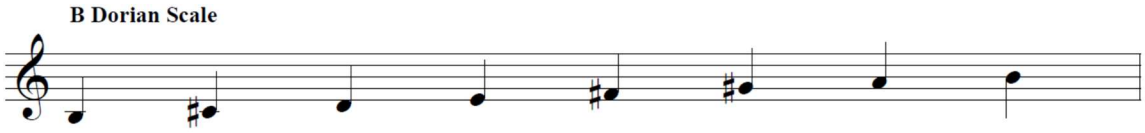
Figure 5.12 (continued): TRANSITION, mm. 12 – 19



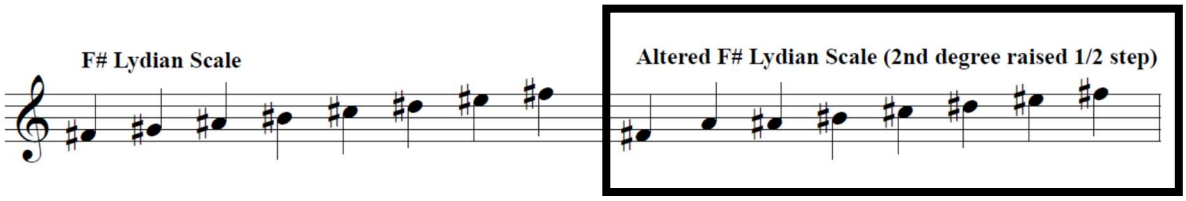
By stacking the ALTERED Lydian scales, Dooley achieves an ascending flourish of minor chords, realized below.



The tonality of the Transition is B Dorian (with an occasional altered fourth scale degree) and is expressed in the response following each flourish.



For the fourth flourish, Dooley exchanges the altered F Lydian scale for the altered *F# Lydian scale*.



This new combination produces an ascending flourish of major chords, realized below.

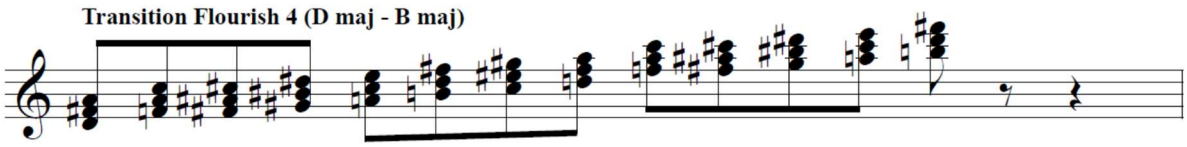


Figure 5.12 (continued): SECTION B, mm. 20 – 49

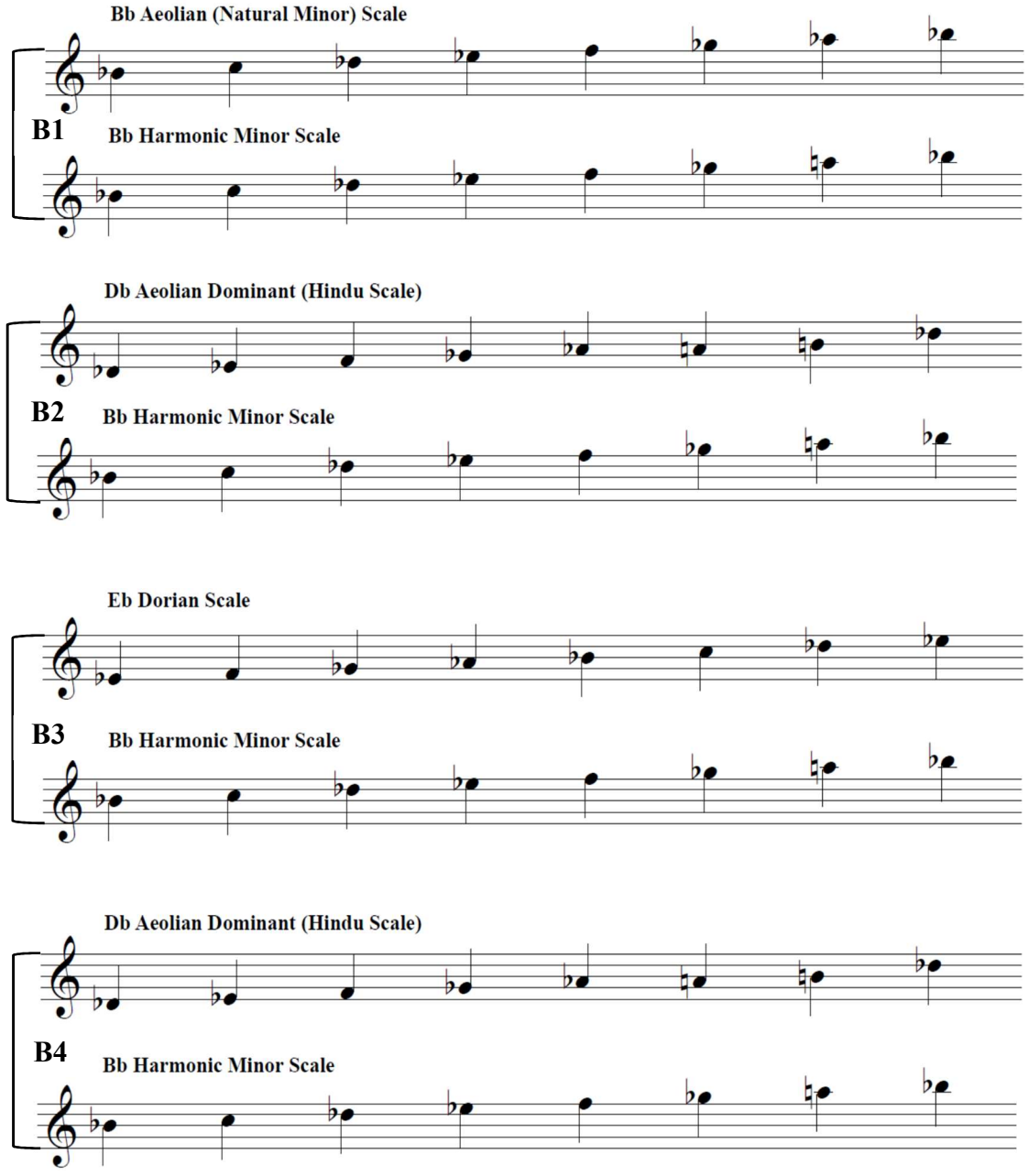
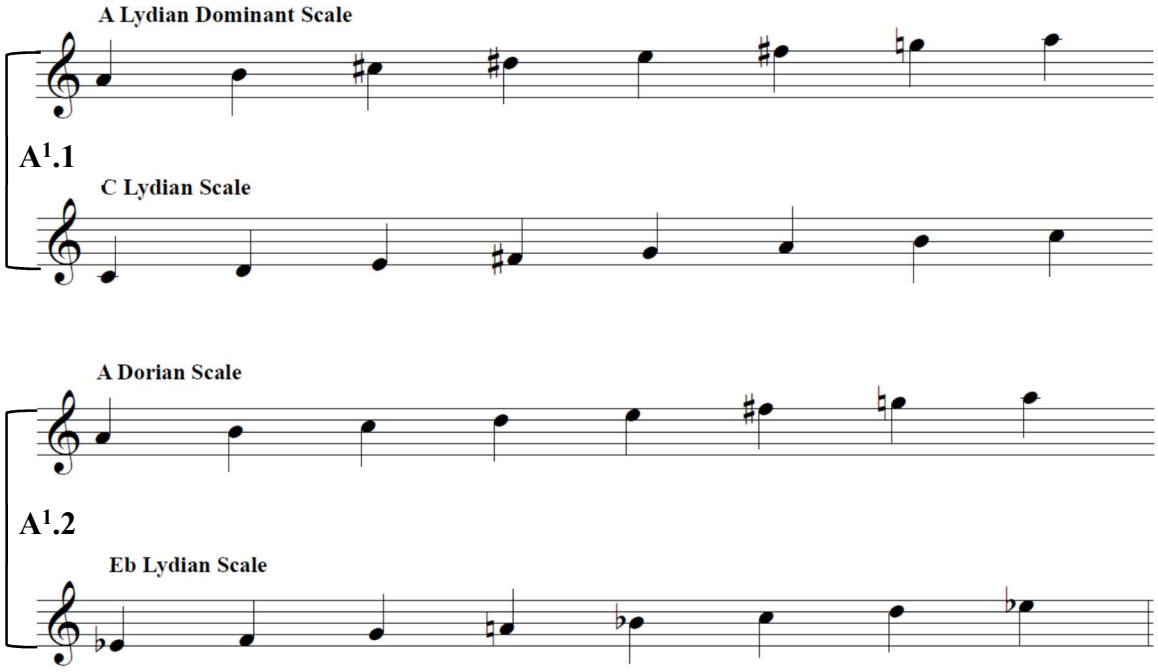
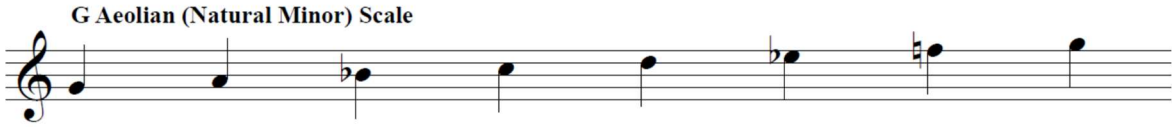


Figure 5.12 (continued): SECTION A^1, mm. 50 – 59



CODETTA, mm. 59 – 64



With all of the scales presented, the question becomes: "how does the music move?" For that answer, the analysis will now present an Aggregate Pitch Tracking Chart which tracks the movement of the pitches within each scale, demonstrating their use over time, showing the commonalities between the scales, and more importantly, how Dooley moves from the opening G Lydian Dominant scale to the closing G Aeolian scale. Table 5.4 is an Aggregate Pitch Tracking Chart demonstrating this technique, listing pitches within the range of an octave beginning with G with measure numbers labeled as events.

Table 5.4: *MANIFESTOS,* Movement II: *Futurist Flowers* Aggregate Pitch Tracking Chart and Event Interpretation

Form	A					Trans.		B								A^1				Codetta
Event	1	5	7	9	11	12	18	20	24	27	31	34	38	41	45	50	54	56	58	59
G	■	■	■	■	■											■	■	■	■	■
F#/Gb						■	■	■	■	■	■	■	■	■	■	■	■	■		
F	■	■	■	■	■			■	■	■	■	■	■	■	■				■	■
E	■	■	■		■	■	■									■	■	■		
D#/Eb				■			■	■	■	■	■	■	■	■	■	■				■
D	■	■	■		■	■											■	■	■	■
C#/Db	■			■		■	■	■	■	■	■	■	■	■	■	■				
C		■	■	■	■			■	■		■	■	■		■		■	■	■	■
B	■					■	■			■				■		■	■	■		
A#/Bb		■	■	■	■		■	■	■		■	■	■		■				■	■
A	■	■	■		■	■			■	■	■		■	■	■	■	■	■	■	■
G#/Ab				■		■	■	■		■		■		■						
G	■	■	■	■	■											■	■	■	■	■

Interpretation of Aggregate Events

m. 1 G Lydian Dominant	**m. 5** Bb Lydian	**m. 7** G Dorian	**m. 9** Db Lydian	**m. 11** Bb Lydian
m. 12 B Dorian	**m. 18** B Ionian			
m. 20 Bb Aeolian	**m. 24** Bb Harmonic Minor	**m. 27** Db Aeolian Dominant	**m. 31** Bb Harmonic Minor	**m. 34** Eb Dorian
m. 38 Bb Harmonic Minor	**m. 41** Db Aeolian Dominant	**m. 45** Bb Harmonic Minor		
m. 50 A Lydian Dominant	**m. 54** C Lydian	**m. 56** A Dorian	**m. 58** Eb Lydian	
m. 59 G Aeolian				

Through the examination of the Aggregate Pitch Tracking Chart above, several features about the harmonic movement become very clear.

1. **The entire movement is framed in G:** The A section and Coda share four common notes: G, A, D and F. The notes not shared from Event 1 (E, C# and B) are realized a half-step lower to Eb, C and Bb for Event 59.
2. **G disappears** beginning in Event 12, the beginning of the Transition. And, before the transition is over, D completely disappears as well.
3. **G, E, and D** are completely absent in the B section. There is no framework for the open fifth or interval of a sixth from G. This is not only an indication that delineates this section as "other," but also creates tension due to the absence of the mother sonority.
4. **When G appears again in A1 Event 50,** it begins to play different roles as it moves its way back to the tonic: first, as the Dominant 7^{th} in A Lydian Dominant, next the 5^{th} degree in C Lydian, followed by another role as the 7^{th} in A Dorian. It is not until Event 58 that its final role is anticipated, due to the fact that Eb Lydian and G Aeolian share every note in common. In other words, G Aeolian is the third mode of the Eb Lydian scale. Dooley sets this transition up by the decent in the melody he writes at the end of measure fifty-seven into measure fifty-eight of Bb and A, finding its fruition to G in measure fifty-nine.

Using modes and synthetic scales to create melody and scalar motion, Dooley composes sixty-four measure *serenata* capturing the fanciful imagination of Balla's magical landscape. Uniquely orchestrated with rhythm and modality set in various instrumental color combinations,

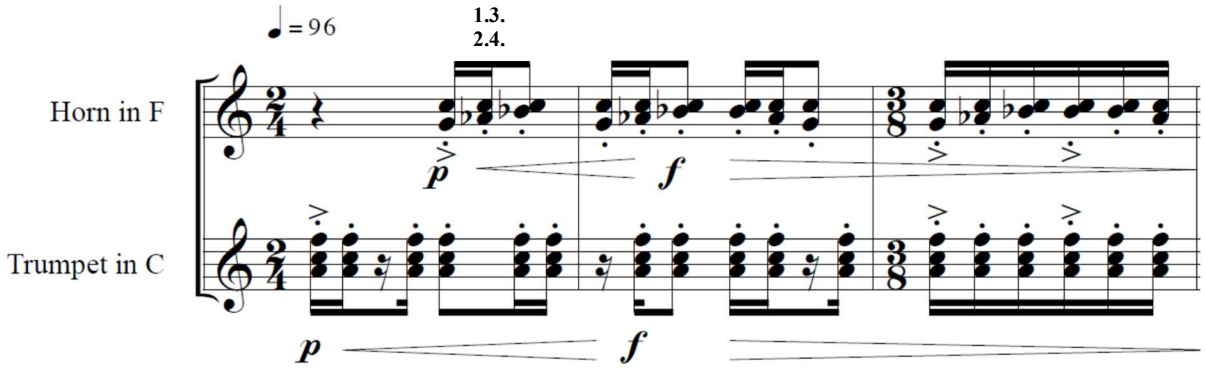
the performer and listener alike find themselves strolling through a reimagined musical garden of joy.

ADDITIONAL CONSIDERATION: Section B "Doppler Effect"

While other minute considerations could be addressed in further detail, such as the treatment of melodic ornamentation in Section B, the balance of unison voices in extreme ranges in Section A[1], or the proper approach to the trilled figures that occur in the Transition, additional commentary may be given to these issues in the future. Yet, there is one issue that warrants immediate highlighting due to its unique nature throughout the entirety of *MANIFESTOS:* a three-measure figure in *Futurist Flowers* Section B found in the horns and trumpets, which this author terms "the Doppler Effect."

Figure 5.13 provides a snapshot from the score of "the Doppler Effect," which is a tribute or echo to the first movement's Theme A phasing rhythms. Appearing in measures twenty-four through twenty-six, and later in measures thirty-one through thirty-three, thirty-eight through forty, and in a final extension within measures forty-five through forty-nine.

Figure 5.13: *MANIFESTOS,* Movement II: *Futurist Flowers* "Doppler Effect," mm. 24 – 26



The “Doppler Effect” is performed only in the harmonic extension moments of Section B, which are composed in Bb Harmonic Minor. All parts are static *except* for the voice realized by the second and fourth horn, which creates contour, color, and harmonic tension through dissonance. Harmonically, it would be considered a move from V to V^7 (through the passing tone Db) over a Bb pedal point. In time and tempo, it is the only section within the movement that moves away from 2/4, 3/4 or 4/4 time through the brief interjection of 3/8 time.

The unique nature of this figure is found in both the articulative rhythms and contour of the dynamics, the two of which cooperatively create a moment of temporal distortion. Performers must take special precautions to precisely match in nuance and articulations to achieve Dooley’s desired effect. Symbolically, this rhythmic germ could represent a host of meanings in reference to Balla and his *Flowers*. Most critical to *this* consideration is that the effect must be given ample opportunity to be experienced without being overlooked by conductor and performer alike.

Chapter 6 – Movement III: *Star Dancer + Her School of Dance*

Star Dancer and Her School of Dance (1913)

Francis Picabia

Watercolor and charcoal on paper

The Metropolitan Museum of Art, New York, NY.[71]

[71] Francis Picabia: *Star Dancer and Her School of Dance*, watercolor on paper, h. 22, w. 30 inches (55.6 x 76.2 cm.), 1913 (New York, Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949, Accession ID: 49.70.12); © 2007 Artists Rights Society (ARS), New York/ADAGP, Paris, photo © The Metropolitan Museum of Art

The name of French painter and writer Francis Picabia is one that any serious student of art concerned with twentieth-century painting will immediately recognize. Associated during the 1910s with Marcel Duchamp, Man Ray and others in both the New York and international Dada movement, "Picabia is thought as one who formulated the concept of abstraction in art, not through theoretical discourse, but through convincing and powerfully self-revealing works."[72]

Though not officially considered a member of the Futurist movement, Picabia and his work influenced many of the Futurists who drew knowledge and inspiration from his art and theories.[73] He was also a prolific poet and writer credited with at least three manifestos published in his magazine, *391.*

Picabia experienced many transitions in his artistic development. He was first an ardent convert to Impressionism, then Neo-Impressionism, then a Fauvist turned Cubist. In 1912, the poet and passionate defender of Cubism, Guillaume Apollinaire, named him an *Orphic-Cubist.*[74] Picabia rejected that label and became a leader in the Dadaist movement, for which he penned several manifestos. Yet in the early 1920s, his writing exhibited a vehement rejection of Dadaism and for a time he turned to Surrealism.

In the introduction to Picabia's book, translator Marc Lowenthal includes a quote describing the artist from Picabia's good friend, Marcel Duchamp: "Picabia était surtout un abstractionniste, un mot qu'il avait invente." *(Picabia was above all an 'Abstractionist', a word he invented.)*[75] He continually sought to find his own artistic voice through the synthesis of

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[72] Thomas Messer, preface to *Francis Picabia,* by William A. Camfield (New York: The Solomon R. Guggenheim Foundation, 1970), 9.
[73] "Francis Picabia: Artist Overview and Analysis," *TheArtStory.org,* Edited and published by The Art Story Contributors, *https://www.theartstory.org/artist-picabia-francis.htm*. Accessed January 21, 2019.
[74] William A. Camfield, *Francis Picabia* (New York: The Solomon R. Guggenheim Foundation, 1970), 20.
[75] Francis Picabia, *I Am a Beautiful Monster: Poetry, Prose, and Provocation,* trans. Marc Lowenthal (Cambridge, MA: The MIT Press, 2007), 13.

various styles, and art historians credit him with introducing the avant-garde to the United States. As one New York art reviewer commented, "To have outfutured the Futurists, to have outcubed the Cubists – that is the achievement of Picabia, the latest 'Thing' in modern French art."[76]

In early 1913, during his Cubist/Orphic phase, Picabia and his wife undertook their first transatlantic voyage to New York to participate in the famous Armory Show *291*, hosted by Alfred Stieglitz. While on board, Picabia observed a rehearsal of the renowned French actress and dancer, Stacia Napierkowska, who was on her way to perform at the new Palace Theater in New York.[77] From this singular encounter, Picabia created several abstract works, one of which was *Star Dancer and Her School of Dance (Danseuse étoile et son école de danse),* a painting that immortalizes Napierkowska. The work now resides in New York's Metropolitan Museum of Art as part of the Alfred Stieglitz Collection.

Star Dancer and Her School of Dance captures the Cubist's angular perception of rhythm, motion, flow, and tempo in which Napierkowska and her fellow cast members rehearse with abandon. Picabia's wife later spoke of this rehearsal and claimed that the dancer shocked the other passengers by the display of her bare feet and scant clothing.[78] She also reported something particularly humorous to Picabia: the rehearsal was being observed by a Dominican priest, which amused Picabia to the point of including the priest in the painting.[79]

Geometric figures which form shapes define the artwork, some of them easily delineated; others seemingly morph into a host of potential characters. This sense of angular ambiguity falls

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[76] "Picabia, Art Rebel, Here to Teach New Movement." *New York Times (1857-1922),* Feb 16, 1913. Accessed January 7, 2019. http://library.tcu.edu/PURL/EZproxy_link.asp?http://search.proquest.com/docview/97485744?accountid=7090.

[77] Napierkowska's performance in New York City resulted in a summons from the police on charges of indecency. For more on this incident, see newspaper clippings in this dissertation's "Historical Documents" section, 186 – 187.

[78] Lisa Mintz Messinger, ed., "Francis Picabia," in *Stieglitz and His Artists: Matisse to O'Keefe* (New York: The Metropolitan Museum of Art, 2011), 44.

