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**Fantasia in f-minor  
for Piano and Orchestra**

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**Fantasia in f-minor**  
**for Piano and Orchestra**

**by**

**William Owen Menefield, B.Music**

**Treatise**

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

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for the Degree of

**Doctor of Musical Arts**

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## **Dedication**

To my mother, Helen Cynthia Chambers-Menefield, who has been there for me every step of the way. I love you mom! You're the best!

## **Acknowledgements**

I would first like to acknowledge my Heavenly Father, who is truly running the show! Without You, I am nothing. With You, the sky is the limit! Special thanks, again, to my mother. You are still the best! To my dad, I thank you for introducing me to jazz music. I would also like to thank my two siblings, Bruce and Ebony. I love you! A special acknowledgment goes out to my grandfather, William Owen Chambers, who had dreams of becoming a medical doctor but was never afforded the opportunity. This one is for you Big Dog! Thank you to my grandmother Helen Chambers for her infectious smile! Also, to my other grandmother Ella Mae Menefield, for all those weekday afternoons after school. Thanks also to all of my extended family, friends, and supporters from Cincinnati and Austin who have supported me through the years. A special word of thanks to the composition faculties at The University of Cincinnati College-Conservatory of Music and The University of Texas at Austin Butler School of Music. To all of my private lesson teachers, Ellen Schertzer, Norman Johns, Erwin Stuckey, Diana Belland, and Leonard Johnson, I say thank you. Also, a word of thanks to all of my teachers from Schiel P.S.A.E and The School for the Creative and Performing Arts. Thank you, all. I could not have done it without you!

**Fantasia in f-minor**  
**for Piano and Orchestra**

Publication No. \_\_\_\_\_

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The University of Texas at Austin, 2011

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This dissertation is a Fantasia in f-minor for piano and orchestra. The accompanying treatise is an analysis of the piece, which discusses the composer's influence and inspiration, as well as issues of form, melody, harmony, and various other compositional elements. The purpose of the analysis is to provide the listener/reader with the necessary background to truly understand and appreciate the eclectic nature of the work, which has elements from several different musical genres, including classical, jazz, gospel, R & B, funk, and hip hop.

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# CHAPTER 1

## Background and Inspiration

### 1.1 Introduction

“Just as a man is the sum total of his life experiences, a composer is the sum total of his musical experiences.” Such is the case with me. The above quote, spoken to me by my mother, is the simplest way to describe my compositional style, which is far more than eclectic, diverse, or unique; it is who I am. Before I discuss the analysis of the *Fantasia in f-minor for Piano and Orchestra*, I must first tell you of my musical experiences and influences, for it is the only way to truly understand this piece and its eclectic nature.

### 1.2 Background

I grew up in a musical household. My father played soprano, alto, tenor, and baritone saxophones. I remember crawling on the floors of recording studios as he played instrumental rhythm & blues (also referred to as smooth jazz) with his band QC Factor (so named after my home town of Cincinnati which is also known as the Queen City). Visions of jazz quartet rehearsals in my living room dance through my mind. I can see myself sitting on our carpeted floors, staring in awe at some of Cincinnati’s finest jazz musicians, practicing right there in the comfort of my own home. Then, of course, there were the performances, which jazz musicians affectionately call gigs. As a young child I had the privilege to tag along with my father to many of his gigs and witness what are to me some of the greatest performances in human history. Local jazz giants like pianists Charlie Wilson, Erwin Stuckey, and Roland Ashby; bassist Jim Anderson; drummers Melvin Broach, Art Gore, and Bobby Scott; trumpeter Mike Wade, guitarist Billy McCullom; these are just a few of the Cincinnati greats that heavily influenced my life as a musician. The story, however, does not stop there. This is merely the tip of a very deep

and multi-faceted iceberg.