[79] Gabrielle Buffet-Picabia, "Picabia l'inventeur," *L'Oeil* 18 (June 1956), 35.

directly in line with the Cubist style of presenting multiple viewpoints. Yet, de la Croix and Tansey assert even deeper reasoning for Cubist philosophy. "They wish to present the total essential reality of forms in space, and because objects do not appear only as they are seen from one viewpoint at one time, it becomes necessary to introduce multiple angles of vision and simultaneous presentations of discontinuous planes."[80] While Picabia's *Star Dancer* prominence is due to his color choices, the angularity of her character reflects a combination of speed, motion, position, and repose.

This examination of the musical *Star Dancer* reveals both the blatantly evocative and sublime characteristics that prompted Dooley to create his musical response to Picabia's masterwork.

ANALYSIS

Star Dancer + Her School of Dance is 161 measures long and approximately 3:15' in length.

Like *Aero-Poem,* the form of the movement is a modified double-variation. The interior of each section is intricate in design, and the structural form of the movement is charted below in Table 6.1.

[80] Horst de la Croix and Richard G. Tansey, *Art Through the Ages: Renaissance and Modern Art,* 8th ed. (New York, Harcourt Brace Jovanovich, Inc., 1986), 901.

Table 6.1: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance* Formal Structure

A	**B**	**A**	**B**	**A**	**B^1 → C**	**A**	**Coda**
mm. 1 – 16	mm. 17 – 26	mm. 27 – 42	mm. 43 – 52	mm. 53 – 69	mm. 70 – 113	mm. 120 – 126	mm. 127 – 161
1a: DCP 1 1b: DCP 1 2a: DCP 2 2b: DCP 2	G Center	1a: DCP 12 1b: DCP 1 2a: DCP 2 2b: DCP 3	Bb Center	2a: DCP 4 2b: DCP 5 3: G Maj	Chromatic Mediants B - E♭ Center	3: F Maj	a: G♭ b. G# - C# A3: G Alt to C Maj

Table 6.1 warrants two definitions for further clarity. Within the "A" Sections, the DCP refers to the *Dooley Chord Progression* chart that will be both presented and explained later in this chapter. First discussed in Movement I, the *Chromatic Mediants* listed in the "B1" Section, will also be explored in greater depth by prose and chart.

Star Dancer + Her School of Dance is best analyzed through the study of RHYTHM, MELODY, and HARMONY.

RHYTHM

As evidenced in *Aero-Poem,* the essence of *Star Dancer + Her School of Dance* is embodied in the energetic rhythmic patterns that Dooley has created to musically interpret the implicit motion found in Picabia's famous painting. From the movement's opening measure, various combinations of duple and triplet eighth notes are meticulously combined within his chosen time signatures, predominately a metric rotation of 3/2 and 2/2 as in *Aero-Poem.* This 3:2 relationship is somewhat metaphorical to the geometric relationship between triangles drawn on

a two-dimensional surface, which is one of several important features within Cubist art. Like its first-movement sibling, rhythmic agitation is a stylistic signature of *Star Dancer's* A section. The movement is symbolically filled with vigorous demonstrations of technical kinesthetics for the performer, with the exception of several specific moments throughout the movement which suggest moments of repose for the dancer and her troupe. Within the direct appearances of (or various allusions to) the themes found in the "A" section, there are twenty-six rhythmic combinations of eighth notes, including fragmentations, that have been created for use within the movement. Figure 6.1 displays a numbered Rhythm Catalog of the rhythmic permutations found within the "A" section of Dooley's *Star Dancer*.

Figure 6.1: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance* "A" Section Rhythm Catalog

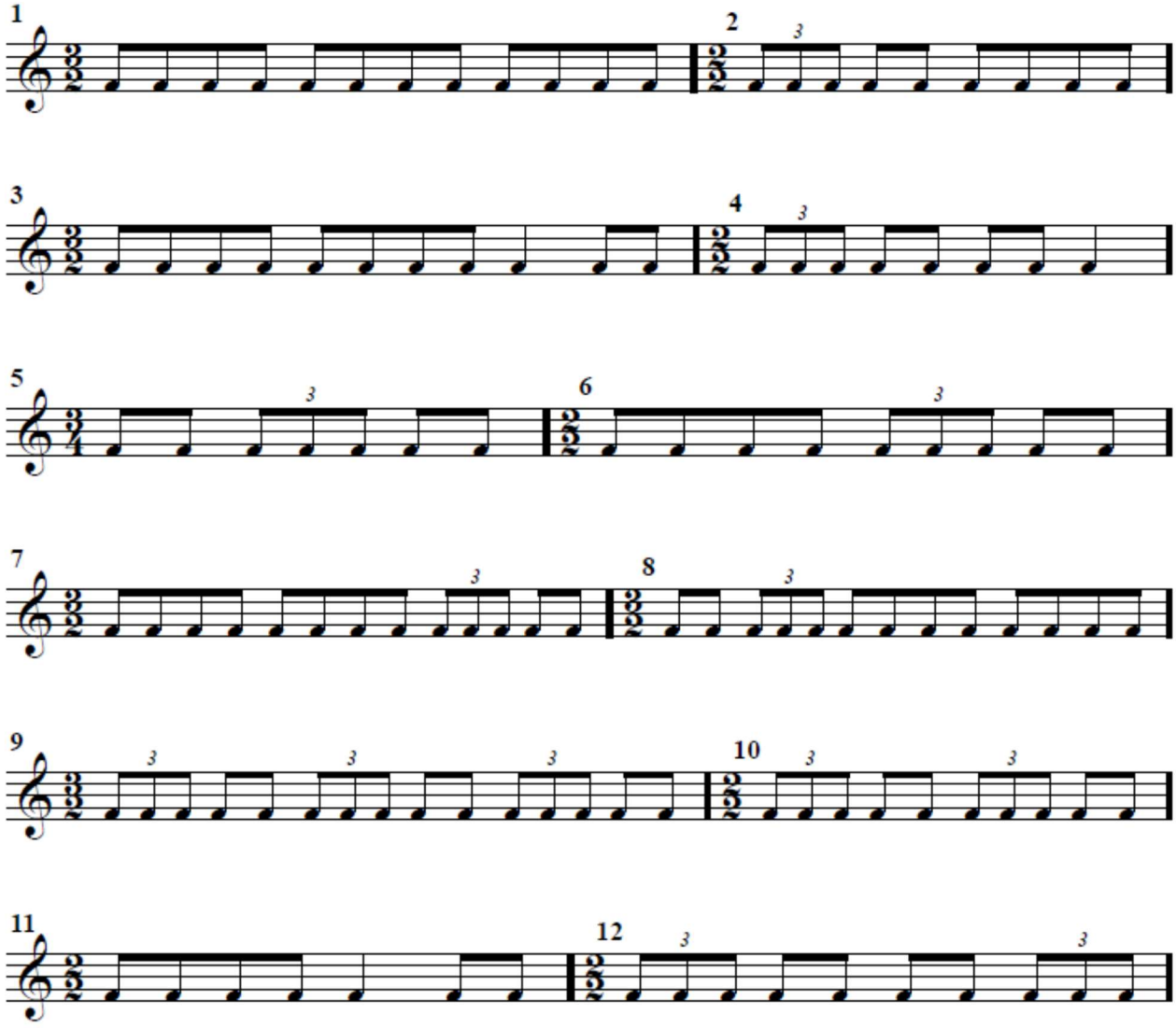


Figure 6.1 (continued): *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* "A" Section, Rhythm Catalog.

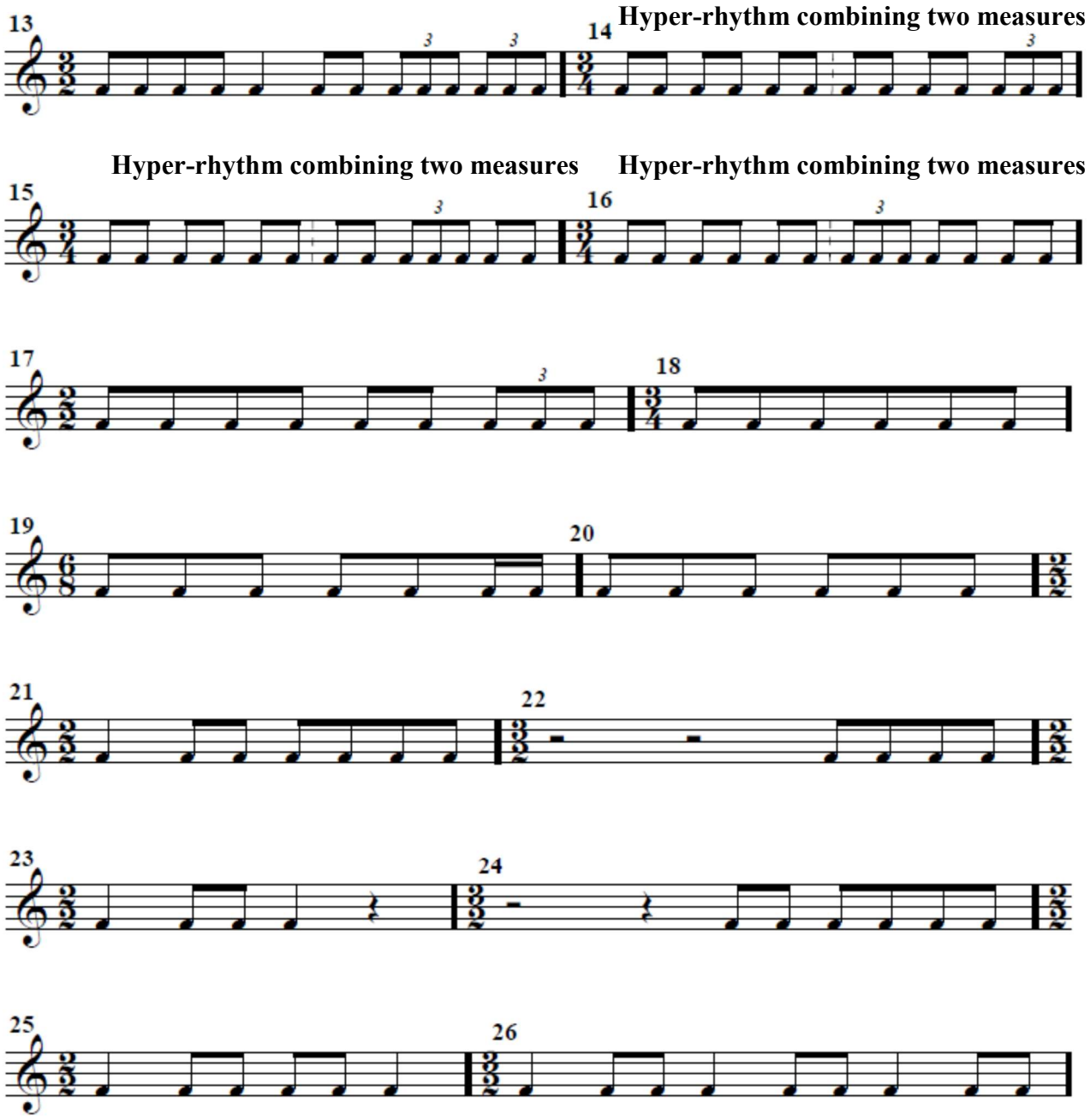
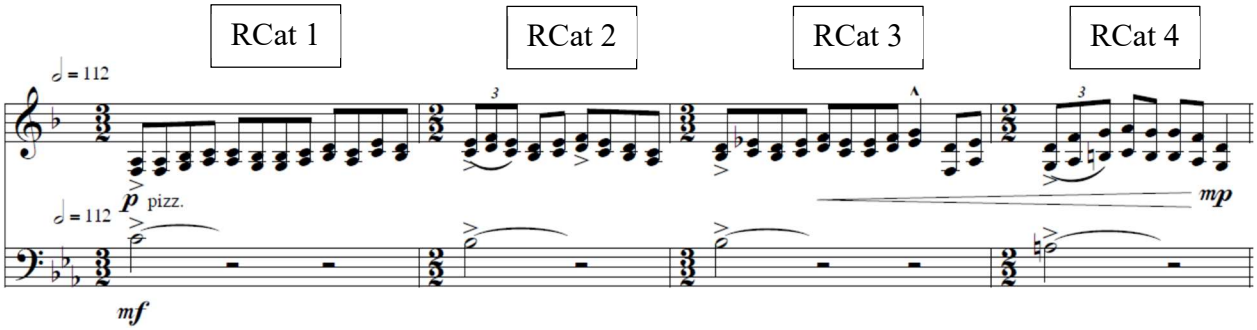


Figure 6.2 below demonstrates how the composer utilizes rhythms one through four from his catalog within the opening measures of the piece. For reference purposes, the Rhythm Catalog Number, hereafter referenced as RCat, appears above the corresponding measure.

Figure 6.2: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Rhythm Catalog Demonstration, Theme A1, mm. 1 – 4



Dooley masterfully applies the rhythmic patterns either in combinations or by repetition. Figures 6.3 and 6.4 demonstrate the composer's employment of both repetition and combination in his Theme A variations. Again, the RCat appears above the corresponding measure.

Figure 6.3: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Rhythm Catalog Demonstration, Theme A2, mm. 9 – 12

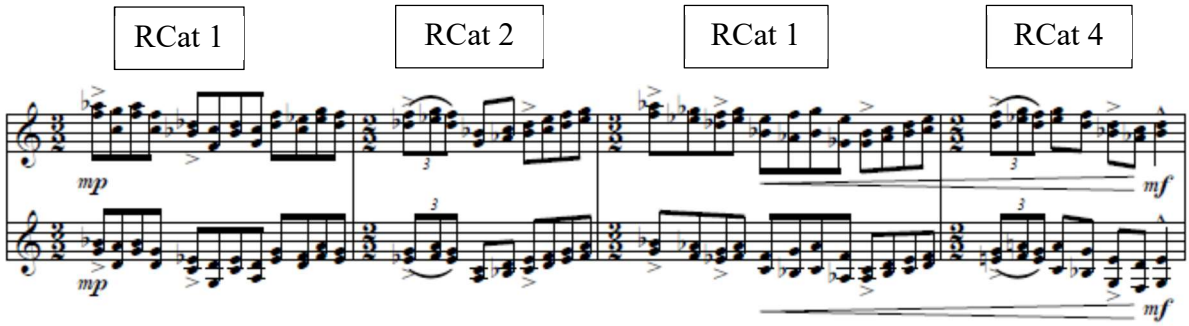
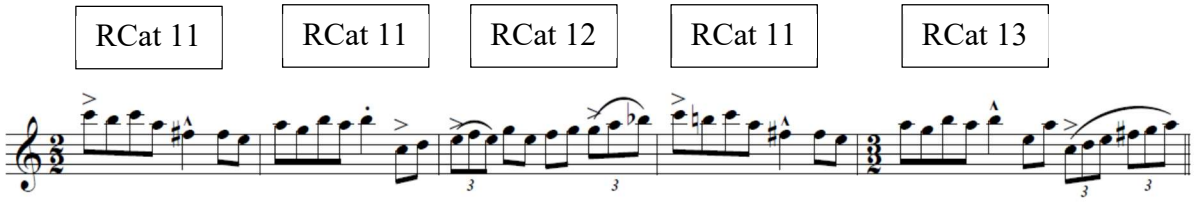


Figure 6. 4: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance* Rhythm Catalog Demonstration, Theme A3, mm. 65 – 69



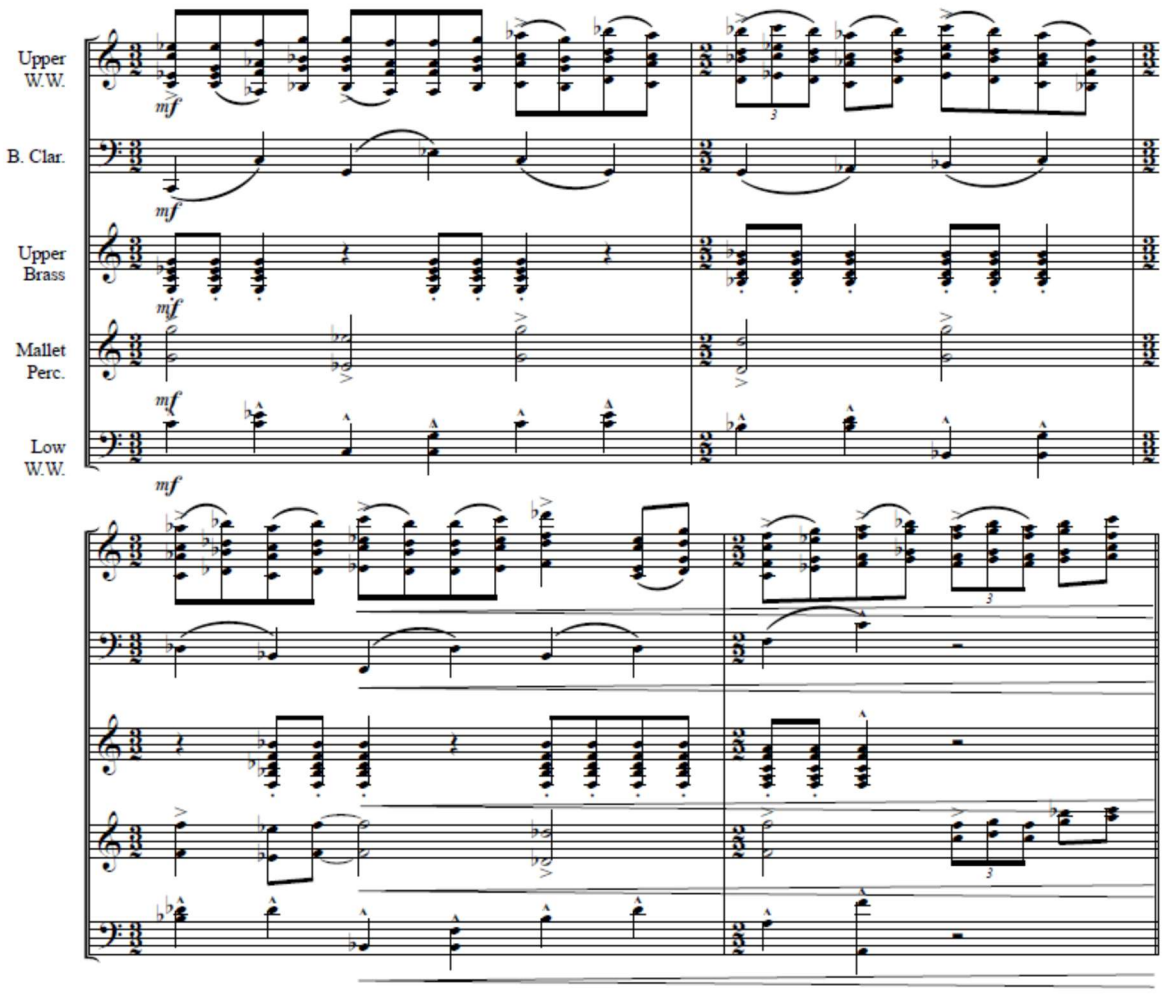
While the rhythm patterns found within the catalog are liberally distributed and follow no predetermined prescription, there are certain combinations that are iconic to sectional demarcation.

For example, the successive combination of RCat 1, 2, 3, and 4 are predominantly indicative of the two four-measure phrases that compose Theme A1, the exception being the phrase found from measures thirty-one through thirty-four; the two phrases that express Theme A2 always begins with RCat 1 and 2, and then freely use other combinations for the last two measures, except for measures fifty-seven through sixty-one, where Dooley extends the phrase length to five measures. Theme A3, which makes its first appearance in measures sixty-two through sixty-nine, always announces its arrival with two repetitions of RCat 11.

Two other features of the rhythmic combinations are worthy of mention. First, the rhythmic combinations found in Themes A1 and A2 are activated with time signature patterns alternating between 3/2 and 2/2, while Theme A3 initializes in a time signature of 2/2. Second, all of the expressions within the three themes that share the "A" heading are articulated with consistency with the exception of the four measures of A1b, located in measures thirty-one through thirty-four. Here, Dooley chose to add slur markings to the upper woodwind rhythms, highlighting the stark contrast of the *staccato* markings within the upper brass and the machine-

like interplay occurring within the bassoon consort, lower saxophones, marimba, harp, and double bass. Figure 6.5 below is a piano reduction of that event.

Figure 6.5: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* A1b, piano reduction, mm. 31 – 34



Although the RCat is exclusively linked with the musical ideas of the "A" section, there are other rhythms or rhythmic variations within *Star Dancer* that Dooley employs to describe musical ideas and define sectional boundaries. For example, the rhythmic patterns within the "B"

section are always measured within 3/4 time, regardless of tempo. In addition, the Cadential Events found at the end of each "B" section are decisively marked by a 4:3 cross-rhythm pattern.

While sections A1 and A2 begin rhythmically identical, there are two distinctives that bring further clarity to their musical differences. These distinctives will be discussed in the Melody section of this analysis.

MELODY

There are seven significant melodic ideas presented in *Star Dancer + Her School of Dance,* each of which is distinct in character and indicative to the specific location within the formal structure.

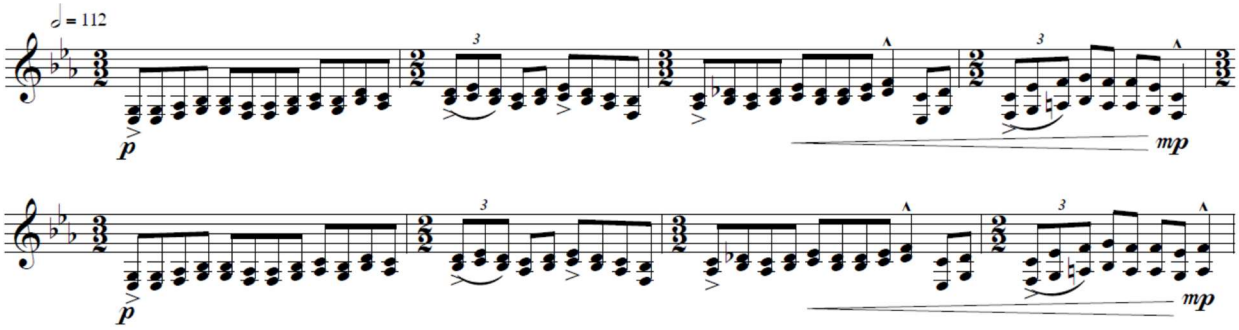
1. **A1:** mm. 1 – 8, mm. 27 – 34
2. **A2:** mm. 9 – 17, mm. 35 – 43
3. **B 1 & 2:** mm. 18 – 24, mm. 44 – 50
4. **A3:** mm 62 – 70, mm. 114 – 126, mm. 153 – 161
5. **B^1 Diminution:** mm. 70 – 83
6. **B^1 Augmentation → C:** mm. 84 – 104
7. **Cadential Events:** mm. 25 – 26, mm. 51 – 52, mm. 105 – 113, mm. 150 – 152

A narrative description of these each of these melodic ideas gives insight into the distinctive characteristics within their construction.

1. **A1:** The first of the three "A" melodies consists of two four-measure phrases set in an alternating triple/duple rhythmic combination, A delineating distinctive of this melodic idea is its initial *ascending* contour, with a tonal range kept within the span

of an octave. The melody, found in the top line, is voiced as a duet in first-species (note-to-note) counterpoint and displays a highly synergetic relationship with a second voice that *primarily* moves in parallel motion and *occasionally* in similar motion. The majority of the second voice's response is at the interval of a third below the melody, although on occasion it presents wider intervals of the fourth, fifth and sixth, the majority of which occur at the close of phrase endings. Figure 6.6 below displays a piano reduction of the A1 melody from the clarinet part, which introduces the movement in measures one through eight.

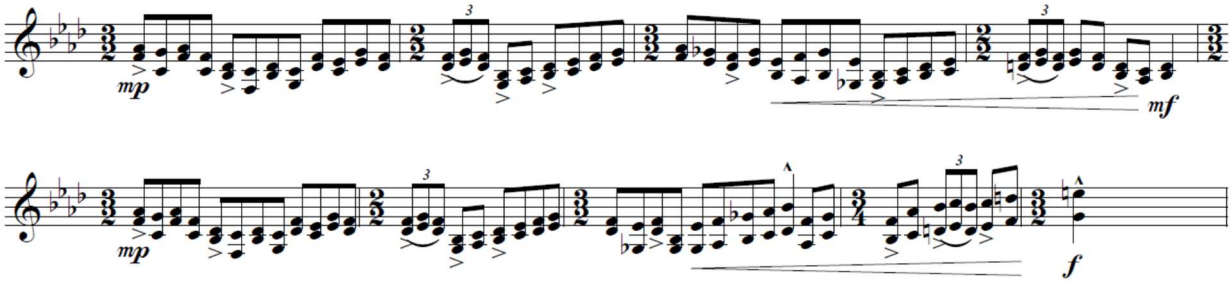
Figure 6.6: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* piano reduction, Melody A1, mm. 1 – 8



2. **A2:** The composer constructs the second of the three "A" melodies with many similarities to A1: two four-measure phrases set in an alternating triple/duple rhythmic combination, a tonal range confined within the span of an octave, and voiced as a duet in first-species (note-to-note) counterpoint within a highly synergetic relationship with its second voice, which also moves in similar, contrary, and parallel motion. Three delineating distinctions of this melodic idea are its initial *descending*

contour, the second voice's utilization of fourths and fifths early in phrase while employing the interval of a sixth not only at the phrase ending but within the two phrases, and its distinct use of metric substitution at the end of the second phrase. In its Expositional form, the A2 melody exchanges 3/4 in the place of 2/2 at the musical period's end, leading directly to the B section. When the melody is in a state of Development (mm. 53 – 61), the metrics include a final extension of 3/2 leading to 2/2, the end result being the A3 melodic idea. Figure 6.7 below is a piano reduction of the A2 melody solely derived from the clarinet part found in measures nine through seventeen. It is important to note that the melody in this section occurs concurrently one octave higher within the flute part.

Figure 6.7: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* piano reduction, Melody A2, mm. 9 – 17



3. **B 1 & 2:** The modally-based melody that Dooley has created Theme B is a seven-measure lyrical phrase set in triple meter. Voiced as a duet in second-species (two notes against one note) counterpoint, the melodic contour contains a four-measure ascending antecedent followed by three measure descending consequent. The range

of the melody resides within the span of an eleventh (an octave and a fourth), and the dueling voices operate in a highly synergetic relationship, with voices moving in similar, contrary, and parallel motion. Figures 6.8 and 6.9 below are serial displays of both B themes in concert pitch, first presented by the soprano and alto saxophones in measures eighteen through twenty-four, and later by the euphoniums in measures forty-four through fifty.

Figure 6.8: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Melody B1 displayed in concert pitch, mm. 18 – 24

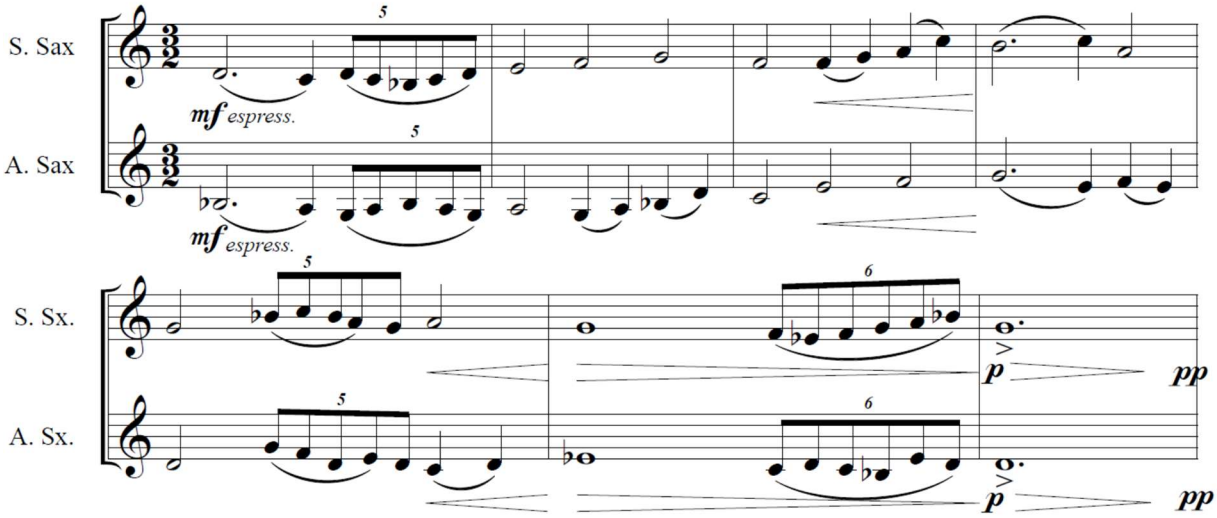
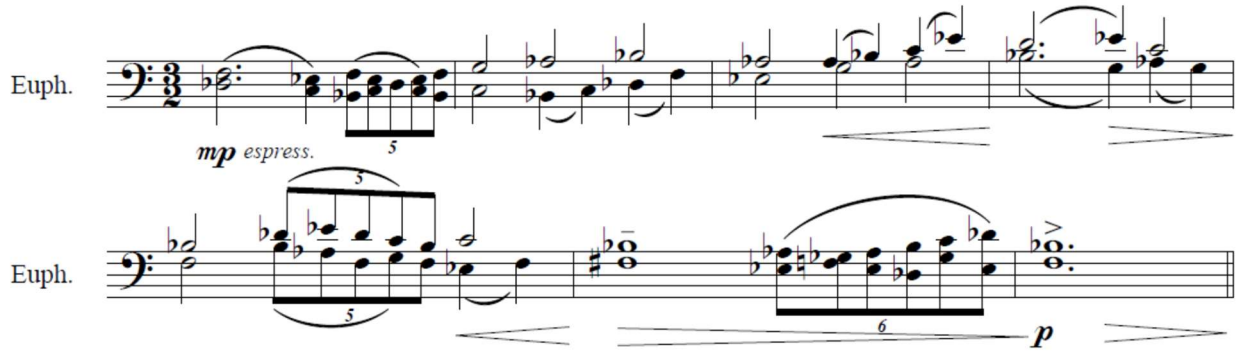
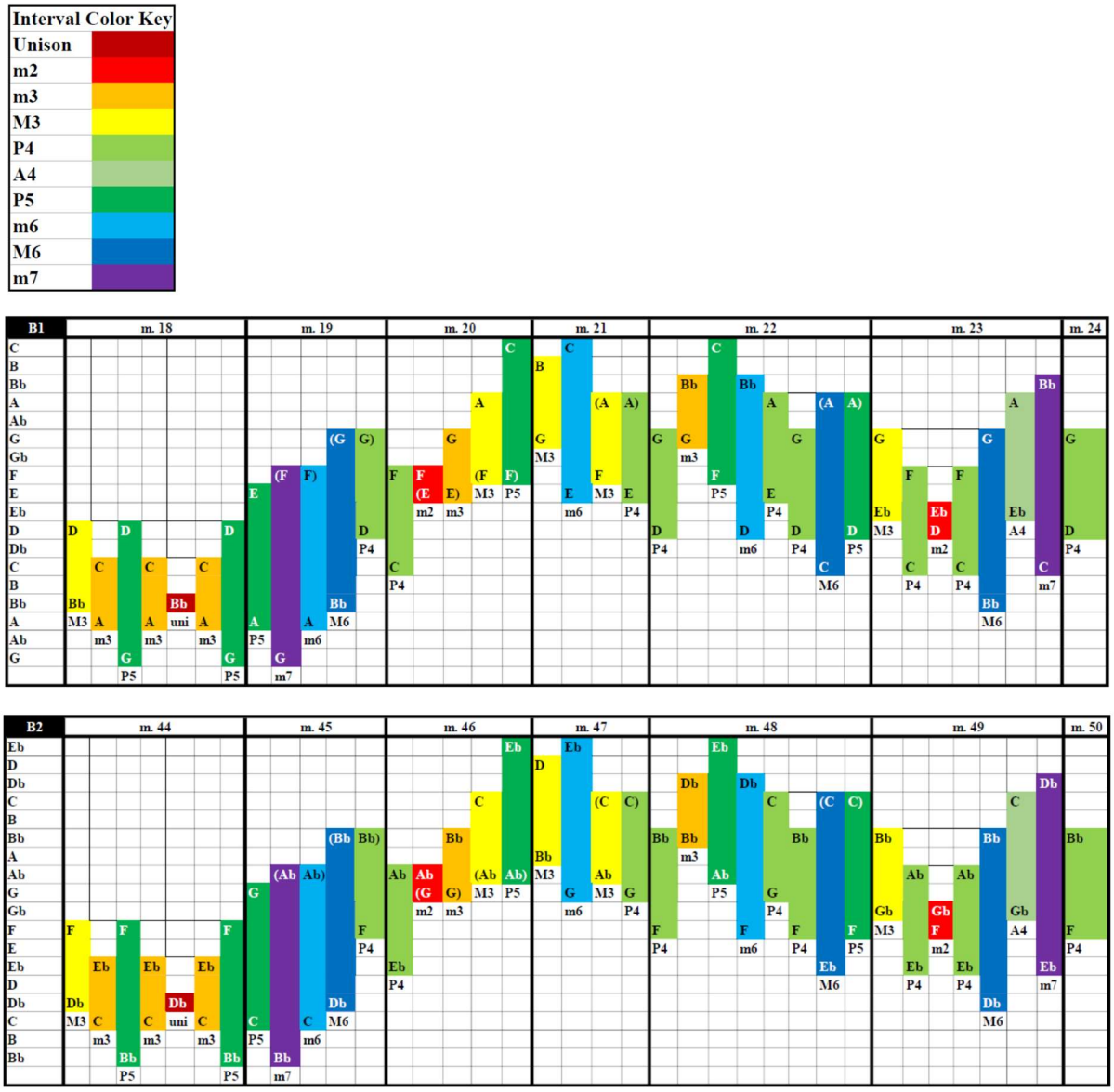


Figure 6.9: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Melody B2, mm. 44 – 50



The B1 and B2 duets are realized in identical modes based on differing pitch centricities (melody B1: G Dorian, G Mixolydian, G Aeolian; melody B2: Bb Dorian, Bb Mixolydian, Bb Aeolian), and thus contain identical intervallic relationships which range from a minor second to a minor seventh. Table 6.2 below is a color-visual graph comparing the intervals used to create the duet. A color key to interpreting the intervals is included, and the intervals are labeled on the two charts.

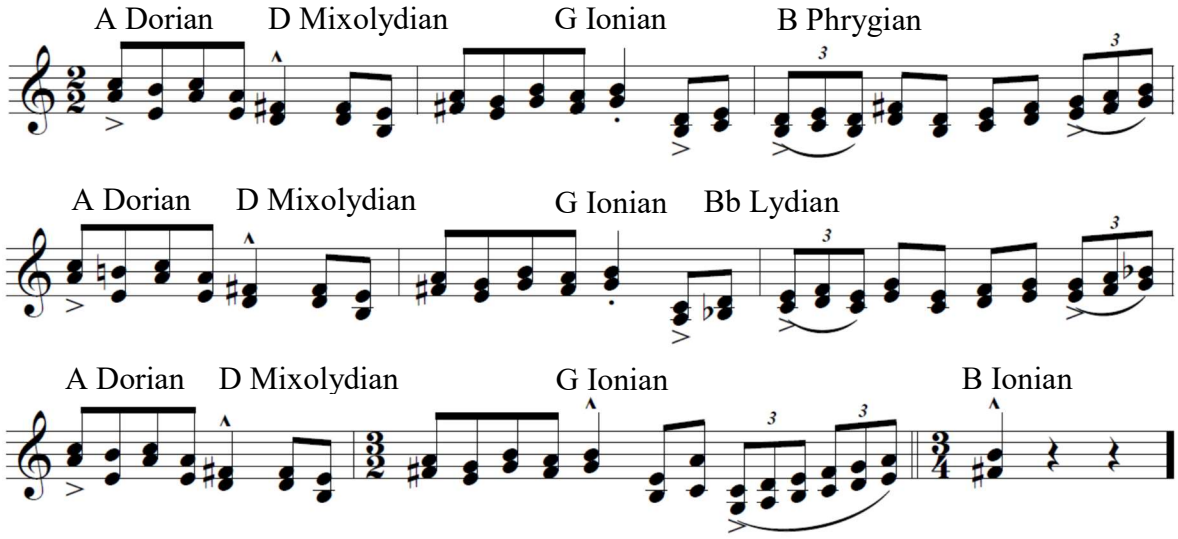
Table 6.2. *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Color Chart of Intervallic Relationships within B Theme duets, B1: mm. 18 – 24, B2: mm. 44 – 50



4. **A3:** The melodic statement I have labeled as A3 is based on a musical idea which begins with two distinct identical rhythmic motives set in duple meter, followed by a third from within the A Section RCat. While fully realized as a four-measure phrase only once in measures 120 through 123, its contour is mirrored in decent and ascent

like A2, which clearly indicates that it was born out of the A2 development section in measures fifty-three through sixty-one. The melody is derived from several different modes based around the pitch centricities found in the bass line: A Dorian, D Mixolydian, G Ionian, B Phrygian, Bb Lydian, and B Ionian. Its range remains within the span of an octave like its A2 parent, and it is voiced as a duet containing both similar and parallel motion. Dooley renders the counterpoint primarily at the interval of a third, with the second voice utilizing fourths and fifths early in the phrase like A2. Figure 6.10 below is a piano reduction of the alto and tenor sax part found in measures sixty-two through the downbeat of measure seventy and demonstrates the points listed above.

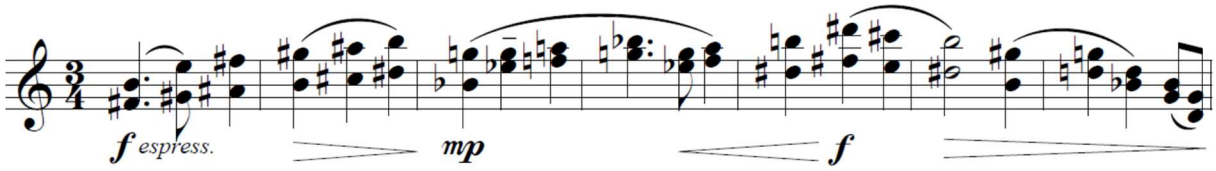
Figure 6.10: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* A3 melodic idea, piano reduction of alto and tenor sax, mm. 62 – 70



5. **B[1] Diminution:** Similar to its parent melody, the B[1] Diminution is a seven-measure phrase in triple meter contoured with a four-measure ascending antecedent, followed by a three-measure descending consequent. Also written as a duet, the highly

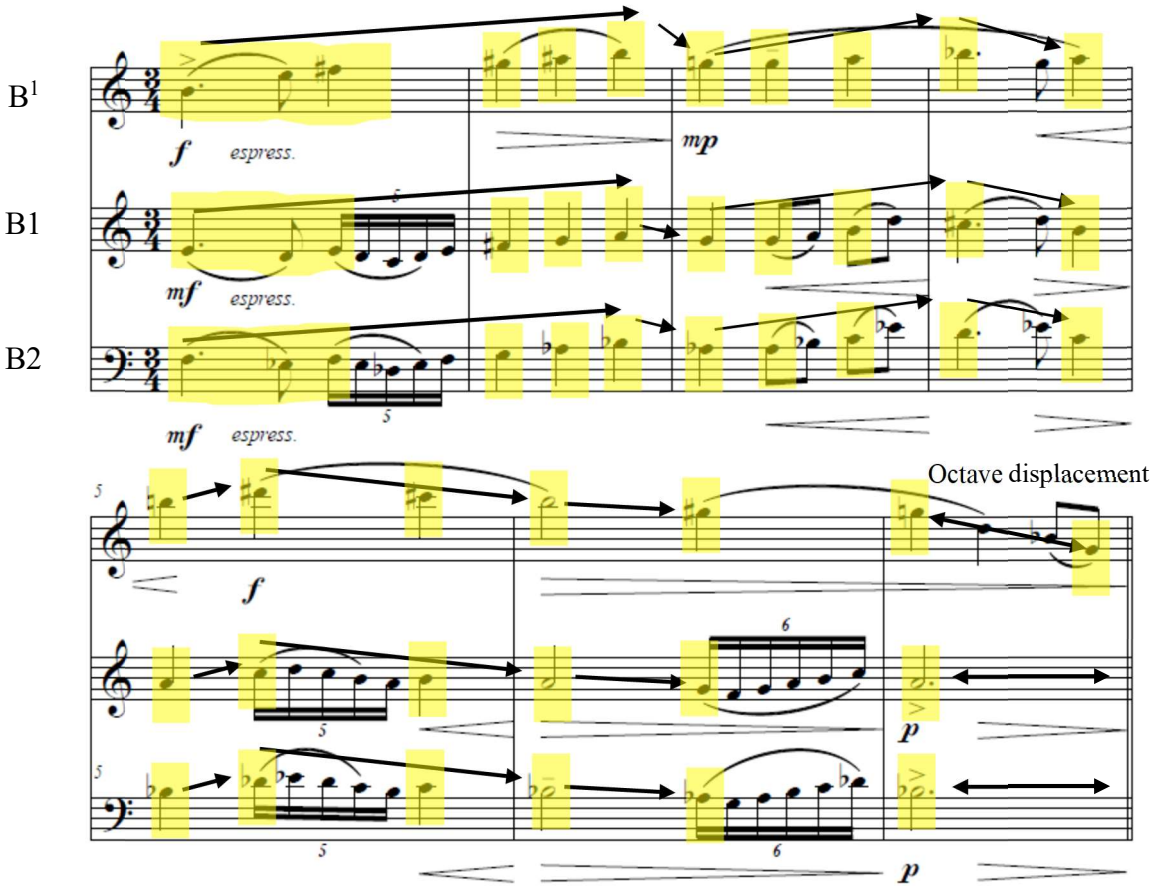
synergetic relationship between the voices is expressed as the voices move in similar and parallel motion within a combined range of approximately two octaves. Delineating distinctives of this musical idea are the first-species counterpoint in which it is written, and the rapid tempo of the musical information being presented. Also, unlike B1 or B2, the harmonic progression is not modal in nature but moves through the chromatic mediant relationships found in B-Major and will be discussed further in the Harmony section of this chapter. Figure 6.11 displays the opening statement of the B^1 melody from the oboe part in measures seventy through seventy-six, although it is worth noting that the English horn and bassoons also participate in this duet.