My mother raised my brother, sister and me, to appreciate diversity. In a given week, we would listen (and dance) to Mozart's *Eine Kleine Nacht Musik*, Steve Wonder's *Innervisions*, a series of keyboard works by Domenico Scarlatti, and Lionel Richie's *Dancing on the Ceiling* – the list goes on and on. She was also a very active musician herself. As a teenager, my mother was the co-concertmaster of her high school orchestra, and a violinist in the Cincinnati Youth Symphony Orchestra and other regional and state ensembles. In college, she majored in violin and voice, and earned degrees in music education. She continued to play violin into her adult life after starting a family, though on a lesser scale. She also has a beautiful soprano voice. Throughout my lifetime, my mother has held a variety of musical positions. Most notable are her tenure as a music teacher for Cincinnati Public Schools and Director of the Youth Percussion Ensemble at Gabriel's Corner. She also taught drama and musical theater through the University of Cincinnati College-Conservatory of Music's Preparatory Department. My two siblings and I would often accompany my mother to a variety of musical events, including cantata rehearsals, middle school talent shows (for which she was the coordinator) and opera performances. As a music educator, my mother was certain to enroll us in music lessons at an early age. At the age of five, I began Suzuki violin lessons. At six, I switched to cello, which I played throughout high school. I also took beginning piano lessons at eight years of age. She even tells me that I could read music before I could read words!

I have always been in some type of school geared towards the arts. Kindergarten through third grade I attended the Schiel Primary School for Arts Enrichment in Cincinnati, OH. The rest of my elementary school, middle school, and high school careers (with the exception of my sophomore year) were spent at the School for Creative and Performing Arts (SCPA), also located

in Cincinnati, OH. It was there that I was more broadly exposed to musical theater and other genres of music. At SCPA we were privileged to attend symphony concerts, ballets and a variety of other music-related performances. I attended undergraduate school at the University of Cincinnati College-Conservatory of Music. Finally, I am completing my college career with graduate studies at the University of Texas at Austin.

My compositional style reflects every one of these musical experiences. In any given piece I write, you will hear elements of classical, jazz, hip hop, R&B, gospel, Latin, and West-African music. Such is the case with *Fantasia in f-minor for Piano and Orchestra*. This piece represents the full range of my influences, as I will explain throughout the course of this discussion.

### **1.3 Inspiration**

It is important for me to briefly discuss my inspiration for this piece. Why a fantasia for piano and orchestra? I wish I could say that it was my intention to compose a large-scale orchestral work featuring the piano. Initially, however, I intended to compose a three-movement symphony. After several days of futile attempts, I completely abandoned this idea in favor of something much less ideal; I basically gave up. One afternoon I was sitting in my apartment, watching television and improvising at the keyboard. My attention gradually shifted from the sportscasters of ESPN, to what I was playing. Then, it hit me. This is my piece!

As I continued to improvise, I soon realized that this would make the perfect dissertation for me. Although my classical training was primarily on the violoncello, my main instrument since graduating high school has been piano. I have been a professional pianist since the eleventh grade, performing mostly jazz and gospel. Although I did not study or play much classical piano literature, I've always had an affinity for it and a desire to one day hone my skills

as a pianist to become a virtuoso. The piano has a very important place in my life. It was at the piano that I composed my very first piece. My career as a pianist has allowed me to support myself financially. Since the *Fantasia in f-minor* is my first piece for a full orchestra, there was no better choice (for me) than to compose a work featuring the piano.

Upon my inspiration, I originally planned on writing a three movement concerto for piano and orchestra. I even wrote piano sketches of two other movements. Finally, after completing the piano score for what eventually evolved into the *Fantasia in f-minor* (my intent was to make this the first movement of the piano concerto), I realized that a three movement work was too large an undertaking. Quite frankly, my movements were too long in duration and the process of orchestration would have lasted well into the summer. I decided to focus my attention on the first movement and transform it into a fantasia, which is “a title often given to pieces of no fixed form, implying that a composer wishes to follow the dictates of his or her freely ranging imagination.”<sup>1</sup>

There was, however, one challenge that still remained. The movement, as it existed at the time of my revelation to change it into a fantasia, did not seem complete. After much reflection, I decided to add a slow introduction to the beginning of the piece. This proved to be more than just a three minute section that lengthened the *Fantasia in f-minor*, but a vital part of the work that added warmth and suspense. I will discuss this further in subsequent sections of the analysis.

---

<sup>1</sup> Arnold, Denis and Lalage Cochrane . "fantasia." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. 5 May. 2011  
<<http://www.oxfordmusiconline.com.ezproxy.lib.utexas.edu/subscriber/article/opr/t114/e2413>>.

## CHAPTER 2

### Influences

#### 2.1 Introduction

The notion of “learning from the past while attempting to move forward” presents a quandary for many among the community of composers. Unlike several of my colleagues whom I have read about or spoken with, I have had minimal difficulty embracing my diverse musical influences. Attaining balance while incorporating the “old” with the “new” is a challenge we all face. In my opinion, the best way to overcome this dilemma is to expose oneself to, and develop a functional understanding of, as many different genres of music as possible.