Figure 6.11: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* B^1 melody, mm. 70 – 76



In Figure 6.12, I have chosen to superimpose the B^1 melody over both B1 and B2 melodies (rhythmically diminished) in order to show a comparative glimpse into Dooley's evolution of the B melodic idea.

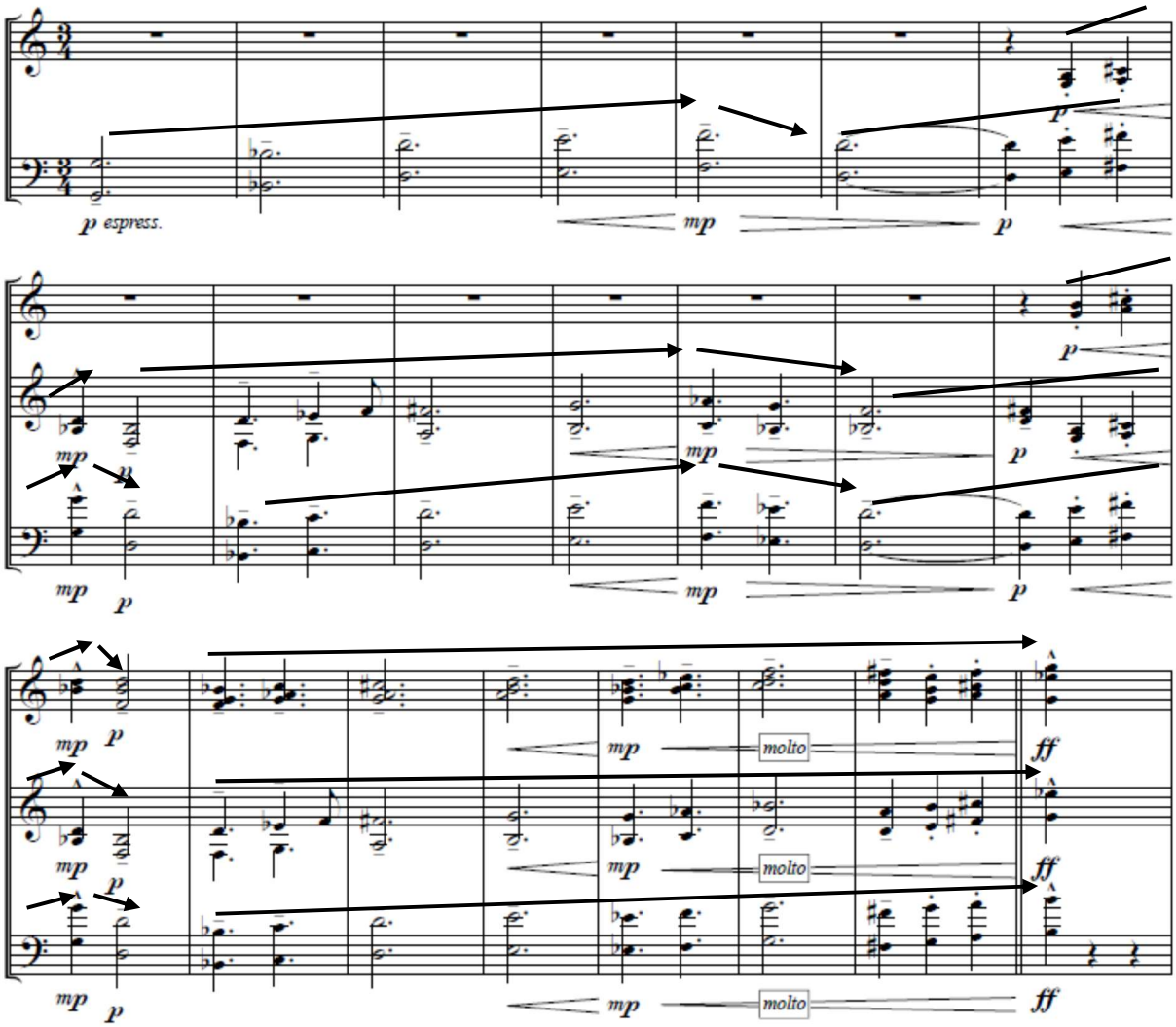
Figure 6.12. *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* superimposition of "B" section melodic ideas



6. **B[1] Augmentation → C:** Within this section, Dooley begins developing the B[1] melody through augmentation, the similarities being the outline of the B[1] contour (indicated through arrows), the structure of the phrase ending and continued harmonic underpinnings of the aforementioned chromatic mediant relationships. Realized in three seven-measure phrases set in triple meter, the sensation of hemiola derived from the relationship between 3/4 and 6/8 time creates a new melody, thus leading to the assertion that B[1] morphs into another unit structurally considered "Section C". Figure 6.13 is a piano reduction of the trombone, horn and trumpet parts found in measures eighty-four to

the downbeat of measure 105 and demonstrates the development of the idea as each layer is added to the score.

Figure 6.13: *Manifestos,* Movement III: *Star Dancer + Her School of Dance,* piano reduction, B^1 section development into C, mm. 84 – 105



7. **Cadential Event:** In an apparent reference to the first movement, Dooley again employs the idea of the Cadential Event by utilizing augmented scales in retrograde at the end of every section directly or indirectly connected with B melody. The scale is first

introduced in the form of a two-part canon at the interval of a third in measures twenty-five and twenty-six, then again in a similar form within measures fifty-one and fifty-two. After the aforementioned B^1 developmental section, he responds in-kind with a grand display of multiple canonic layering, from measures 105 through 113. The last display of the Cadential Event occurs in measures 150 through 152, where for the first time he uses the scale to produce chords moving homorhythmically. Figure 6.14 is a catalog displaying the scales that Dooley has employed, as well as the corresponding use of the scale in piano reduction form.

Figure 6.14. *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Augmented scales and utilization demonstration

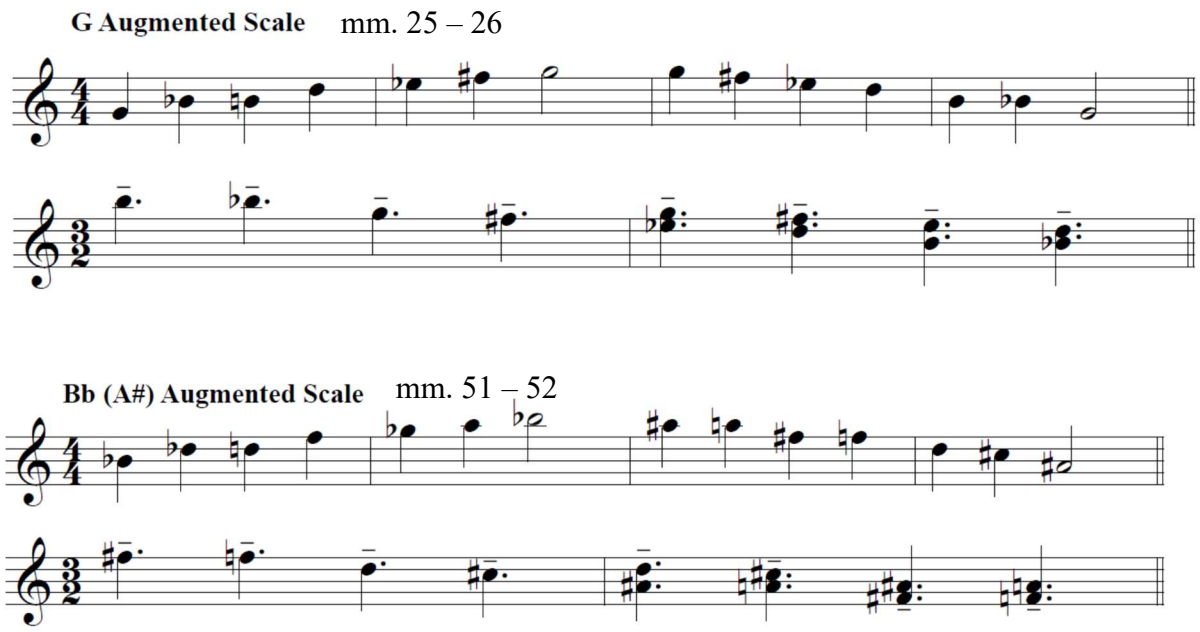
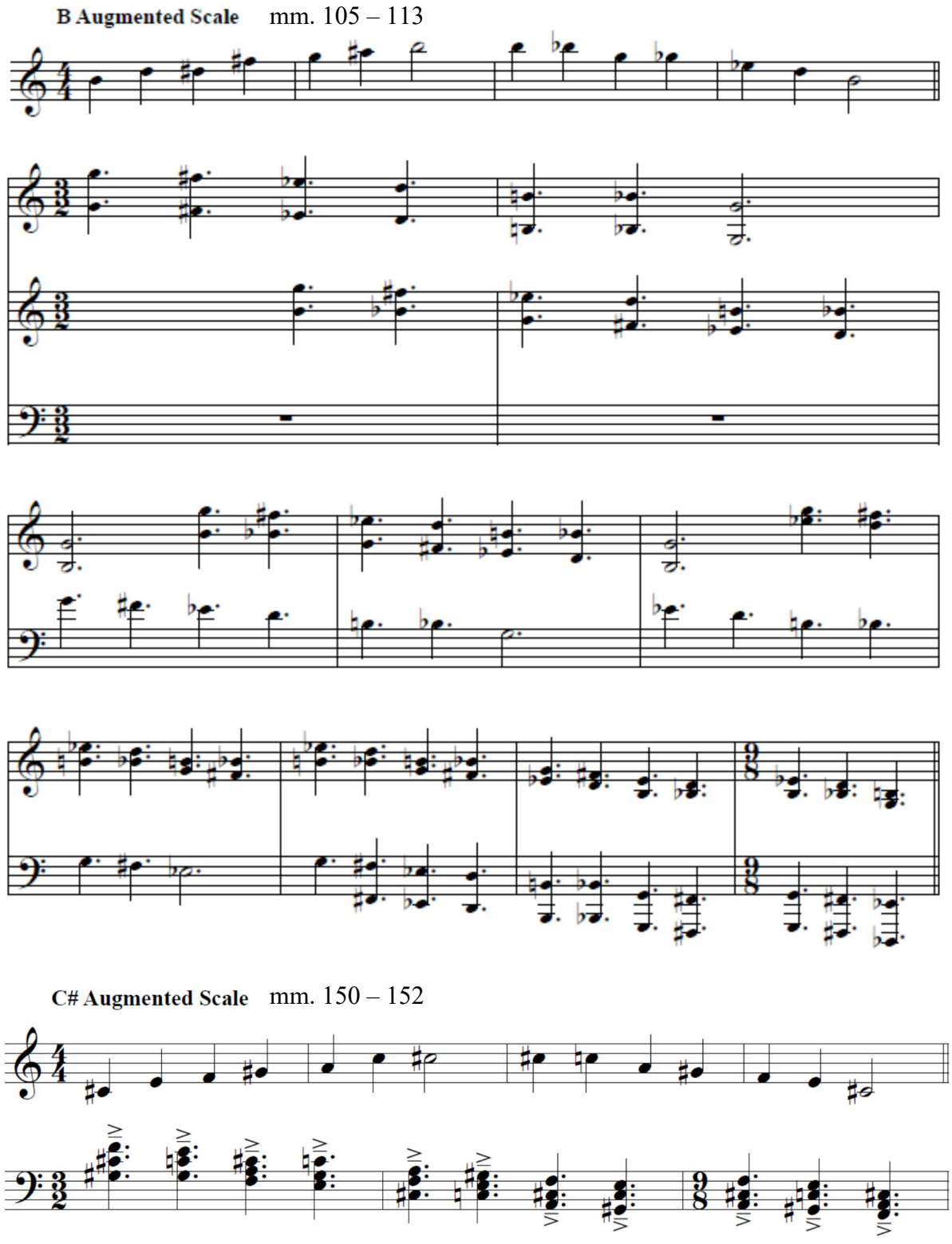


Figure 6.14 (continued). *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Augmented scales and utilization demonstration



HARMONY AND HARMONIC MOTION

Now that the basis for rhythmic and melodic construction has been demonstrated, the last salient aspect of analysis applied to *Star Dancer + Her School of Dance* disseminates the construct of the harmony and basis for the harmonic motion within each formal section of Dooley's *MANIFESTOS* finale.

Each section's harmonic motion is unique and will be explained in a series of charts in order to visualize the technique that Dooley has conceived. Once presented, a fully furnished chart brings synthesis to the various ideas, allowing a completed analysis.

SECTION A

In an interview with the composer on December 12, 2018, the composer and I spoke of a harmonic progression series that he created while composing his percussion concerto, *Northern Nights*.

> I saw the sequence moving by a fourth or a fifth, and when it does that, you can tell, "ok now, this is going to loop all the way around." Because if it moves by a third or a sixth of any kind, you can only do three or four sequences until you are back where you started. I initially created the progression idea in my percussion concerto, *Northern Nights*. The strings sequence through a bunch of different keys. I think I started in F#-minor, and it goes all the way through, and then I restarted it in B-minor, higher, and sequenced through six keys. So, the first half of the piece I go through all twelve keys and it always sounds fresh.[81]

[81] Interview with Paul Dooley, December 12, 2018, Ann Arbor, Michigan.

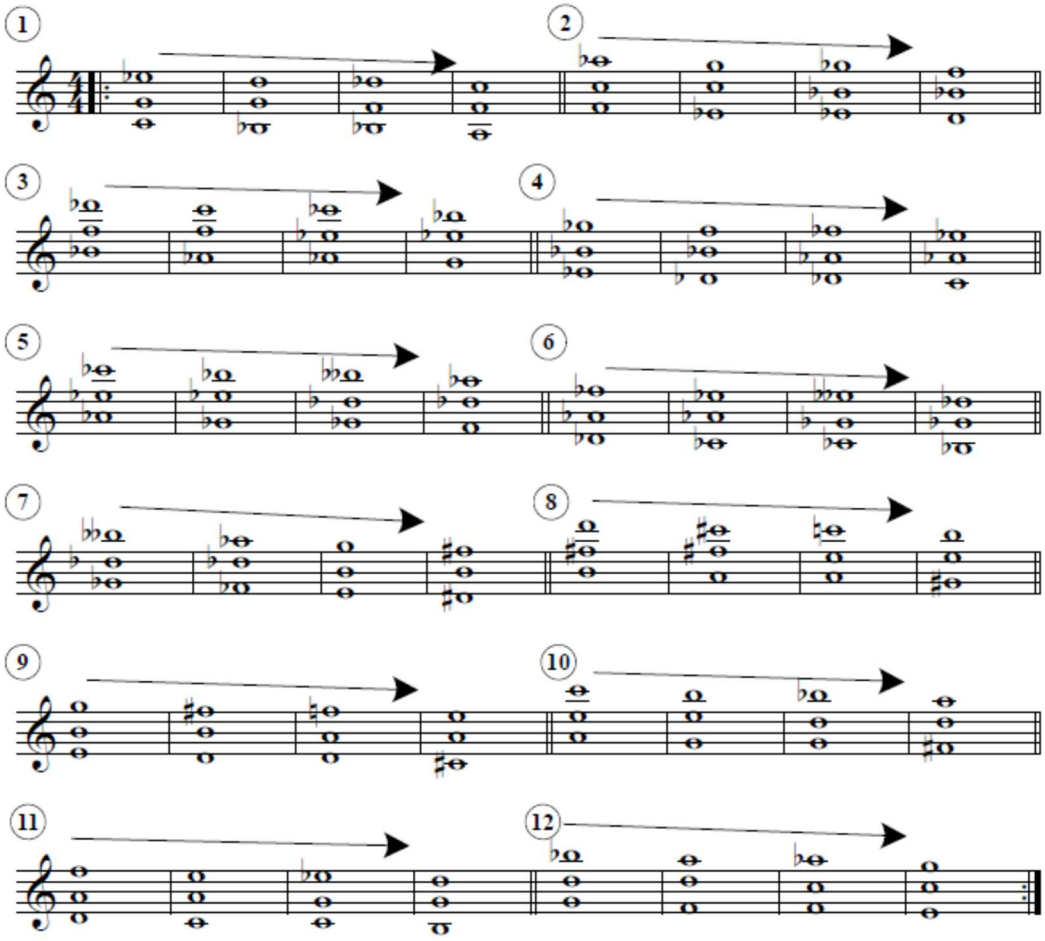
With this formula in mind, I have created a table which charts and catalogs by number (Dooley Chord Progression, hereafter listed as DCP) the possibilities for the harmonic progression in each of the Section A divisions. Table 6.3 demonstrates this exercise.

Table 6.3: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Section A Dooley Chord Progression Chart

Section A: DOOLEY CHORD PROGRESSION CHART				
DCP#	**i**	**v⁶**	**iv/IV**	**IV⁶**
1	C min	G min/B♭	B♭ min	F Maj/A
2	F min	C min/E♭	E♭ min	B♭ Maj/D
3	B♭ min	F min/A♭	A♭ min	E♭ Maj/G
4	E♭ min	B♭ min/D♭	D♭ min	A♭ Maj/C
5	A♭ min	E♭ min/G♭	G♭ min	D♭ Maj/F
6	D♭ min	A♭ min/C♭	C♭ min	G♭ Maj/Bb
7	G♭ min	D♭ min/F♭	E min	B Maj/D#
8	B min	F# min/A	A min	E Maj/G#
9	E min	B min/D	D min	A Maj/C#
10	A min	E min/G	G min	D Maj/F#
11	D min	A min/C	C min	G Maj/B
12	G min	D min/F	F min	C Maj/E

To bring further clarity to how the voice leading progresses in the DCP, Figure 6.15 below is a realization of the chords, with arrows showing the descent of the chromatic line.

Figure 6.15: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Section A Dooley Chord Progression Voice Leading



SECTION B

As in *Futurist Flowers,* the harmonic motion for the B sections can best be processed through an Aggregate Pitch Tracking Chart, found below in Table 6.4. While the event as a whole is smaller in length to its counterpart in Movement II, the exercise is relevant to understanding the progression of the modality through the pitch commonalities as well as the timing of the events in order to observe where and how changes occur.

Table 6.4: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* B Section Aggregate Pitch Tracking Chart

	Event	m. 18	m. 20	m. 22	m. 23	m. 24
B1 mm. 18 – 24	G					
	F#/Gb					
	F					
	E					
	D#/Eb					
	D					
	C#/Db					
	C					
	B					
	A#/Bb					
	A					
	G#/Ab					
	G					
		G Dorian	G Mixolydian	G Dorian	G Aeolian	

	Event	m. 44	m. 46	m. 48	m. 49	m. 50
B2 mm. 44 – 50	Bb					
	A					
	G#/Ab					
	G					
	F#/Gb					
	F					
	E					
	D#/Eb					
	D					
	C#/Db					
	C					
	B					
	Bb					
		Bb Dorian	Bb Mixolydian	Bb Dorian	Bb Aeolian	

SECTION A3

There are three occurrences of the A3 section, all of which are harmonized around their respective pitch centers in a traditional diatonic progression.

1. mm. 62 – 70: Pitch center "G"
2. mm. 114 – 126: Pitch Center "F"
3. mm. 153 – 161: Pitch Center "C"

A closer look at a charted Roman numeral realization of the harmonic progressions of these pitch-centric sections reveals how the harmony moves. Table 6.5 below shows this harmonic progression in a measure-by-measure format including beat divisions within the measures.

Table 6.5: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Section A3 Harmonic Progression

Pitch Center "G": mm. 62 – 70																																				
m. 62				m. 63				m. 64				m. 65				m. 66				m. 67				m. 68				m. 69						m. 70		
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6	1	2	3
ii		V				I	iii					ii		V				I	♭III					ii		V				I	vi	ii	V	III		

Pitch Center "F": mm. 114 – 126																							
m. 114				m. 115				m. 116				m. 117				m. 118				m. 119			
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
ii		V				I		ii		V → extension of Dominant													

m. 120				m. 121				m. 122				m. 123				m. 124				m. 125				m. 126					
1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	5	6
ii		V				I	iii					V		I	♭III					ii		V				I	vi	ii	V

Table 6:5 (cont.): *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Section A3 Harmonic Progression

m. 127 – Beginning of the Coda
OTHER: Total avoidance of C & G (C ascends to Db, G descends to Gb)

Pitch Center "C": mm. 153 – 161								
m. 153	m. 154	m. 155	m. 156	m. 157	m. 158	m. 159	m. 160	m. 161
G7 $^{\#9\,\flat13}$ ["G Alt" as per the composer] – an extension of Dominant								C

B1 → C DEVELOPMENT SECTION

In the B1 → C Development Section, located in measures seventy-six to 104, Dooley utilizes the relationships made possible by the Chromatic Mediant to create harmonic progression. (For a review of how Chromatic Mediant relationships work, see Chapter Four, pages 55 – 57). To understand how this section begins, you must look at the preceding pitch center, which I have established above in Table 6.5 as being Pitch Center "G." Through an examination of Table 6.6 below, it becomes apparent how the composer has employed the Chromatic Mediant relationship of G-Major to B-Major, which shows to be I to III.

Table 6.6: *MANIFESTOS,* Movement III: *Star Dancer* + *Her School of Dance,* Mediant Relationship Catalog

MEDIANT RELATIONSHIPS								
Key (Major)	**III**	**VI**	**iii**	**vi**	**♭III**	**♭VI**	**Doubly Mediant ♭iii**	**Doubly Submediant ♭vi**
C	E Maj	A Maj	E min	A min	D#/E♭ Maj	G#/Ab Maj	D#/E♭ min	G#/A♭ min
C#/D♭	F Maj	B♭ Maj	F min	B♭ min	E Maj	A Maj	E min	A min
D	F#/G♭ Maj	B Maj	F#/G♭ min	B min	F Maj	A#/Bb Maj	F min	A#/B♭ min
D#/E♭	G Maj	C Maj	G min	C min	F#/G♭ Maj	B Maj	F#/G♭ min	B min
E	G#/A♭ Maj	C#/D♭ Maj	G#/A♭ min	C#/D♭ min	G Maj	C Maj	G min	C min
F	A Maj	D Maj	A min	D min	G#/A♭ Maj	C#/Db Maj	G#/A♭ min	C#/D♭ min
F#/G♭	A#/B♭ Maj	D#/E♭ Maj	A#/B♭ min	D#/E♭ min	A Maj	D Maj	A min	D min
→ **G**	B Maj	E Maj	B min	E min	A#/B♭ Maj	D#/Eb Maj	A#/B♭ min	D#/E♭ min
G#/A♭	C Maj	F Maj	C min	F min	B Maj	E Maj	B min	E min
A	C#/D♭ Maj	F#/G♭ Maj	C#/D♭ min	F#/G♭ min	C Maj	F Maj	C min	F min
A#/B♭	D Maj	G Maj	D min	G min	C#/D♭ Maj	F#/Gb Maj	C#/D♭ min	F#/G♭ min
B	D#/E♭ Maj	A♭ Maj	D#/E♭ min	A♭ min	D Maj	G Maj	D min	G min

Once B-Major is established in measure seventy, Dooley utilizes the Chromatic Mediant relationship and employs the technique within the newly established pitch center. Table 6.7 shows the Chromatic Mediant relationships in practice, expressed in Roman numerals, within measures seventy through eighty-three.

Table 6.7: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Chromatic Mediant Relationships, mm. 70 – 83

B1 → C Development Pitch Center: B-Major	**m. 70**	**m. 72**	**m. 74**	**m. 76**
	I (B Maj)	III (D#/E♭ Maj)	I (B Maj)	III or ♭vi (E♭ Maj or G min)
	m. 77	**m. 79**	**m. 81**	**m. 83**
	I (B Maj)	III (D#/E♭ Maj)	I (B Maj)	III (D#/E♭ Maj)

In measure eighty-four, Dooley *rotates* the progression and establishes a new pitch center through the extension of Eb-Major. Yet, instead of duplicating the prior I to III progression, the new pitch centricity employs the more exotic combination of I → ♭vi, (Eb-Major → B natural minor), again based on possibilities found within the Chromatic Mediant range of relationships. The relationship, known as the Tonic → Doubly Submediant, is unusual and, as Paul O. Harder points out, "these relationships often have nonfunctional harmonic character. The ear apparently perceives as closely related two chords whose roots are a third apart, even though they may share few or no common tones."[82] This proves true here as well since the only common tones between Eb-Major and B natural minor are G and D.

[82] Paul O. Harder, *Harmonic Materials in Tonal Music: A Programmed Course, Part II,* 2nd ed. (Boston, MA: Allyn and Bacon, Inc., 1974), 199.

With the employment of this imaginative harmonic effect, the composer states that he "is harmonizing dissonances with consonances." [83] Table 6.8 shows the relationships in practice (again in Roman Numerals) within measures eighty-four through 104.

Table 6.8: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Chromatic Mediant Relationships, mm. 84 – 104

B1 → C Development Pitch Center: E♭-Major	**m. 84**	**m. 86**	**m. 88**	**m. 90**
	I (E♭ Maj)	♭vi (B min)	I (E♭ Maj)	♭vi (B min)
	m. 91	**m. 93**	**m. 95**	**m. 97**
	I (E♭ Maj)	♭vi (B min)	I (E♭ Maj)	♭vi (B min)
	m. 98	**m. 100**	**m. 102**	**m. 104**
	I (E♭ Maj)	♭vi (B min)	I (E♭ Maj)	♭vi (B min)

CODA

The second statement of A3, whose pitch centricity is F-Major, gives birth to the Coda. Yet from the Coda's first note, its tonality, and tempo, it is dramatically "other." In conversation, the composer characterizes it as "a change of scene, like a celebration that occurs above and below C."[84] His intent from measure 127 through measure 160 is the total avoidance of the C pitch. The following narrative will give insight into how he achieves this avoidance and, in doing

[83] Phone conversation with Paul Dooley, March 14, 2019
[84] Phone conversation with Paul Dooley, March 14, 2019.

so, creates the tension needed to move dramatically forward through the movement until C-Major's arrival in measure 161.

Beginning in measure 127, the first ten measures sway in five-groupings of two measures between Gb-Major and Db-Major[7], with Db being the underlying pedal point. Yet, upon arrival at measure 137, Dooley creates a thirteen-measure event described as *coloristic chord successions,* a term used by Kostka and Payne. As per their description, this section of music is "a dramatized extension of unexpected chords… that do not seem to imply any tonicization and involve chromatic mediant relationships."[85]

These thirteen measures of rapid change are initiated by a common tone, the Gb root from the previous ten measures which transforms into the fifth of the new key, B-Major as the enharmonic F#. Once there, it can be expressed in Roman numerals, albeit with several unexpected twists as expressed by Kostka and Payne. Table 6.9 displays a charting of what occurs in the section's progression by way of Roman numerals.

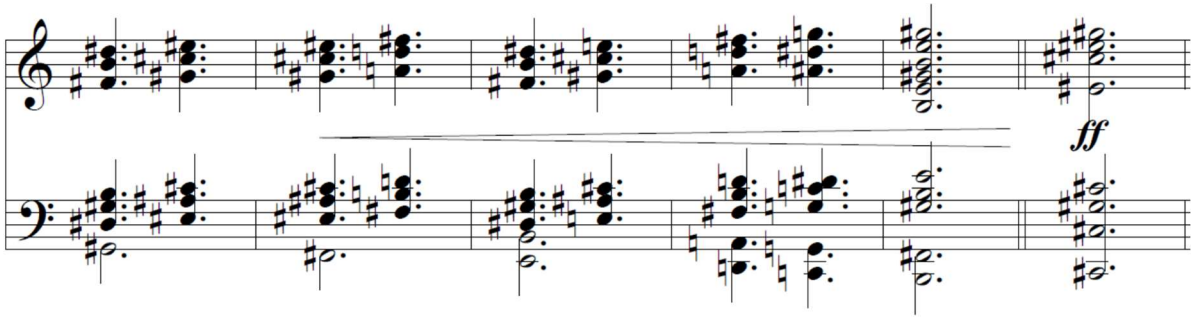
[85] Stefan Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Harmony* (New York, NY: McGraw Hill, 2008), 461.

Table 6.9: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Harmonic Progression, Coda, mm. 137 – 144

B-Major:	**m. 137**		**m. 138**		**m. 139**		**m. 140**	
	I	**V/V**	**V/V**	**♭III**	**I**	**V/V**	**♭III**	**IV**
	m. 141		**m. 142**		**m. 143**		**m. 144**	
	I	**V/V**	**V/V**	**♭III**	**I**	**V/V**	**♭III**	**IV**

In measure 145, the composer lays out a series of rapidly changing seventh chords, but the primary idea here is the bass line, which begins an elongated descent in open fifths from G# to B. By using non-traditional progressions and mediant relationships, Dooley arrives at the downbeat of his C# Augmented Scale homorhythmic cadence in measure 150. Figure 6.16 shows a piano reduction of those six measures, spelled enharmonically for consistency, and demonstrating the constructive complexity of the progression's chromaticism and contrary motion on its journey to C#-Major.

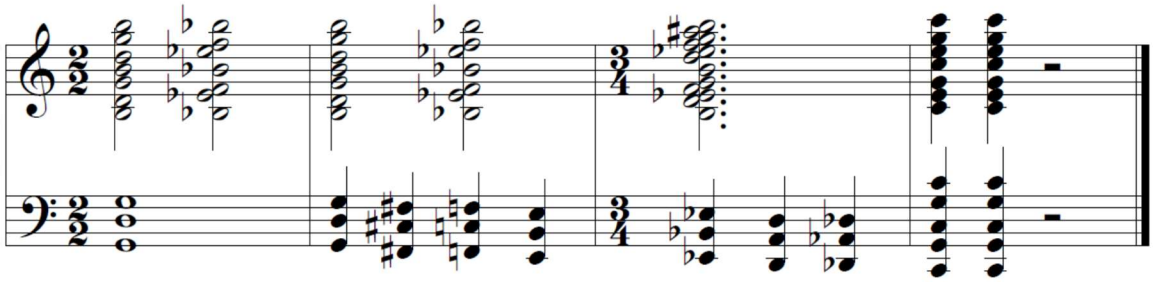
Figure 6.16: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* piano reduction, Coda, mm. 145 – 150



Again, Dooley uses the Chromatic Mediant relationship between E-Major and C#-Major (that relationship being I – VI) and sets his final Cadential Event into motion before the final push of the A3 melodic motive in measure 153.

For the final nine measures of the movement, the entire harmonic structure serves as a V – I cadence, with measures 153 through 160 made from what the composer calls "G Alt": a G-Major seventh chord which includes the raised ninth degree (A#) and a lowered thirteenth (Eb). Figure 6.17 presents a total reduction of the final nine measures of the movement, simply expressed in three measures.

Figure 6.17: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* piano reduction of harmonies, mm. 153 – 161



With all of the harmonic technical information presented, Dooley's entire movement can be reconstructed demonstrating the various devices he employs to provide harmonic progression. Table 6:10 displays the movement's reconstruction.

Table 6.10: *MANIFESTOS,* Movement III: *Star Dancer + Her School of Dance,* Reconstruction of Harmonic Progression

Section and Measures	Method of Analysis
Section A1, mm. 1 – 8	DCP 1
Section A2, mm. 9 – 17	DCP 2
B1: mm. 17 – 24	Aggregate Pitch Tracking Chart B1
Cadence 1: mm. 25 – 26	G Augmented Scale
Section A1: mm. 27 – 34	DCP 12 (mm. 27 – 30), DCP 1 (mm. 31 – 34)
Section A2: mm. 35 – 43	DCP 2 (mm. 35 – 38), DCP 3 (mm. 39 – 43)
B2: mm. 43 – 50	Aggregate Pitch Tracking Chart B2
Cadence 2: mm. 51 – 52	Bb Augmented Scale
A2 Development: mm. 53 – 56	DCP 4
A2 Development: mm. 57 – 61	DCP 5
A3: mm. 62 – 69	Traditional Roman numerals
B^1 → C: mm. 70 – 104	Chromatic Mediants
Cadence 3: mm. 105 – 113	B Augmented Scale
A3 mm 114 – 126	Traditional Roman numerals
Coda Intro: mm. 127 – 136	Traditional Roman numerals
Coda Extension: mm. 137 – 149	Roman numerals and seventh-chord progressions
Cadence 4: mm. 150 – 152	C# Augmented Scale
⬇	
A3 mm. 153 – 161	"G Alt" → C

ADDITIONAL CONSIDERATIONS: ARTICULATION AND TEMPO – SECTION A

The composer states that the influence for the musical ideas found in Section A was modeled after the famous opening clarinet statement in Percy Grainger's *Molly on the Shore.*[86] Yet, while Grainger's work depends on the other instruments within the ensemble to provide the background harmonies against his unison clarinet line, Dooley builds the harmony *within* the two synergistic lines.

This synergistic melody warrants careful consideration from the aspects of articulation and tempo, and a review of Figures 6.6, 6.7, and 6.9 are of the utmost in importance. Dooley's Section A is illusionary and references a ballerina and her companion dancers. The articulation must be executed with extreme precision, matched completely in style, intensity, and nuance, and approached as delicately as a ballet troupe dancing *en pointe*. Pedagogically, the fingers should be encouraged to 'dance' and the tongue should only touch the airstream, not completely interrupt it.

Dooley clearly marks the tempo for Section A as 120 beats per minute for the half note, and it must be adhered to with diligence. His melodic and rhythmic lines include a tremendous amount of musical information within each phrase, and any tempo faster than indicated would overwhelm the listener's ability to process the information. While the temptation to put the full technical abilities of the woodwinds on display could possibly exist (as many bands often execute with *Molly on the Shore),* the *Star Dancer* and her troupe must be approached with disciplined restraint.

[86] Interview with Paul Dooley, December 12, 2018, Ann Arbor, Michigan.

Within the 161 measures that comprise *Star Dancer + Her School of Dance*, Paul Dooley skillfully paints a musical picture of a disciplined, ever-moving ballerina *sur les pointes*, occasionally framed with a descending repose or *pas de deux* that, in turn, extends an invitation to other sections to join along. As the author presents in this analysis, the movement eventually increases in speed and technical furor that can only be described as a *corps de ballet* of instruments competing for center-stage prominence, pirouetting into a finale that becomes a *tour de force* of Bacchanalian proportion!

Chapter 7 – Conclusion

Paul Dooley's *MANIFESTOS* is an incredibly well-crafted musical work of art. Within three movements, he demonstrates his mastery of counterpoint, ingenuity with rhythms, creativity in the construction of memorable melodies, and a willingness to boldly step into the exploration of both traditional and non-traditional harmonic treatment. His giftedness as a composer is enhanced by his acutely sensitive abilities to *react* to and *interact* with the beauty around him, which he demonstrates time and again within his compositional catalog.

In *MANIFESTOS,* Dooley fully displays his keen musical interaction skills. Performers and audiences alike now have the ability to experience weightless flight and racing at record-breaking speed, visit an interactive garden of the future, and dance with a sense of abandon. By way of the musical staff, he introduces us to the world imagined by the early twentieth-century Futurists and those personalities for whom the avant-garde was a way of life.

Finally, Paul Dooley's *MANIFESTOS* gives the wind band world another remarkable addition to its canon. The analysis contained within these pages serves as a mere dissection and cataloging of the events he has written in ink. But there is no doubt that those who experience *MANIFESTOS* in the future will carry the full measure of the joy he experienced in its creation.

Appendix 1 – Interview with the Composer

Transcript of December 12, 2018 Interview

EA: When you hear other composers, do you listen for something like, "Wow, how did they do that?" How did they come up with that? "How can I incorporate something like that in my own music?"

PD: Yes, I look to other music for structural elements, but it can be anything that works really well in a composition. There are very few compositions that are just totally amazing 100% of the time. Sometimes there are 10-20 seconds out of 20 minutes where I ask, "Wow, that's amazing – how did they do that?" I then zero in and start to analyze and figure out what they did to make that happen. That's where our analytical skills come into play. It's easy to know that you like something, but it's another thing to know exactly why it works so well. A lot of times you think you know, but you actually don't, because there are deceptively many factors in play! I think as I get older I become more aware of those things. As a doctoral student at the University of Michigan, for our prelims, we had to pick ten pieces from across music history, and research them, sort of like what you're doing now! You then see where your research takes you. This preliminary requirement really helped my analytical skills: turning a piece inside out – like, what is the core of this thing, what makes this thing work? And sometimes a section of music that you really like, maybe it just comes down to two things that are really the most important. Perhaps it's the way the harmonies shift, or the way the instruments blend or the way the instruments change from one to the other. Whatever it is, if you can understand it, then you can sort of generalize it. So, you can take the way one thing moves to the next thing, the way Mozart did it, and you can do that in your own piece, but it sounds completely different because your music is different. But the concept, how

the thing is constructed, can be very similar, with the music sounding completely different. SO, that's a big one for me. I love getting ideas from other pieces, like, "wow, what did they do? Oh, they repeated that, and the second time they cut out a few measures, then the third time these instruments came in…: I can do all that stuff in my piece!" It could be anything else. And the more I move forward, actually, it sounds weird, but the more I try to take myself out of the picture when I'm writing music. I don't worry about what I'm saying as an artist. That's going to automatically come out in the piece. I'm always trying to look for ways to help myself make decisions or let decisions be made for me.

EA: Wow, let the music make the decisions?

PD: Or study something that can help me make decisions. Because there are a gazillion decisions to be made, and when you're making 90% of them, you'll save a lot of time if you can remove yourself from some of it. The piece is still going to be yours, it's still you writing the piece. It crosses into the "producer" realm. The great producers, often times, they're not great songwriters, they're not good at any one thing, but they're good at creating final products. And so, sometimes I can try to think of myself as a producer – this piece, it needs this, it needs this…how can I bring all of this stuff together? I like this style of music, I like Baroque music, but I also like EDM, what would happen if I brought those two together? And, how would that work? I have enough chops to actually do that! If I could start with Baroque music and EDM, I've already got a lot of music. Then I blend them together putting my stamp on it. Anything I can do to help myself make decisions, I'm all for it!

EA: What do you think is your stamp? This was one of the questions I emailed you, but I wanted to talk through it. I know every composer has an arrangement of sounds. Every composer hears the world differently.

PD: Yes.

EA: I'm always interested in, like an artist has an artists' pallet, and they have colors that they choose from; that they think, "These are the colors I want to use, the colors I am comfortable with, the colors that speak to me." What is yours? Where do you get your pallet?

PD: That's tough. I really don't know. In each piece, I'm trying to do something different. I need to do that in order to be excited, and I need to be excited in order to be inspired. I can't just write a piece that's a "Dooley piece", because it will suck.

EA: I haven't heard one yet!

PD: I've got to be doing something that's new for ME, often that means something compositionally *challenging*. For example, counterpoint is really challenging. There's actually very little counterpoint in new music. Just set up chords and a melody and you're good to go, haha! But the interaction of the notes… so like *Masks and Machines*, that was the focus: "old school", note versus note. That was slow going. And *Point Blank* is not like that at all. The thing just rides in D minor for several minutes in the middle of the piece. It's more about orchestration and energy using my percussion background. But, I've done that in a few pieces, and to do that in another piece would be depressing for me. Pursuit of happiness! I don't want to do that, because I've already done it. And, I'm not just writing music to just do it, it's got to be a meaningful experience for me. Like, in *Star Dancer*, writing like that for the clarinets, with the counterpoint, focusing really on

clarinet technique, that's a new thing for me. And the first movement, *Aero-Poem*, is somewhat minimalist. Writing something *that* restrained? NOT intuitive to me; it took forever. Now... what happens is, at the end of the day, even though I'm trying to do something different for every piece, there are common things that emerge, and I don't know… it's much easier for someone else to tell me what those things are!

EA: This piece seems to be unique in your catalog. There are things I see in the rhythms. As a percussionist, how does your background as a percussionist affect your compositional technique and process?

PD: It does, big time. I played drums for many, many years. I had a drum set and played percussion all through high school: mallets, and tympani and all that. I do feel very comfortable writing for percussion. And I think I write for percussion earlier on in the process. I mean, you saw my sketches earlier today. In the horn concerto, *Mondrian's Studio*, I'm initially writing for piano, percussion, and solo horn. The percussion is there, I didn't save it for later. I think a lot of people have never played percussion, and so it becomes the salt and pepper you put on after the meal is finished. Percussion is closer to Step 1 for me.

EA: It seems to not just in this piece, but in your other works as well. It's not an embellishment. It plays a leading role.

PD: Yes, as a percussionist, I didn't want to be the guy playing a couple of notes here and there. On the other hand, percussion is generally very loud, and so you have to be very careful about that!

EA: I noticed early in the first movement and in the third movement that you have mallet percussion involved very quickly with some melodic lines.

PD: Sure. Again, it's just intuitive for me. I go there quickly. I hear it and I go there, as opposed to other instruments.

EA: What's new in this piece? What have you done in this piece that you haven't done before?

PD: Well, the minimalist ideas of *Aero-Poem* are new for me. And then, really milking those ideas for all they have. There's actually not very much material in *Aero-Poem*, it's the same phrase several times. So, how do you take those two phrases and spin it out to 3½, 4 minutes, without it being boring and repetitive? There's a lot that unfolds. I can tell you that I probably wrote another 12 to 15 minutes of music that I did not use in any way in this piece. I had idea, idea, idea, idea... I had the initial rhythmic idea, then it went off into somewhere totally unrelated. The "rhythmic" idea was like the introduction to a totally different piece. But after putting the piece aside for a few days, I came back and realized the opening idea was a really cool, powerful, raw idea…that could just be the whole piece! It's tough for a composer to say, "dang it, even though I've spent all this time on all this other stuff, I really don't need it", and throw it all out…or save it for later (insert devil emoji)! So, "how do I take what I already have and use it?" I think I did that more in *MANIFESTOS*, especially *Aero-Poem,* than any other piece. And, it's the same thing in the third movement, *Star Dance + Her School of Dance*, using that same phrase over and over again, that melody and how it sequences through different keys. The final product looks really simple: yes, I'm doing the same thing over and over through a bunch of different keys, but you have no idea what it took me to get there.