A wide variety of musical experiences will likely lead to a more original approach to composing, and produce a more heightened awareness of what, and whom, you are emulating -- ultimately causing one to be more knowledgeable about how to expand upon, transform, or otherwise proceed forward from what previous composers have done. Such is the case with me.

#### 2.2 Influences from Western Classical Music

The two most influential classical music composers on my compositional style and, consequently, this piece, are Ludwig van Beethoven and Johann Sebastian Bach. From Beethoven, I drew the concept of beginning a fast movement with a slow introduction, a technique he often used, particularly in the opening movements of his first and second symphonies. Figure 2.1 is an excerpt from the opening of the *Fantasia in f-minor*.

Figure 2.1 shows a musical score excerpt for the first five measures of the *Fantasia in f-minor*. The tempo is marked **Largo** with a metronome marking of  $\text{♩} = 50$ . The score includes parts for Flutes, Oboes, Clarinets in B $\flat$ , Bassoons, Horns in F, and Trumpets in B $\flat$ . The Flutes and Oboes have a **solo** marking and a **p** dynamic. The Clarinets and Bassoons also have **solo** markings and **p** dynamics. The Horns and Trumpets have **p** dynamics. The key signature is three flats (F, C, G) and the time signature is 4/4.

Figure 2.1 Excerpt from *Fantasia in f-minor*, mm.1-5

The slow introduction (Largo) leads to the opening statement of the main theme, and a new tempo marking (Allegro), which continues for the remainder of the movement (Figure 2.2).

Figure 2.2 shows a musical score excerpt for measures 40-43 of the *Fantasia in f-minor*. The tempo is marked **Allegro** with a metronome marking of  $\text{♩} = 120$ . The score includes parts for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Piano part has a **ff** dynamic. The Violin I and II parts have **ff** dynamics and a **div.** marking. The Viola, Violoncello, and Contrabass parts have **ff** dynamics. The Violin I and II parts have **mf** dynamics. The key signature is three flats (F, C, G) and the time signature is 4/4.

Figure 2.2 Excerpt from *Fantasia in f-minor*, mm.40-43

Unlike Beethoven, who would often begin his slow introductions in a different key, the Largo and Allegro in the *Fantasia in f-minor* both begin in the tonic key. However, I compared the tempos of the first movement of Beethoven's Symphony No.1 with those of the *Fantasia in f-minor* and found they are quite similar. Beethoven's metronome marking is  $\text{♩} = 88$ , which is

equivalent to  $\text{♩} = 44$ , only a few beats per minute (bpm) slower than the opening of the *Fantasia in f-minor* ( $\text{♩} = 50$ ). Although it is in a different time signature, the metronome marking of the Allegro con brio in Beethoven's work  $\text{♩} = 112$  is likewise similar in bpm's to the Allegro in the *Fantasia in f-minor*.

Another of Beethoven's most recognizable style characteristics is the presentation and development of a single motive. This is a common practice in composition, but Beethoven's works were particularly influential on this piece. I employ this technique often in the *Fantasia in f-minor*. Figure 2.3 is the first iteration of the main motive, a perfect fourth (C to F), which is developed in a variety of ways throughout the piece.



Figure 2.3 Excerpt from *Fantasia in f-minor*, mm.1-2 (horn)

Figure 2.4 shows the above motive treated as foreground material at the beginning of the Allegro.



Figure 2.4 Excerpt from *Fantasia in f-minor*, mm.46-49

The main theme, shown in Figure 2.5, evolves from the excerpt above.



Figure 2.5 Excerpt from *Fantasia in f-minor*, mm.50-54

Figure 2.6 displays this same motive treated as an accompanimental figure.