EA: If you take that harmonic sequence, it goes through all 12 keys.

PD: Right. It's not a sequence of limited transposition!

EA: I'm going to call it the Dooley Sequence!

PD: Sounds good to me!

EA: Literally, you could take a melody and it would never get old.

PD: Yes, it just keeps going as far as it can go.

EA: By the time you get to the end, you can start over again and it sounds fresh.

PD: I realized this as I was creating it, "wow, this opens." I saw the sequence moving by a fourth or a fifth, and when it does that, you can tell, "ok now, this is going to loop all the way around." Because if it moves by a third or a sixth of any kind, you can only do three or four sequences until you are back where you started. I initially created the progression idea in my percussion concerto, *Northern Nights*. The strings sequence through a bunch of different keys. I think I started in F# minor, and it goes all the way through, and then I restarted it in B minor, higher, and sequenced through six keys. So, the first half of the piece I go through all twelve keys and it always sounds fresh. See, you have to be able to take yourself out of the music. Stop and say, "hey, wait a minute, ok, I've got this little system now and I need to be aware of what I'm doing and say, ok, if I just keep doing this I'm going to get through all these different keys." It's really cool! That's something where decisions can be made for you. I can start to apply this, and I know what has to happen. So, I'm not just sitting there at my computer or the piano wondering what to do next, you know?

EA: In the first movement, did you think ahead about synthesizing A and B together? Because you have this incredible repeated idiom happening at the beginning, and then you have that euphonium come in, and then you begin to parse it in, and then it's a full-on meld of the two.

> PD: I remember I had the euphonium theme (B) layered with the rhythmic theme (A), something long against the short, the Letter D material. Then it was a process of working backward because Letter D was already complex enough! I deconstructed Letter D, doing the rhythmic material a few times without the melody, and then building up the orchestration from there. Then there are micro decisions: "Maybe I won't have the trumpets start the piece, it will be just the horns, and then the trumpets come in" and you build the structure reductively like that. When you figure out something like that, it's a good feeling. "I've got this music and now I've used it to create several minutes for "free!" And then for the climax of *Aero-Poem*, it's just the main theme slowed down in half, and I added more rhythms to make it sound fast over the top. It's kind of the opposite of deconstruction, I worked backward then forward, deconstructing and then over constructing.

EA: The cadence that you used, the two measures that you extended out, was that something that just happened? I love it. It's unique. We don't just have a chord. There's rhythm involved in it, and you see it as a whole instead of, "this is the cadence point." Now, we have a cadence *moment*.

> PD: It's a cadence formula, as you might hear in Renaissance music. That's how I was thinking of it. I'll take either Renaissance or Baroque cadences, I will put them into the computer and mess with them, change notes around, etc. "How can this still be a cadence

but also be totally weird and different?" I first did that in my *Concerto Grosso for Piano Trio and String Octet*. I took some of those weird cadences, their major-minor mode mixture, and brought them into *MANIFESTOS*, and messed with them even more! As I was working, the cadences became really complex, and then I stripped them back down to half notes. Again, stuff like this, you don't just create it out of thin air. No, no no no. It's seven or eight steps that get you there: step 1 is really simple, steps 2, 3 and 4 get really complex and weird, then in step 5 maybe you've figured out, "ok yes, this is it!" and then steps 6, 7, 8, and 9 are simplifying it back down to its essence. Getting rid of all the crap that shouldn't be there.

EA: Why do you think the 2nd movement, which I have always loved… seem to take the longest? Was that one you really labored over?

PD: Again, I think my intuition was to write more music. Just keep writing new stuff and new stuff and new stuff. But I knew I had to figure out a way to come back to the initial clarinet melody. That's what people are going to want to hear anyway. So that's what took so long because my intuition was not to do that. I wasted a lot of time trying to come up with other ideas. In *Masks and Machines*, the 2nd movement oboe and bassoon melodies only happen in the first half of the piece. They sort of come back later but in this really abstract way. I remember Bob Reynolds said, "it would be great if we got back that theme straight away." I realized it takes about 15 seconds, and then it's gone! And most of the people that hear the piece only hear it ONCE. When I'm composing it, I hear it a thousand times… so, I need to remember the listener!

EA: The first version of the 2nd movement, when the soprano sax melody comes in, there was a lot of rhythmic activity, it seemed like in the clarinet at that time.

PD: That's right. I can tell you why I took that out!

EA: And then you simplified that!

PD: Yes.

EA: And when you simplified it, at first, I thought, "Wait, where did that go? That was very cool!"

PD: It WAS very cool.

EA: I listen to it now, and I like the newer version. The only reason why I think I miss it is that I thought it was something that tied all three movements together.

PD: Well, that's what I was thinking, yes, as does the trumpet and horn rhythmic idea. So, the problem was, if you listen to the second movement and you hear the original, tongued 32nd note clarinets (demonstrates) and then the movement ends, the next thing you hear at the beginning of *Star Dancer* is fast, tongued clarinets (demonstrates)…it's a lot of the same sound world. I was concerned the opening of the 3rd movement would not sound fresh. That's why I removed the rhythmic clarinets in movement 2.

EA: I get it.

PD: If I wrote the second movement as a stand-alone piece, the rhythmic clarinets would work. But from movement to movement, you have to think about contrast and opposites.

EA: I still see the spirit there, and it is almost like a fragmented version

PD: It's like quantized.

EA: You just pulled things together

PD: Instead of 32nd notes, it's 8th notes. We've had so much motion…

EA: My favorite is the part of that movement is that second section with the soprano sax. I think that the melody is so haunting. I will catch myself just humming it and hearing it in my head, and then that doppler effect that you do with the trumpets and the horns…is that movement, in any way, programmatic? What are you saying there? I mean, yes, we have an image...

PD: Yes.

EA: But what about that image are you trying to convey? It's different, it sounds clownish and quirky, which to me, that's what that art, those sculptures look like. They're clownish, in a sense. They're extremely quirky. I don't know anyone who would use that as yard art, and yet Balla imagined a time when that's what we would do, because there would be, basically there was no waste, it was self-sustaining, so to speak…and it was year-round And you could interchange, you know, if you wanted to use some of those for shrubs, you could or if you wanted you use them in your yard or your house. It's really nothing you had to do to take care of them.

PD: Yes, you don't need to water them!

EA: Yes, right!

PD: It's hard to say. I was thinking about these *flowers*. They're flowers, but they look weird, they look futuristic. It's a *weir*d version of something familiar. So, thinking about the clarinet melody, you've got this lyrical melody behaving like it wants to be in C major or something, but I've tweaked it with the Lydian dominant scale, the acoustic

scale. And that makes it harmonically *ambiguous*. Is it major? Or is it minor? Or Mixolydian? It has elements of all three. So that's it, this thing that sounds familiar, but it's tweaked a little. Like the Futurist flower.

EA: Did you hear the melody first? I would have loved to have watched the process of writing that movement.

PD: I first thought about setting up some strumming fifths. And with the futurist flowers in mind, I asked "what's one little tweak I could make, to keep the strumming simple, but make it a little bit different," so I added another fifth. And so, it's open fifths now. And then I came up with these interesting harmonies based on how the double fifths move. I think it always sounds beautiful, but also unexpected. I think I got lucky there. And then I wrote the clarinet melody over the top. I labored with the melody quite a while… I figured out that if you start on the flat 7 of the key, you can work your way up. If you start on the flat 7, is it major or minor? You can't tell. And then you go up to the 1, you still don't know if it's major or minor. And then you go to the 2 and you still don't know. When you go to the third, obviously the mode is defined, but after the third, you can either go to natural 4 or a sharp 4. When you go to the sharp 4 it's more unexpected. So, this thing…flat 7, 1, 2, 3, sharp 4, it's actually part of a whole tone scale! A whole tone row inside of the key. I wanted the melody to feel like it gets "modally" stretched a little bit farther than it should. I remember feeling lucky that the modal melody avoided cross relations with the strumming fifths!

EA: I also like the unexpectedness of that scale. Then, you have it in the clarinet, which is a great instrument to introduce…with the answer in the bassoon…

PD: Yes.

EA: … by all means, a beautiful instrument, quirky, and it almost has a calming effect. It's intriguing to me, the interplay between the percussion and the mallet instruments, and although it's minimal in its scoring, it sounds so pleasing to the ear. It's very intriguing…and then when you get to the transition? My descriptor for it in my score: "sounds like trouble...like something ominous, something that is troubling there."

PD: It's kind of jagged there, with the rip. Again, like the futurist flowers…yes.

EA: Have you thought about rescoring that horn/euphonium?

PD: I think it needs to be higher. I was surprised, but it doesn't speak very well. We can fix it. It's a little unfocused sounding, and the players feel uncomfortable, it doesn't sing very well. But the music will be the same there, it just needs to be voiced a little bit higher.

EA: I think one of the most intriguing things about that melody is that you voiced it in the soprano sax. I'm not sure that it would have the character that it has if you had voiced it in the clarinet or even an alto sax.

PD: It had to be soprano sax. Where it lies, and the range that it covers, it really cannot be anything else.

EA: And when you bring the flutes in, that's a nice complement to it. I think that is such a brilliant moment, and I love everything that's going on in that section. And then, you bring it back to that first idea. Once again, I'm thinking I'm in the gallery looking at those flowers.

PD: It's a little more playful with the flutes, I added those trills. It's an ornament, sort of flowery!

EA: And yes, there are several of those flowers that look similar. And in my mind, I picture I find favorite one, and then I'm kind of looking at some different ones, and then I wind up coming back to my favorite one at the end. I just love it.

When you and I talked early on about the 3rd movement, you said that you had a little *Molly on the Shore* thing, I felt that that was interesting. How have historic wind band pieces influenced what you've written?

PD: Yes, I think I've studied a lot of music, but not enough! You do have to be careful. A piece like Holst Eb… the piece is so tight, if you try to use some of those orchestrational ideas, it's going to frame your piece. It could be very narrow for you, creatively. So, if you feel that happening, be careful. I have this piece *Meditation on Lagunitas…*and there's one spot in the middle, a long lyrical trumpet melody, and I used the orchestration from the trumpet melody in the Holst Eb 2nd movement. The register, and the accompaniment. But that's about as far as I went with it, just referencing that sound world. Holst's sound world is so specific. You're going to get sucked into the vortex of that piece if you really do too much!

EA: One of the things I've encouraged and cautioned a composer friend of mine about, pro and con, is listening to a lot of music.

PD: Yes.

EA: But be careful of getting fixated on one composer or you're just going to be rewriting his/her music.

PD: Right. You know, I think another composer… Michael Colgrass has the two bibles of orchestration for wind band: *The Winds of Nagual* and *Urban Requiem*.

EA: Yes

PD: I remember Michael (Daugherty) asking, "What do you think of *Winds of Nagual*?" This was 10, 12 years ago, "What do you think of it?" And I said, "I don't know that piece!" And he said, "Well, you should probably go up to the library and get the score, you know." So, I did and uh, that piece is so awesome, so many amazing moments. You can learn so much from it. But at the same time, it's similar to Holst in that, if you try and copy those things yourself, it's going to sound like Colgrass. So, what you should really take away from it is the infinite freaking possibilities there are in wind band orchestration. Because, to be honest, we hear a lot of the same stuff in wind band orchestration, and it really does not have to be that way. All you need to do is listen to a piece like the *Winds of Nagual* or probably even more so *Urban Requiem*, which is totally bonkers. "WOW! This is all possible." It's a whole world, what he did was amazing, original, effective and specific. So why can't us composers do something equally amazing but specific in a different way?

EA: So, what you're saying is: look at the possibilities,

PD: Yes, yes

EA: Instead of thinking, “Wow I need to take this orchestration and, or take this moment, this ending…”

> PD: Yes. On the other hand, maybe you’re working on a piece, and you come to a moment where you’re trying to figure out how to voice something. Your arsenal of repertoire can come in handy, “Oh yes, I remember how this person did it, I know that works.” And boom, done! ...and then you’re on to the next thing. Assisted micro decisions like that are great. But it takes all that studying time to fill your arsenal or your “box of tools” so that, when you get to those roadblocks, you might pick one of several quality solutions you learned from other pieces. Just make sure your “borrowings” don’t shackle you.

EA: Do you see a danger in the band world? I’ll broad brush it. So, a composer writes a piece. Everybody loves it. And, the expectation is, “OK, my next piece has to be along the same lines…”

> PD: Yes.

EA: And, so you write the next piece. Are you thinking, “How can I incorporate ideas from the last piece that they loved so that they’ll love this one, too?”

> PD: You want to do that, but you really shouldn’t. I don’t worry about it too much. See, the problem with doing that is you’re falling back on something you’ve done. When you fall back, the inspiration is less. It’s because it’s not actually inspired, you’ve already done it! Duh!

EA: Yes. I wanted to hear *your* thoughts on it, because I've heard that, almost verbatim, from another composer.

PD: Yes, I mean some of the structure of *Mavericks* is similar to *Point Blank*, the way one thing unfolds into the next, I used some of the structural ideas. The opening of *Mavericks*, where the horns (sings) it's a little bit like *Masks and Machines*, the third movement, with the flutes (sings). I sort of take the idea, but it's totally different. But, beyond that, I don't want to do things over too much. Or, if I reuse something, I ask, "How can I reuse it in a totally different way?" Like that chord sequence in *Northern Nights*. It's just chords. You can write it out in four-part harmony. But I used it completely differently in *MANIFESTOS*. That didn't wreck any of the inspiration, it just got me started.

EA: Right. I'm fascinated. As a conductor, I'm looking at a score. I'm figuring out the mechanics of it. I'm looking at architecture, structure, and then, how am I going to teach this, how are we going to make this together, how are we going to make this happen? We've got this much time, and I'm not unique in this by any means, but I love for the students to have as much information about what the composer is thinking. I want them to know the history of the piece because, in my experience, we've had a lot of music that's been played…and that's all that's been done. It's just been played…

PD: Yes.

EA: And, if my job is just to get up and create a window of time…how is that fulfilling to me? I would actually like to minimize myself and let the interactions happen within the ensemble. I don't want them to be just good performers, I want them to be *intelligent* performers. And so,

when I look at how the 3rd movement begins to unfold and build, and now that I know kind of what you were thinking, like yes, she (the dancer) is kind of in her own world. And, we might not be able to go "and at this moment…", that's not important to me. It's, "what did *Paul*, when he looked at this painting, and he meditated on this painting and he looked at it from different angles, what musical ideas generated in his head?" How did this piece come to be? Is the piece enhanced because we have the piece of art? Could the piece stand alone without the art? Sure! Sure! But, the knowledge of that art creates such visual imagery in your mind. For example, in the first movement, I hear nothing but machine...

PD: Yes

EA: Total machine. Pistons going, the whole bit. It produces a mental image. Did you feel the same thing? *Masks and Machines* was built on imagery.

PD: Yes. I'm thinking of dancing machines. You can wind up this machine and watch it go. Like the character on the cover of *Masks and Machines*, I just love that. The Schlemmer design. I mean, it's just so cool. The machine's form, its humanity, its posture.

EA: Do you find your best inspiration in art?

PD: Lately, for sure. I mean, in every piece I'm trying to find something inspiring.

EA: Yes

PD: I wrote the piece, *The Conductor's Spellbook*. I had to create that whole story myself

EA: Wow

PD: There was no imagery at all. It was just this story I created. With *Salt of the Earth*, I did research and I discovered the salt mines underneath Detroit, which is super cool. That was something geographically inspiring. *Meditation on Lagunitas* is a poem. *Northern Nights* was EDM, Electronic Music Dance, dance music festivals, the festival experience. It's visual but more of an experience, where you go to a festival.

EA: *Mavericks*?

PD: *Mavericks* is ocean waves!

EA: Yes.

PD: Big waves, visual.

EA: Yes, and I think the implied imagery is sometimes more intriguing than the actual, "this is this."

PD: Yes, so yes, I mean you don't need to see the image. It's ok, you know, to hear them (laughs) Rock albums have really cool covers, it's a whole thing, and when listening to the music, you can relate to the imagery. But you don't look at it most of the time. You have this whole story that you're telling yourself based on the imagery, your personal connection to it. It's fun.

EA: I think this piece is really going to take off.

PD: I hope so!

EA: I *really* think so. It is interesting in so many ways. You get to teach about an era and it easily opens up for further study.

PD: A pedagogical piece!

EA: Yes! And, good teachers will utilize that. It's like you're allowing us to explore something we haven't thought or even know about.

PD: Yes.

EA: I think that's very powerful.

PD: Yes. Futurism is about 100 years old, ha! People were thinking about the future 100 years ago, throwing out the old and doing what's new. And it's good for people to think like that too for the wind band in general. Again, like the *Winds of Nagual*, there's so much that can be done!

EA: Yes.

PD: Conductors need to remember that too when they're deciding who to commission. And the composers have to follow suit. Writing for wind band is so dang hard. See the problem is, to make something that sounds great but also is original, is really, really hard. Because by definition there's no clear path to follow. Futurism is a reminder. The great conductors in this country… often they are the ones seeking new works from composers that have not yet written for wind ensemble. It really is the conductor's job. To find out what is the future, what's happening with contemporary composers and how do we bring them into our art form.

EA: Right

PD: While it's not easy for composers to write the music, it's also a lot of work for conductors to find the composers that can do it. I think, in general, conductors could do

more work finding composers, creating totally new projects and collaborations, concerts that are totally new, working with new people. There are amazing people out there. But sometimes they're hard to find. The "proven" music is easy to find, so that's the direction we tend to go. Conductors should be reaching out into the ether, finding artists that are ready for recognition. If you do that, everyone will want to copy you!

EA: Do you think it is more difficult to write for the wind band than for the orchestra?

PD: Oh, definitely.

EA: Why?

PD: Definitely for me. Because the wind ensemble doesn't blend like an orchestra. The strings just blend together. It's 40 musicians that just BLEND. Wind ensemble is kind of the opposite. You can't just double flutes without thinking about it. I mean, it doesn't sound very good when you just double a bunch of stuff in the woodwinds.

EA: When you write orchestral pieces now, do you think, "I may want to do a band transcription for this"?

PD: Oh, of course. And even vice versa. Like, I've thought about "what if I did THIS piece for orchestra?"

EA: Yes

PD: It would be awesome!

EA: Yes!

PD: It would be easier to transcribe. I could probably do it in like, a couple of days. (Laughs) In fact, I'm pretty sure I could do it in a couple of days! Whereas, the opposite would take me a month.

EA: WOW!

PD: I was thinking, the initial reason I got in the wind ensemble world was Gary Green. He came to the Cabrillo Festival of Contemporary Music in Santa Cruz, California, and heard *Point Blank* for orchestra. So, let's think about this… first of all, the festival takes place in the summer, everyone is on vacation, it's in SANTA CRUZ, at least an hour and a half drive from anywhere in the Bay Area, and you have to stay overnight. So you have to want to be there, it's a trek. Gary Green was all the way out there. Some of the University of Miami faculty play in the orchestra and he wanted to hang out and hear what's new, what's going on. And he happened to come early enough to the Festival to hear my piece, *Point Blank*. And I think Daugherty told Green, "Hey, make sure you come hear my student's piece," And immediately after the concert, Gary said to me, "Hey, that piece *Point Blank*, have you ever considered doing a band version?" I remember I said, "No, I've never even thought about it, but that's a great idea. I'd love to do it!" He said, "Yes, let's do it with the University of Miami." I worked for YEARS on *Point Blank*, it was the culmination of several compositional ideas I developed throughout grad school. It was the right moment for the piece to be heard. But Gary Green, the conductor, also made the effort to be there. He was inquisitive, he was seeking out art…And, you know, Gary Green is a very famous conductor. He could work with any number of famous composers. I mean, he's commissioned Christopher Rouse and worked with Michael Colgrass, Michael Daugherty, David Maslanka, John Corigliano,

> etc. Everyone. He knows everybody, right? But, he picked out some no-name, unknown composer at a new music festival in the middle of nowhere in California and said, "you need to do this for wind ensemble." So, that's a lot of effort on his part. For me, it was great, and it resulted in this whole new thing. What came of it was tremendous! But the work, the energy Gary had to expend, to make that happen, was quite enormous.

EA: Yes.

> PD: So sometimes finding the things people need to hear, they're not the first hit on Google. They're not even the first person someone recommends to you. You've got to do some work for yourself and seek out what you want to do.

EA: When I was in Mexico last December, my translator was a composer there. He's done some really cool stuff. And he said, "I know most people come to Mexico and they think all we have is Márquez, but actually, the music scene in Mexico is extremely progressive." He gave me a couple of CDs of works he had done. They were terrific. I said to him, "Adalberto, have you ever thought about writing for the wind ensemble?" And he said, "No!" But, he explained to me that it is because there's not a big symphonic wind band tradition in Mexico.

> PD: Yes. Many composers just don't intuitively think about it! Someone needs to say, "Hey, you should think about this!" Trust me, I got a math degree: it's so important to state the obvious!

EA: Yes. It just needs to be said sometimes! Well, I know that as I start putting the finishing touches on all of this, I'm sure I'll have more questions.

Appendix 2 – A Catalog of Works by Paul Dooley[87]

[87] "Music," Paul Dooley, accessed April 8, 2019, https://www.pauldooley.net/music.

Orchestra

Sonoma Strong (2018) – 7’

2 Flutes, 2 Oboes, 2 Bb Clarinets, 2 Bassoons; 4 F Horns, 3 C Trumpets, 3 Trombones, Tuba; Timpani + 4 Percussion; Harp; Strings

Commissioned by the Santa Rosa Symphony. Premiered on October 6, 2018, by the Santa Rosa Symphony, Francesco Lecce-Chong, conductor. The work commemorates the impact of and recovery from the wildfires in Sonoma County in October 2017.

Concerto Grosso for Piano Trio and Strings (2017) – 15’

Piano Trio: Solo Violin, Solo Cello, Solo Piano, Strings (mínimum): 4 Violins, 2 Violas, 2 Cellos

Commissioned by Trio Céleste and Chamber Music | OC. Premiered in Carnegie Hall on April 15, 2017. The work is inspired by the late seventeenth-century concerti grossi of Arcangelo Corelli and Alessandro Scarlatti.

Northern Nights for Solo Percussion, Electronics and Orchestra (2017) – 21’

2 Flutes, 2 Oboes, 2 Bb Clarinets, 2 Bassoons; 2 F Horns, 2 C Trumpets, Tenor Trombone, Bass Trombone; Timpani, Solo Percussion; Harp; Strings

Premiered on May 19, 2017, Lisa Pegher, soloist with the Lansing Symphony, Timothy Muffitt, conductor.

The Conductor's Spellbook (2016) – 38’

2 Flutes, 2 Oboes, 2 Bb Clarinets, 2 Bassoons; 4 F Horns, 3 C Trumpets, 3 Trombones, Tuba; Timpani + 2, Harp, Strings, Narrator

Premiered September 21, 2016, by the Naples (FL) Philharmonic, Yaniv Segal, conductor. The *Conductor’s Spellbook* is an interactive and educational composition for young audiences that teaches about the instruments of the orchestra and conducting.

Mavericks (2015) – 8’

3 Flutes (3rd doubling Piccolo), 2 Oboes, English Horn, Eb Clarinet, 2 Bb Clarinets, 2 Bassoons, Contrabassoon; 4 F Horns, 3 C Trumpets, 2 Tenor Trombones, Bass Trombone, Tuba; Timpani + 3 Percussion; Harp; Strings

Commissioned by the American Youth Symphony in celebration of its Fifty-Year Anniversary Season. Premiered March 7, 2015, by the American Youth Symphony, Alexander Treger, conductor. The title refers to both the musical mavericks in the orchestra, as well as the legendary Mavericks surf break off the shore of Half Moon Bay in Northern California.

Masks and Machines (2014) – 9’

2 Flutes (2nd doubling piccolo), 2 Oboes (2nd doubling English Horn), 2 Bb Clarinets, 2 Bassoons; 2 F Horns, 2 C Trumpets, Tenor Trombone, Bass Trombone; Timpani + 1; Strings

Premiered on November 14, 2014, by the Charleston Symphony Orchestra, Yuriy Bekker, conductor. Inspired by the early twentieth-century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. The work is comprised of three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in the strings, lush oboe, clarinet, bassoon solos, and machine-like flute rips.

Coast of Dreams (2014) – 15.5’

I. *Flowers of Our Lost Romance* – 8.5’
3 C Trumpets; Timpani + 2 Percussion; Strings

II. *Velocity Festivals* – 7’
Piccolo, Flute, 2 Oboes, 2 Bb Clarinets, 2 Bassoons; 4 F Horns, 3 C Trumpets, 2 Tenor Trombones, Bass Trombone, Tuba; Timpani + 3 Percussion; Harp; Strings

Premiered on April 11, 2014, by the Young Musicians Foundation Debut Orchestra, Roger Kalia, conductor. *Coast of Dreams* is a musical tribute to early Los Angeles, in two movements.
* These two pieces are also featured as stand-alone works.

Point Blank (2011) – 7.5’

Piccolo, Flute, Oboe, Eb Clarinet, Bass Clarinet, Bassoon, Contrabassoon; 4 Horns, 2 C Trumpets, Tenor Trombone, Bass Trombone, Tuba; Timpani + 3 percussion (1=drum set-crash, hi-hat, snare and kick tightly tuned; 2=Marching Snare or tightly tuned Concert Snare, Suspended Cymbal, Bongos; 3=Marimba, Large Bass Drum, Small Shaker, Flexatone, Large Tam Tam, Suspended Cymbal); Harp, Piano, Strings

Premiered August 3, 2011, at the Cabrillo New Music Workshop in Santa Cruz, CA. *Point Blank* was inspired by the sounds, rhythms and virtuosity of New York City-based new music ensemble Alarm Will Sound, who premiered a chamber version of the piece in 2010.

Pomo Canyon Air (2005 – 2009) – 9’

2 Flutes (2nd doubling Piccolo), 2 Oboes (2nd doubling English Horn), 2 Bb Clarinets, 2 Bassoons; 2 F Horns, 2 C Trumpets; Timpani + 1 Percussion; Piano/Celesta (1 player); Strings

Premiered on February 2, 2006, by the University of Southern California Thornton Symphony, Donald Crockett, conductor. According to the composer, “Pomo Canyon is located in Northern California along the Sonoma Coast where I grew up…*Pomo Canyon*

Air is about the feelings I associate with this beautiful area when I am unable to experience it firsthand."

Wind Ensemble

Symphony for Band (2019) – 30’

Piccolo, 4 Flutes, 2 Oboes, Eb Clarinet, 4 Bb Clarinets, Bb Bass Clarinet, 2 Bassoons, Contrabassoon; Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone; 4 F Horns, 3 Trumpets in C or Bb, 3 Trombones (3=bass), 2 Euphoniums, 2 Tubas; Timpani + 6 Percussion; Harp; Contrabass

Commissioned by the Bands of the Southeastern Conference. TO BE PREMIERED FALL 2019.

MANIFESTOS (2019) – 12’

Piccolo, 3 Flutes, 2 Oboes, English Horn, 4 Bb Clarinets, Bb Bass Clarinet, 2 Bassoons, Contrabassoon (optional); Bb Soprano Saxophone, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Bass Saxophone (optional); 3 C or Bb Trumpets, 4 F Horns, 2 Tenor Trombones, Bass Trombone, 2 Euphoniums, 2 Tubas; Timpani, Percussion (6 players); Harp, Contrabass

Premiered Wednesday, February 20, 2019, by the Texas Christian University Wind Symphony, Bobby R. Francis, conductor at the 2019 College Band Directors National Association Convention in Tempe, Arizona.

Mondrian’s Studio (2019) – 15’

Solo Horn; 3 Flutes, Oboe, English Horn, Eb Clarinet, 2 Bb Clarinets, Bb Bass Clarinet, 2 Bassoons, Contrabassoon; Bb Soprano Saxophone, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, 2 C Trumpets, Tenor Trombone, Bass Trombone, Tuba; Timpani, Percussion (3 players); Harp, Contrabass

Premiered Friday, February 8, 2019, by the University of Michigan Symphony Band, Michael Haithcock, conductor, featuring Adam Unsworth, French Horn soloist.

Mavericks (2016) – 7:30’

Piccolo, 4 Flutes, 2 Oboes, English Horn, Eb Clarinet, 6 Bb Clarinets, Bb Bass Clarinet, Bb Contrabass Clarinet, 2 Bassoons, Contrabassoon; Bb Soprano Saxophone, 2 Eb Alto Saxophones, Bb Tenor Saxophone, Eb Baritone Saxophone; 6 F Horns, 4 C Trumpets, 4 Trombones (4=Bass), 2 Euphoniums, 2 Tubas; Timpani, Percussion (6 players: 1. Xylophone, Glockenspiel, Tambourine, Whip, Crash Cymbals; 2. Vibraphone, Tam Tam; 3. Marimba; 4. Trap set; 5. Bongos, tightly tuned, Snare Drum, tightly tuned, Timbales, 2 drums, hi/low, Large Bass Drum, Small Shaker, Tambourine; 6. Crash Cymbals, China Cymbal, Suspended Cymbal, Finger Cymbals, Flextone, 2 Triangles, small and medium, Tambourine, Whip); Piano / Celesta (1 player), Harp; 2 Contrabassi

Commissioned by the Baylor Wind Ensemble, Eric Wilson, conductor. Premiered by the Baylor University Wind Ensemble on February 11, 2016, at the Texas Music Educators Association Conference.

Masks and Machines (2015) – 9.5'

Winner of the 2016 Sousa/ABA/Ostwald Award
Co-winner of the 2015 National Band Association William D. Revelli Composition Contest

3 Flutes (3rd doubling Piccolo), Oboe, English Horn, Eb Clarinet, 3 Bb Clarinets, Bb Bass Clarinet, Bb Contrabass Clarinet, 2 Bassoons, Contrabassoon; Soprano Sax, Alto Sax, Tenor Sax, Baritone Sax; 3 C Trumpets, 4 F Horns, 2 Tenor Trombones, Bass Trombone, Euphonium, Tuba; Timpani + 6 percussion (1=Glockenspiel / Marimba, 2=Vibraphone, 3=Xylophone, 4=Marimba (5 octaves), 5=Chimes, Large Bass Drum (shared w/ Perc. 6), Suspended Cymbal, Finger Cymbals, Triangle, Castanets, Brake Drum, 6=Crash Cymbals, Large Bass Drum (shared w/ Perc. 5), Flexatone, Whip); Harp, Celesta (1 player); Contrabass

Commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami. The work received its premiere on March 3, 2015, by the University of Miami Frost Wind Ensemble, Gary Green, conductor.

Coast of Dreams (2014) – 15.5'

I. Flowers of Our Lost Romance – 8.5'

3 Solo Trumpets in C or Bb; Piccolo, 4 Flutes, 2 Oboes, Eb Clarinet, 4 Bb Clarinets, Bb Bass Clarinet, Bb Contrabass Clarinet, 2 Bassoons, Contrabassoon; Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone; Timpani, Percussion (4 Players); Harp; Contrabass

II. Velocity Festivals – 7'

Piccolo, 4 Flutes, 2 Oboes, Eb Clarinet, 4 Bb Clarinets, Bb Bass Clarinet, 2 Bassoons, Contrabassoon; Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone; 4 F Horns, 3 Trumpets in C or Bb, 3 Trombones (3=bass), 2 Euphoniums, 2 Tubas; Timpani + 6 Percussion; Harp (optional); Contrabass

Commissioned by a consortium of wind ensembles organized by the State University of New York at Fredonia, Paula Holcomb, conductor. Premiered on November 20, 2014, by the SUNY-Fredonia Wind Symphony, Paula Holcomb, conductor.

* These two pieces are also featured as stand-alone works.

Meditation at Lagunitas (2014) – 8.5’

Piccolo, Flute 1, Flute 2, Oboe 1, English Horn (optional), Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, 2 Bassoons, Contrabassoon (optional); Bb Soprano Saxophone, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone; 3 C or Bb Trumpets (C preferred), 4 F Horns, 2 Tenor Trombones, Bass Trombone, 2 Euphoniums, 2 Tubas; Timpani + 5 Percussion; Harp (optional), Piano; Contrabass

Commissioned by The American Bandmasters Association (ABA) and the University of Florida. Premiered on March 5, 2014, by the University of Alabama Wind Ensemble, Dr. Rick Good, conductor at the 2014 ABA Annual Convention. This work is inspired by Robert Hass' poem "Meditation at Lagunitas.” The poem is a philosophical discussion, examining the significance of words.

Salt of the Earth for Brass Ensemble and Percussion (2012) – 7’

4 Trumpets, 4 Horns, 3 Trombones, Bass Trombone, Tuba, Timpani, 2 Percussion

Commissioned by the Detroit Chamber Winds and Strings. Premiered on February 19, 2012, by the Detroit Chamber Winds and Strings, H. Robert Reynolds, conductor. The work is inspired by the Detroit Salt Mine, which descends 1300 feet below downtown Detroit.

Point Blank (2012) – 7.5’

Piccolo, 4 Flutes, 2 Oboes, Eb Clarinet, 4 Bb Clarinets, Bb Bass Clarinet, 2 Bassoons, Contrabassoon; Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone; 4 F Horns, 4 C Trumpets, 2 Tenor Trombones, Bass Trombone, 2 Euphoniums, 2 Tubas; Timpani + 6 Percussion; Harp (optional), Piano; Contrabass

Commissioned by a consortium of wind bands organized by Gary D. Green and the University of Miami Frost Wind Ensemble. Premiered on October 7, 2012, by the University of Miami Frost Wind Ensemble, Gary Green, conductor. The work is inspired by the sounds, rhythms and virtuosity of New York City-based new music ensemble Alarm Will Sound, who premiered a chamber version of the piece in 2010.

Educational

The Conductor's Spellbook (2016) – 38’

2 Flutes, 2 Oboes, 2 Bb Clarinets, 2 Bassoons; 4 F Horns, 3 C Trumpets, 3 Trombones, Tuba; Timpani + 2, Harp, Strings, Narrator

Premiered September 21, 2016, by the Naples (FL) Philharmonic, Yaniv Segal, conductor. The *Conductor’s Spellbook* is an interactive and educational composition for young audiences that teaches about the instruments of the orchestra and conducting

Large Chamber Ensemble

Point Blank for Large Chamber Ensemble (2010) – 7’

Flute (doubling Piccolo), Oboe, Eb Clarinet, Bb Bass Clarinet, Bassoon; F Horn, C Trumpet, Trombone, 2 Percussion; Piano; 2 Violins, Viola, Cello, Double Bass

Premiered July 18, 2010, Mizzou New Music Festival in Columbia, Missouri by Alarm Will Sound, Alan Pierson, conductor.

Chamber Ensemble

Michigan Lighthouse Landmark Legacy for Brass Quintet (2016) – 10’

I. GRAND HAVEN
II. MANISTEE
III. WHITE RIVER
IV. LITTLE TRAVERSE
V. FORTY MILE POINT

Premiered by William Lucas and friends in Ann Arbor, Michigan. A suite of pieces inspired by the Michigan Light Houses.

Warp & Weft for Reed Quintet (2013) – 4’

Oboe, Bb Clarinet, Alto Saxophone, Bb Bass Clarinet, Bassoon

Premiered on August 15, 2013, by the Akropolis Reed Quintet

Making Visible for Three Violins (2010) – 35’

3 Violins

Premiered on May 28, 2010, at Marina Abramović Institute West, San Francisco, CA. The work is a unique live interactive collaboration between ballet dancers and musicians.

Pagoda for Vibraphone and Saxophone Quartet (2010) – 8’

Vibraphone, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone

Premiered on March 27, 2010, at the University of Michigan Museum of Art, Sam Livingston, vibraphone

Yersinia Saxophone Quartet: Robert Young, Zach Stern, Joe Girard, Daniel Blumenthal.

The work was inspired by the architecture of the giant pagoda in the Japanese Tea Garden in San Francisco.

Encaenia for Solo Flute, Violin, Viola, Cello and Percussion (2008) – 10’

Solo Flute, Violin, Viola, Cello, Percussion

Composed for the Summer 2008 Aspen Contemporary Ensemble. Premiered July 11, 2008 at the Aspen Music Festival, Syd Hodkinson, conductor.

Inspired by the Greek word for “festival.” It also means “commencement,” as in a graduation ceremony, or a “transformation.”

Dani's Dance for Violin, Cello, and Piano (2007) – 10’

Violin, Cello, Piano

Premiered at the 2008 Midwest Composers Symposium, with Jean-hee Lee (violin), Jeremy Crosmer, (cello) and Ayako Hattori (piano).

Inspired by his mother, Danielle, Dooley decided to write a virtuosic and dance-like one movement piece about his mother's character.

Solo Instrument

Gradus for Solo Cello (2010) – 10’

Four movements. Commissioned by the Michigan Music Teachers Association and written for cellist Paul Dwyer. Premiered on October 11, 2009, at the Michigan Music Teachers Association State Conference, Paul Dwyer, cello.

Written in honor of Paul Dwyer’s first cello teacher, Walther Fuchs. The title comes from the famous treatise on counterpoint, *Gradus ad Parnassum*, by Johann Fux

Wet Mix for Solo Oboe and Max/MSP (2009) – 6’

Solo Oboe and Max/MSP

Premiered on November 14, 2009, at the SEAMUS (Society for Electro-Acoustic Music in the United States) Conference held at the University of Michigan. The work employs real-time electronic manipulation to sculpt rich textures from the pure tone of the oboe.

Electronic

Northern Nights for Solo Percussion, Electronics and Orchestra (2017) – 21’

2 Flutes, 2 Oboes, 2 Bb Clarinets, 2 Bassoons; 2 F Horns, 2 C Trumpets, Tenor Trombone, Bass Trombone; Timpani, Solo Percussion; Harp; Strings

Solo Percussion:

I. Synths & Songbirds
Vibraphone, with motor
Roland-SPD-SX Sampling Pad #1 with Kick Trigger and Bar Trigger

II. Rivers & Rhythms
4 Wood Blocks, 2 Bongos, 2 Congas, 2 Timbales, Splash Cymbal
Roland-SPD-SX Sampling Pad #1 with Kick Trigger and Bar Trigger

III. All the Lights
Drum set:
Piccolo Snare Drum, Kick Drum, 2 Tom Toms, Floor Tom, Hi-Hat, Splash Cymbal, Ride Cymbal
Roland-SPD-SX Sampling Pad #2 with Kick Trigger, Bar Trigger, 2 Single Acoustic Drum Triggers

Premiered on May 19, 2017, by the Lansing Symphony, Timothy Muffitt, conductor and Lisa Pegher, soloist

Wet Mix for Solo Oboe and Max/MSP (2009) – 6’

Solo Oboe and Max/MSP

Premiered on November 14, 2009, at the SEAMUS (Society for Electro-Acoustic Music in the United States) Conference held at the University of Michigan. The work employs real-time electronic manipulation to sculpt rich textures from the pure tone of the oboe.

Waterfield 2-channel electro-acoustic (2007-2008) – 4’

2-channel playback

Premiered on November 14, 2009, at the SEAMUS (Society for Electro-Acoustic Music in the United States) Conference held at the University of Michigan.

The source material for the work consists of recordings from the ocean, fields, forests, gongs, and musical glasses.

Appendix 3 – *MANIFESTOS* Program Notes

PROGRAM NOTES: Paul Dooley's *MANIFESTOS*

compiled and edited by the author of the dissertation

***MANIFESTOS* for Wind Ensemble by Paul Dooley: A Critical Analysis**

by Eddie W. Airheart

Doctoral Conducting Associate

DMA Candidate

Texas Christian University

MANIFESTOS (2019), for wind ensemble, was commissioned by the consortium of the Big XII Band Directors Association and premiered by the Texas Christian University Wind Symphony, Bobby R. Francis, conductor, at the 2019 College Band Directors National Association Convention on February 20, 2019, in Tempe, Arizona.

A three-movement work, *MANIFESTOS* finds its primary inspiration in the early twentieth-century avant-garde movement known as Futurism. According to the composer, *"I first encountered the artwork in my doctorate when taking a class called "Music in Modernist Movements" taught by the great Jane Fulcher. Futurism, which started in Italy, is associated with technology, speed, and violence."*[88]

What made the Futurists (and other avant-gardes) prominent in their time was the proliferation of their **manifestos**, the widely circulated proclamations to the world on how they sought to completely abandon and obliterate all of Italy's storied artistic past and shape a new world order. The Futurists envisioned a world that celebrated the wonders of dynamism, motion, youth, the vibrancy of the urban city, the industry of factories, and the various technological achievements of modern man, primarily the automobile and the airplane. The movement's founder, Filippo Marinetti, announced the birth of Futurism with a manifesto published on February 20, 1909.

> **I. *Aero-Poem:*** The Futurists obsessed over the modern technology of the early twentieth century, especially the internal combustion engine found in the car and the airplane. Beginning in 1929, they sought to glorify man's achievement of flight and immortalize it through as many art forms as possible, publishing manifestos on aerial painting, architecture, sculpture, music…and even aerial perfume. Futurist writers were the first group to follow the artists with other experiments in aerial expressions. In 1931, Marinetti published a *Manifesto of Aeropoems (Manifesto dell'aeropoesia)* to exhort Futurist poets to capture with words what visual artists prolifically captured with paint and brush, and they responded in kind with numerous poems celebrating the success of man to soar "far from the earthly feminine tic-toc."[89]
>
> In his article, *The Poetics of Flight: Futurist "Aeropoesia,"* Italian Futurist scholar Dr. Willard Bohn says, "Evoking the physical and psychological sensation of flying, Marinetti and his fellow poets described not only what they felt but how it affected them. Attempting to describe what they saw from their aerial perspective, they indulged in verbal pyrotechnics and experimented with various visual effects."[90]

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[88] Email from the composer to Professor Bobby Francis, September 4, 2018.
[89] F.T. Marinetti, "Aeropoem for Agello: 700 km an hour," *Italian Futurist Poetry*, ed. and trans. Willard Bohn (Toronto: University of Toronto Press, 2005), 14-17, accessed October 12, 2018. ProQuest Ebook Central. https://ebookcentral.proquest.com/lib/tcu/detail.action?docID=4671642#.
[90] Willard Bohn, "The Poetics of Flight: Futurist 'Aeropoesia,'" *MLN* 121, no. 1 (Italian Issue, January 2006): 208, accessed October 22, 2018. https://www.jstor.org/stable/3840729.