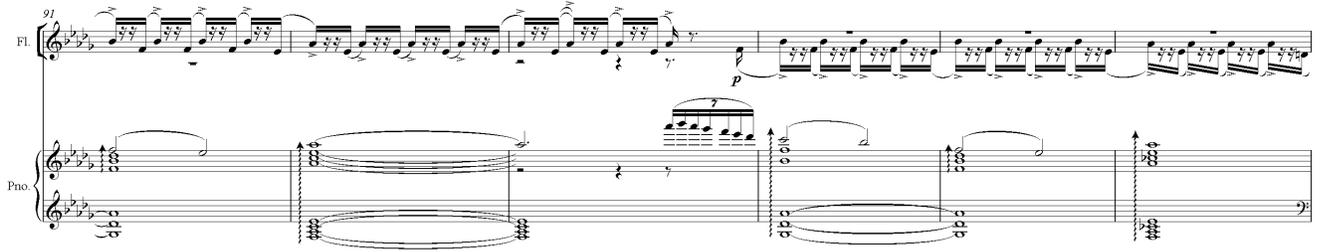


Figure 2.6 Excerpt from *Fantasia in f-minor*, mm.91-96

The flutes alternate, playing different, transposed iterations of the motive that follow the chord progression in the piano. Figure 2.7 further develops this motive using imitation and hocket.



Figure 2.7 Excerpt from *Fantasia in f-minor*, mm.232-235 (woodwinds only)

The sixteenth rests in the upper voices in the woodwind section (flute, oboe, and clarinet) are filled in by the bassoon. The intervals move through the following chord progression: F#min, Bmin, Gmaj7. To distinguish the perfect fourth interval from the other intervals present in this passage, accents are placed on the second note of each sixteenth note pair every time it occurs.

One final compositional tool I used that was inspired by Beethoven, and other composers of the Classical era, is the Alberti bass figuration (Figure 1.10). Composers of this era often favored this technique in their keyboard works because of its harmonic and rhythmic benefits. It was particularly used in movements with medium to fast tempos as a way to keep the energy moving forward while maintaining a sense of harmony. Figure 2.8 is a passage from the cadenza of the *Fantasia in f-minor*. Notice the variation in rhythm of the Alberti bass figure. Instead of writing constant sixteenth notes, as Beethoven and other composers of his era often

did, I chose to alter the figure and give it a more modernized, syncopated quality that would be more consistent with the feel of the piece.

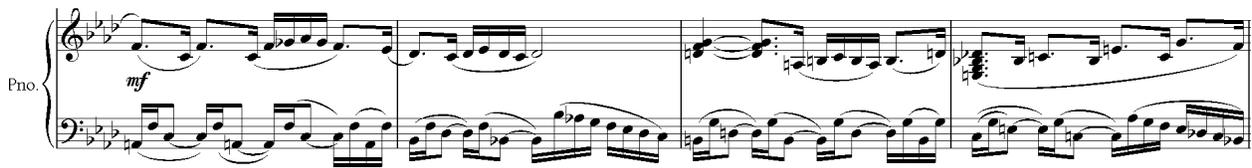


Figure 2.8 Excerpt from *Fantasia in f-minor*, mm.446-449

Similar to Beethoven, Bach’s influence on this piece falls under the category of imitation. Although imitation is a compositional tool used by many composers, I was particularly aware of Bach’s collection of *Two-Part Inventions* as I was composing this work. There are two places in the *Fantasia in f-minor* where I use this “Bach-inspired” imitation. Figure 1.9 is a passage from the development that displays the imitative interplay between the piano and violins.



Figure 2.9 Excerpt from *Fantasia in f-minor*, mm.169-174

Here, the main theme from the exposition is varied in the piano. The violins fill in the gaps with imitative responses when the piano has slower movement rhythms. Figure 1.10 presents a more literal example of this “invention-like” imitation.

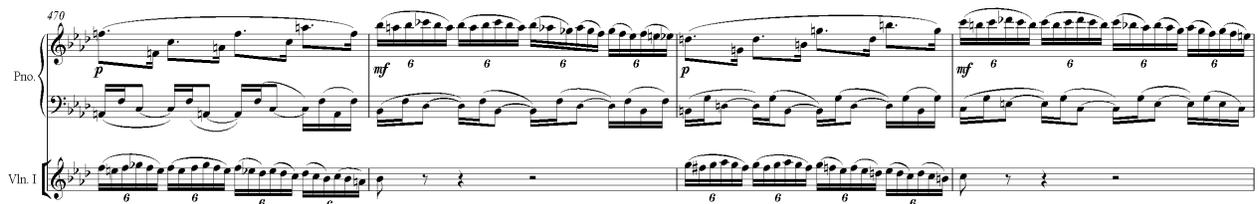


Figure 2.10 Excerpt from *Fantasia in f-minor*, mm.470-473

This passage, taken from the cadenza, begins with the violin playing a one-measure motive that is transposed and repeated in the right-hand of the piano; a process that recurs in the following two measures.

### 2.3 Influences from Other Genres

McCoy Tyner, a famous jazz pianist who is best known for both his collaborations with John Coltrane as well as his own solo career, significantly influenced the *Fantasia in f-minor*. Tyner's style of improvisation is unique and easily distinguishable from other jazz pianists. Most notable is his use of low, thunderous, left-hand bass attacks of perfect fifths or perfect octaves that accompany very fast pentatonic lines in the right-hand. Figure 2.11 is a transcription of his solo on "Contemplation," written by Tyner.

The image shows a musical score for piano, labeled 'Pno.' on the left. It consists of three systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system (measures 1-9) features a right-hand melody of eighth notes and a left-hand accompaniment of chords, including perfect fifths. The second system (measures 10-12) shows a more complex right-hand line with sixteenth notes and a left-hand accompaniment of chords. The third system (measures 13-15) continues the right-hand melody and left-hand accompaniment. The score includes various musical notations such as slurs, accents, and fingering numbers (3, 6, 7).

Figure 2.11 Transcription of McCoy Tyner's solo on "Contemplation" (*The Real McCoy*, 1967)

Beginning in m.1 of this excerpt, the left-hand plays an open fifth (C, G) in the lower register of the piano. These "left-hand bombs," as they are sometimes called, continue throughout the excerpt (m.3, m.5, m.7, etc), with each attack occurring on the downbeat. When the left-hand plays below C2, Tyner shifts from perfect fifths to perfect octaves to avoid the muddiness

created by closer intervals in the bottom register of the piano (m.9, m.15). Figure 2.12 is an excerpt from the cadenza of *Fantasia in f-minor* that employs a similar technique.



Figure 2.12 Excerpt from *Fantasia in f-minor*, mm.428-429

In this excerpt, both intervals Tyner often uses (perfect fifths and perfect octaves) are combined in the left-hand. Like Tyner, the attacks occur on the downbeat of each measure.

I mentioned previously that Tyner’s style of improvisation often includes fast linear passages based on the pentatonic scale. Refer to Figure 2.11. Beginning on the third beat of m.10, the right-hand plays a flurry of 32<sup>nd</sup> and 16<sup>th</sup> notes. Excluding the G (the last 32<sup>nd</sup> note of the septuplet on beat one of m.10), all of the pitches are in the F-minor pentatonic scale. Figure 2.13 displays a recurring pentatonic motive from *Fantasia in f-minor* that is similar to Tyner’s style of improvisation.

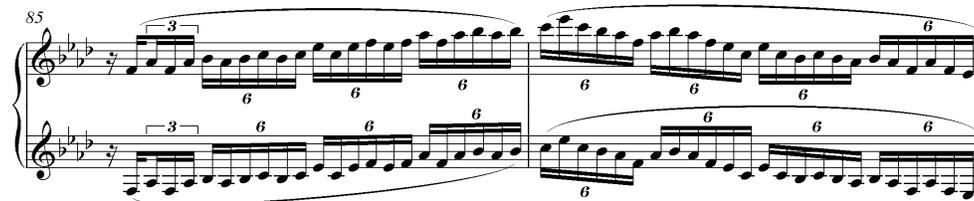


Figure 2.13 Excerpt from *Fantasia in f-minor*, mm.85-86 (piano only)

Like Tyner, this excerpt consists of fast, small note values derived solely from the F-minor pentatonic scale. The linear structure of m.86 in Figure 2.13 is similar to m.10 in Figure 1.11 as well. Each has an ascending interval followed by three to four descending intervals.

Tyner is also known for his unique approach to chord voicings, which are largely quartal in nature. In Figure 2.10, the right-hand begins with a perfect fourth (G, C) and rearticulates that same interval several times through m.8. The left-hand joins the right-hand, playing fourths in



The initial attack of a tumbao bass-line occurs on the downbeat, followed by another attack on the second half of beat two. The next attack occurs on beat four and is often tied to the downbeat of the next measure. In some variations of tumbao rhythm, additional downbeat attacks recur later in the pattern. In other cases, like the example shown in Figure 2.15, the downbeat is not rearticulated.

In the development section of the *Fantasia in f-minor*, the left-hand of the piano plays a modified version of the tumbao bass-line (Figure 2.16).