Dooley's first movement, ***Aero-Poem,*** is a musical representation of aeropoesia. Within eighty-eight measures, he vividly captures the repeating sounds of the piston engine in action, the weightless feeling of both pilot and passenger as they rise upwards from the bonds of earth, and the glorious achievement of the marriage between man and machine in their triumphal defiance of gravity.

II. *Futurist Flowers:* Within Filippo Marinetti's original ensemble of Futurist followers, no one stands out for exerting influence over a multiplicity of artistic genres more than the versatile Italian artist, Giacomo Balla. He was a painter, sculpture, author, actor, tool maker, clothing and costume designer, furniture creator, musical instrument designer, set designer for Igor Stravinsky, a scientist who studied light and the motion of humans, animals and machines, as well as an observer of the photographic innovations of the day. He truly earned the title, according to Virginia Dortch Dorazio, of the "Color Magician."[91]

In his 1915 manifesto, *Futurist Reconstruction of the Universe (Ricostruzione futurista dell'universo),* Balla expressed his imaginative vision of the artificial Futurist Utopian landscape which, he believed, would eventually supersede the natural. He envisioned a world flourishing with dazzling colors, where new types of abstract plants and animals would be the norm, including a robotic "metallic animal" and "transformable magical flowers" which would go outdoors within a Futurist garden, or indoors as houseplants.[92]

This concept gave birth to the whimsical *Futurist Flowers (Fiore Futurista),* ten sculpture pieces conceived by Balla between 1918 and 1925 as part of his *Il Gardino Futurista.* As Valerie J. Fletcher summarizes in her book, *Dreams and Nightmares: Utopian Visions in Modern Art,* "The geometric shapes of these brightly painted flowers correspond to lines of force, and can be assembled into a variety of compositions, implying an altogether new nature over which man can exercise total control, reshaping nature's organic forms into geometric terms."[93]

The sculptures are currently housed in the Hirshhorn Museum and Sculpture Garden at the Smithsonian Institution in Washington, D.C.

Dooley's second movement, ***Futurist Flowers****,* is a sixty-four measure *serenata* that captures the fanciful imagination of Balla's magical landscape. Uniquely orchestrated with instrumental color combinations, modality, and rhythm, the performer and listener alike will find themselves strolling through a reimagined garden of joy.

III. *Star Dancer + Her School of Dance:* The name of French painter and writer Francis Picabia is one that any serious student of art concerned with twentieth-century painting will immediately recognize. Though not an official member of the Futurist movement, his work

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[91] Virginia Dortch Dorazio, *Giacomo Balla: An Album of His Life and Work* (New York: Wittenborn and Company, 1969), 2.
[92] Ibid.
[93] Valerie J. Fletcher, *Dreams and Nightmares: Utopian Visions in Modern Art* (Washington, D.C.: Smithsonian Institution Press, 1983), 39.

influenced many of the Futurists who were associated with his art and theories.[94] "Picabia is thought as one who formulated the concept of abstraction in art, not through theoretical discourse, but through convincing and powerfully self-revealing works."[95]. He was also a prolific poet and writer credited with at least three manifestos published in his magazine, *391.*

Picabia experienced many transitions in his artistic development. He was first an ardent convert to Impressionism, then Neo-Impressionism, then a Fauvist turned Cubist. even an *Orphic-Cubist* who later became a Dadaist, eventually rejecting Dadaism in the early 1920s and turning to Surrealism. He always sought to find his own artistic voice through the synthesis of various styles and is credited with being the artist who introduced the avant-garde to the United States. As one art reviewer commented, "To have outfutured the Futurists, to have outcubed the Cubists – that is the achievement of Picabia, the latest "Thing" in modern French art."[96]

In early 1913, during his Cubist/Orphic phase, Picabia and his wife undertook their first transatlantic voyage to New York to participate in the famous Armory Show *291*, hosted by Alfred Stieglitz. While on board, he first observed a rehearsal of the renowned French actress and dancer, Stacia Napierkowska. From this encounter, Picabia created several abstract works, one of which was *Star Dancer and Her School of Dance (Danseuse étoile et son école de danse),* a painting that immortalizes Napierkowska, who was traveling to perform at the new Palace Theater in New York.

Star Dancer and Her School of Dance presents the Cubist's perception of Napierkowska and her fellow cast members dancing with wild abandonment. Picabia's wife later spoke of this rehearsal and claimed that the dancer shocked the other passengers due to the star's bare feet and scant clothing.[97] She also reported something particularly humorous to Picabia: the rehearsal was being observed by a Dominican priest, which amused Picabia to the point of including him in the painting.[98]

The painting now resides in New York's Metropolitan Museum of Art as part of the Alfred Stieglitz Collection.

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[94] "Francis Picabia: Artist Overview and Analysis," *TheArtStory.org*, accessed January 21, 2019, *https://www.theartstory.org/artist-picabia-francis.htm*.
[95] Thomas Messer, preface to *Francis Picabia,* by William A. Camfield (New York: The Solomon R. Guggenheim Foundation, 1970), 9.
[96] "Picabia, Art Rebel, Here to Teach New Movement." *New York Times (1857-1922),* February 16, 1913, accessed January 7, 2019, http://library.tcu.edu/PURL/EZproxy_link.asp?http://search.proquest.com/docview/97485744?accountid=7090.
[97] Jessica Murphy, "Francis Picabia," in *Stieglitz and His Artists: Matisse to O'Keefe,* ed. Lisa Mintz Messinger (New York: The Metropolitan Museum of Art, 2011), 44.
[98] Gabrielle Buffet-Picabia, "Picabia l'inventour," *L'Oeil* 18 (June 1956): 35.

Within Dooley's ***Star Dancer + Her School of Dance****,* the longest of the three movements with one hundred sixty-one measures, the composer paints a musical picture of a disciplined, ever-moving ballerina *sur les pointes*, occasionally framed with a descending repose or *Pas de deux* that, in turn, extends an invitation to other sections to join along. The movement eventually increases in speed and technical furor as the *Corps de ballet* of instruments begin to compete for prominence, pirouetting into a finale that becomes a Tour de force of Bacchanalian proportion!

Appendix 4 – Historical Documents

LE FIGARO

Le Futurisme

Échos

Le complot Caillaux

F.T. Marinetti, "Le Futurisme", *Le Figaro,* February 20, 1909, accessed January 7, 2019, https://www.italianfuturism.org/manifestos/foundingmanifesto/

FUTURIST RECONSTRUCTION OF THE UNIVERSE[99]

Giacomo Balla, Fortunato Depero

With the Technical Manifesto of Futurist Painting and the preface to the catalog of the Futurist Exhibition in Paris (signed by Boccioni, Carrà, Russolo, Balla, Severini), with the manifesto of Futurist Sculpture (signed by Boccioni), the manifesto of the Painting of Sounds, Noises and Smells (signed by Carrà), with the volume *Pittura scultura futuriste (Futurist Painting and Sculpture)* by Boccioni and Carrà's *Guerrapittura (Warpainting)*, pictorial Futurism has succeeded in the course of six years in progressing beyond Impressionism and in solidifying it, in proposing plastic dynamism and the moulding of the atmosphere, interpenetration of planes and states of mind. The lyrical appreciation of the universe, by means of Marinetti's Words-in-Freedom, and Russolo's Art of Noises relies on plastic dynamism to provide a dynamic, simultaneous, plastic and noisy expression of universal vibration.

We Futurists, Balla and Depero, seek to realize this total fusion in order to reconstruct the universe by making it more joyful, in other words by an integral re-creation. We will give skeleton and flesh to the invisible, the impalpable, the imponderable and the imperceptible. We will find abstract equivalents for all the forms and elements of the universe, and then well will combine them according to the caprice of our inspiration, to shape plastic complexes which we will set in motion.

Balla started by studying the speed of automobiles, and in so doing discovered the laws and essential force-lines of speed. After more than twenty paintings exploring this, he understood that the flat plane of the canvas prevented him from reproducing the dynamic volume of speed in depth. Balla felt the need to construct, with strands of wire, cardboard planes, material, tissue paper, etc., the first plastic-dynamic complex:

1. ABSTRACT. 2. DYNAMIC. Relative movement (cinematographic) + absolute movement. 3. EXTREMELY TRANSPARENT. For the speed and volatility of the plastic complex which must appear and disappear, light and impalpable. 4. HIGHLY COLOURED AND EXTREMELY LUMINOUS (through the use of internal lights). 5. AUTONOMOUS, that is, resembling itself alone. 6. TRANSFORMABLE. 7. DRAMATIC. 8. VOLATILE. 9. ODOROUS. 10. NOISE-CREATING. Simultaneous plastic noisiness with plastic expression. 11. EXPLOSIVE, elements that appear and vanish simultaneously with a bang.

The free-wordist Marinetti, to whom we showed our first plastic complexes, said with enthusiasm: 'Before us, art consisted of memory, anguished re-evocation of the lost Object (happiness, love, landscape), and therefore nostalgia, immobility, pain, distance. With Futurism art has become action-art, that is, energy of will, aggression, possession, penetration, joy, brutal reality in art (e.g. onomatopoeia; e.g. noise-attuner *(intonarumori)* = motors), geometric splendor of forces, forward projection. Consequently, art became the Present, the new Object, the new reality created with the abstract elements of the universe. The hands of the traditionalist artist

[99] Apollonio, Umbro, ed. *Documents of 20th Century Art: Futurist Manifestos*. Brain, Robert, R.W. Flint, J.C. Higgitt, and Caroline Tisdall, trans. (New York: Viking Press, 1973), 197-200.

ached for the lost Object; our hands suffered agonies for a new object to create. That is why the new object (plastic complex) appears miraculously in yours.'

THE MATERIAL CONSTRUCTION OF THE PLASTIC COMPLEX

NECESSARY MEANS: Strands of wire, cotton, wool, silk of every thickness and colored glass, tissue paper, celluloid, metal netting, every sort of transparent and highly colored material. Fabrics, mirrors, sheets of metal, colored tin foil, every sort of gaudy substance. Mechanical and electrical devices; musical and noise-making elements, chemically luminous liquids or variable colors; springs, levers, tubes, etc. With these means, we will construct –

Rotations:

1. Plastic complexes rotating on one axis (horizontal, vertical, oblique).

2. Plastic complexes rotating on more than one axis: a) in the same direction but with varying speeds; b) in opposite directions; c) in the same and opposite directions.

Decompositions:

3. Plastic complexes which decompose: a) in volume; b) in layers; c) in successive transformations (taking the shape of cones, pyramids, spheres, etc.).

4. Plastic complexes which decompose, talk, produce noises and play music simultaneously.

Decomposition——————————————————Onomatopoeias

————————←——Form + Expansion Sounds——→——-Sounds

Transformation——————————————————Noises

Miracle Magic:

5. Plastic complexes which appear and disappear: a) slowly; b) in repeated bursts (in scales); c) with unexpected explosions.

Pyrotechnics – Water – Fire – Rivers.

THE DISCOVERY – INFINITE SYSTEMATIC INVENTION

Using complex, constructive, noise-producing abstraction, that is, the Futurist Style. Any action developed in space, any emotion felt, will represent for us the intuition of a discovery.

EXAMPLES: Watching an aeroplane swiftly climbing while a band played in the square, we had the idea of PLASTIC-MOTOR-NOISE MUSIC IN SPACE and the LAUNCHING OF AERIAL CONCERTS above the city. The need to vary the environment very frequently, together with sport, led us to the concept of TRANSFORMABLE CLOTHES (mechanical trimmings, surprises, tricks, disappearance of individuals). The simultaneity of speed and noises have led us to the idea of the ROTOPLASTIC NOISE FOUNTAIN. Tearing up a book and throwing it down into a courtyard resulted in PHONO-MOTO-PLASTIC ADVERTISEMENT and

PYROTECHNIC-PLASTIC-ABSTRACT CONTESTS. A spring garden blown by the wind led to the concept of the MAGICAL TRANSFORMABLE MOTO-NOISY FLOWER. – The clouds flying in a storm made us perceive the BUILDING IN THE NOISY TRANSFORMABLE STYLE.

THE FUTURIST TOY

In games and toys, as in all traditional manifestations, there is nothing but grotesque imitation, timidity (little trains, little carriages, puppets), immobile objects, stupid caricatures of domestic objects, antigymnastic and monotonous, fit only to cretinize and degrade a child.

With plastic complexes we will construct toys which will accustom the child:

1. TO COMPLETELY SPONTANEOUS LAUGHTER (with exaggerated and comical tricks);

2. TO MAXIMUM ELASTICITY (without resorting to the throwing of projectiles, whip cracking, pinpricks, etc.);

3. TO IMAGINATIVE IMPULSES (by using fantastic toys to be looked at through magnifying glasses, small boxes to be opened up at night to reveal pyrotechnic marvels, transforming devices, etc.);

4. TO THE INFINITE STRETCHING AND ANIMATION OF THE SENSIBILITY (in the unbounded realms of the most acute and exciting noises, smells and colors);

5. TO PHYSICAL COURAGE, TO FIGHTING AND TO WAR (with enormous dangerous and aggressive toy that will work outdoors).

The Futurist toy will be of great use to adults, too since it will keep them young, agile, jubilant, spontaneous, ready for anything, inexhaustible, instinctive and intuitive.

THE ARTIFICIAL LANDSCAPE

By developing the initial synthesis of the speed of an automobile, Balla arrived at the first plastic complex. This revealed an abstract landscape composed of cones, pyramids, polyhedrons, and the spirals of mountains, rivers, lights, and shadows. It follows that a profound analogy exists between the essential force-lines of speed and the essential force-lines of a landscape. We have reached the profound essence of the universe, and we are masters of the elements. Following this course, we will succeed in constructing

THE METALLIC ANIMAL

Fusion of art and science, chemistry, physics, continuous and unexpected pyrotechnics all incorporated into a new creature, a creature that will speak, shot and dance automatically. We Futurists, Balla and Depero, will construct millions of metallic animals for the vastest war (conflagration of all the creative forces of Europe, Asia, Africa, and America, which will undoubtedly follow the current marvelous little human conflagration).

The inventions contained in this manifesto are absolute creations, integrally generated by Italian Futurism. No artist in France, Russia, England or Germany anticipated us in perceiving anything similar or analogous. Only the Italian genius, which is the most constructive and architectural, could perceive the abstract plastic complex. With this, Futurism has determined its style, which will inevitably dominate the sensibility of many centuries to come.

NAPIERKOWSKA MAY DANCE.

Magistrate Levy Decides He Need Not Stop Dance of the Bee.

Mlle. Stasia La Napierkowska may give her bee dance nightly without fear of police censorship, for Magistrate Levy, sitting yesterday in the West Side Court, decided that it was not a violation of any section of the well-known Penal Code. The dance, he thought, should be judged from the artistic standpoint rather than from the possible point of view of the minority, which might lack true artistic perceptions.

The dancer is performing at the Palace Theatre, and was served with a summons as she was leaving the stage door on Thursday night. She was in the police court early yesterday morning. For a time she sat quiet in all her magnificence. No one paid any attention to her, and finally she became so indignant that she threatened to appeal to the Russian Ambassador. Her lawyer informed the Magistrate of his client's feelings, and she was escorted into a private room.

Detectives McCafferty and Britton of Inspector Dwyer's staff were on hand to declare the dance a danger to morals. The former took the stand and told how shocked he had been when he saw the Dance of the Bee. Britton, who had sat in another part of the audience, McCafferty added, had been equally bewildered at it.

"What sort of a dance is this?" inquired the Magistrate.

"It was a dance. A sort of hootchi kootchi."

"What is a hootchi kootchi?" asked Assistant District Attorney Boetzel.

"Why, you know," replied the witness.

The Magistrate spared the embarrassed prosecutor. He hurriedly asked the detective how much he had seen of such dancers. McCafferty said he had seen a good deal.

Then the detective described the performance. The dancer finds a rose upon the desert sand. As she picks it up a bee flutters out and conceals itself in her clothing. It threatens to sting her, and the woman, by quick movements in time to the music, keeps it from her.

In her chase of the bee she removes certain articles of attire. Her legs and her back were bare, the detective thought.

"The backs of all of our wives are often exposed, but we do not consider that a violation of the Penal Code," commented the Magistrate.

Both detectives were rather hard put to it to define suggestiveness, and only one would admit that he had read in some of Shakespeare's plays of women who had danced exceedingly liberal dances. La Napierkowska had nothing to say and her lawyer did all the talking.

The courtroom was crowded. A report had gone abroad that the Polish dancer was to give an exhibition in the courtroom to afford the Magistrate a chance to judge the dance. She was willing and so was the press agent, but the Magistrate thought a demonstration unnecessary and dismissed the case.

"Napierkowska May Dance: Magistrate Levy Decides He Need Not Stop Dance of the Bee." *New York Times Archives,* March 23, 1913, accessed April 8, 2019, https://silentsplease.files.wordpress.com/2016/05/napierkowska-may-dance-nyt-march-29-1913-crop.pdf

PARIS DANCER DISLIKES US.

Napierkowska, Soured by Her Arrest, Makes Some Warm Remarks.

Special Cable to THE NEW YORK TIMES

PARIS, April 26.—Napierkowska, the Paris dancer, who has just returned from America, has made some very plain remarks on the subject of Americans. "Really, I have not brought away a single pleasant memory from the United States," she says. "What a narrow-minded people they are—how utterly impervious to any beautiful impression! I cannot understand how any one can sincerely admire them or their customs, or their towns without any monuments or trees, and hardly any museums.

"They are hardly civilized. They jostle you in the street without apologizing. Any charming or stylish object one sees over there invariably comes from Europe. They have not the slightest feeling of elegance of any sort. In fact, I am completely disillusioned about them."

La Napierkowska complains bitterly of her prosecution on a charge of indecency, saying that the dance for which she was marched off to the courts like any ordinary criminal in New York had previously been given by her in several smaller cities without the slightest objection.

The Judge, who had the intelligence to have her released, is, she says, the only exception which proves the rule of general barbarism in the United States.

"Paris Dancer Dislikes Us: Napierkowska, Soured by Her Arrest, Makes Some Warm Remarks." *New York Times Archives,* April 27, 1913, accessed January 13, 2019, https://www.nytimes.com/1913/04/27/archives/paris-dancer-dislikes-us-napierkowska-soured-by-her-arrest-makes.html.

PICABIA, ART REBEL, HERE TO TEACH NEW MOVEMENT

After Outcubing the Cubists and Setting France Agog, He Turns to America Where He Believes the Theories of the New Art Will Hold More Tenaciously.

"Picabia, Art Rebel, Here to Teach New Movement." *New York Times (1857-1922),* February 16, 1913, accessed January 7, 2019, http://library.tcu.edu/PURL/EZproxy_link.asp?http://search.proquest.com/docview/97485744?accountid=7090.

PART II. EIGHT PAGES. New-York Tribune MISCELLANY AND ART.

NEW-YORK, SUNDAY, MARCH 9, 1913.

A POST-CUBIST'S IMPRESSIONS OF NEW YORK

M. Francis Picabia, of Paris, at The Tribune's Invitation, Fares Forth into New York's Highways and Makes a Mental Collection of Impressions of the Great City of the Western World—The Moods Which These Impressions Cause Him Expresses Herein in Line and Form.

This Leading Painter of the Newest of the New Schools Explains That the Seeker for Enlightenment Must Not Seek for Depiction or Objective Presentation in These or Any Other Pictures Which He Makes—He Will Find Many Who Will Cordially Agree with Him.

"A Post-Cubist's Impressions of New York," *New-York Tribune,* March 9, 1913, accessed January 13, 2019, http://chroniclingamerica.loc.gov/lccn/sn83030214/1913-03-09/ed-1/seq-19/.

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Abstract

The subject of this dissertation is a critical analysis of Paul Dooley's three-movement work, *MANIFESTOS.* While the need for scholarly analyses of wind band works is great from those teach and perform within the wind band world, there is no common template for the analysis of wind band works by scholars within the genre. The focus of this document is a modified paradigmatic analysis of Dooley's work, akin to the theories of Nicolas Ruwet, wherein no analytical assumptions are presumed. The composer's musical decisions served to guide the author to delineate the salient analytical imperatives within each movement, after rigorous historical inquiry, intensive score study and personal interviews with the composer.

The dissertation's body is divided into six parts: an introduction expressing the need for study and the genesis of Dooley's composition, updated biography of the composer, a historical primer on the early twentieth-century avant-garde movements known as Futurism and Cubism, and a description of the methodology employed to analyze the work. A movement-by-movement analysis follows the methodology, including the history of the literary or artistic subject of each specified movement, and complementary musical examples, tables, and charts. Each analytical chapter concludes with additional considerations which contribute to further understanding of a movement-specific element.

Following the conclusion, the dissertation includes a transcription of an interview with the composer, a current catalog of the composer's works, official program notes compiled by the author and approved by the composer, an appendix which includes several historically relevant documents, and a complete bibliography.