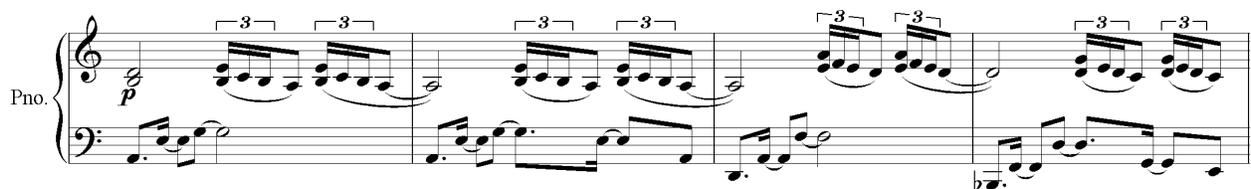


Figure 2.16 Excerpt from *Fantasia in f-minor*, mm.264-267

Dividing the note values from Figure 2.15 in half, the above excerpt has a very similar rhythm. Each begins with an attack on the downbeat and is followed by an offbeat attack. In this instance, the downbeat is rearticulated in each measure. In mm.264-265, the left-hand slightly varies the intervals previously described, playing the root, fifth, and seventh of an Amin11 chord. In m.266, the left-hand outlines a D-minor triad followed by a B $\flat$ -Major arpeggio in m.267.

Certain influences often occur subconsciously, but are equally important and noteworthy. While I was not thinking specifically of Stevie Wonder’s “Do I Do” while composing *Fantasia in f-minor*, I realized during my analysis that a very important section of the work was inspired by this song and other related material from Rhythm & Blues (R&B) and Funk music literature. Figure 2.17 is a transcription of one of the rhythm guitar parts from “Do I Do.” With the exception of the scalar ornamentation on beat three of the second measure of this example, the

guitar primarily oscillates back and forth between two pitches (F# & G#, mm.1-2, E & F#, mm.3-

4). The syncopated rhythm creates the musical interest in this motive.



Figure 2.17 Transcription of rhythm guitar from Stevie Wonder's "Do I Do"

In the *Fantasia in f-minor*, the violoncello (doubled by bassoon) plays a variation of this motive

(Figure 2.18).



Figure 2.18 Excerpt from *Fantasia in f-minor*, mm.178-181

Like the previous example, the limited pitch material is enhanced by the syncopated rhythm.

Finally, I will highlight one last influence, taken from the Gospel music genre.

Traditional Gospel harmony is based primarily on triads. The melody line is typically on the top line (sung by the sopranos) with the bottom two voices (alto, tenor) completing the triad.

Usually, the pitches are derived from a single diatonic scale, with very little chromaticism. In each phrase, there are generally between two to four chords present, varied by inversion. The voices typically move in parallel or oblique motion, with rare instances of contrary motion.

Figure 2.19, an excerpt from Walter Hawkins' "Thank You, Lord, for All You've Done for Me," is an example of this.

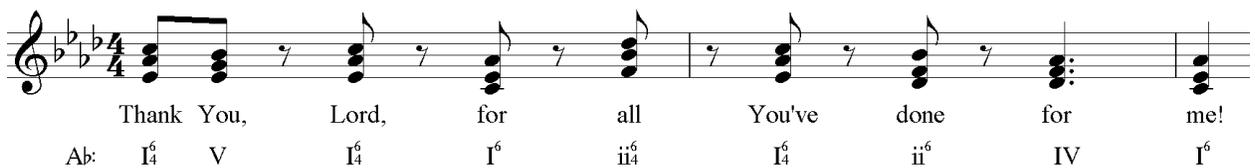


Figure 2.19 Excerpt from Walter Hawkins' "Thank You, Lord, for All You've Done for Me" (for SAT voices)

The harmonic analysis shows that there are only four chords present in this excerpt (I, ii, IV, and V). While the IV and V chords occur only once, chords I and ii recur several times in this

passage, varied by inversion. Each pitch in this example is derived from the A<sup>b</sup>-Major scale, with no instances of chromaticism. Voice leading in the excerpt includes only parallel and oblique motion.

Figure 2.20 is an excerpt from *Fantasia in f-minor* that employs the same type of harmony.

The image shows a musical score for three string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). The key signature is F# minor, indicated by three sharps (F#, C#, G#). The music consists of a series of eighth notes with slurs, moving in parallel motion across the three staves. Below the staves, a harmonic analysis is provided, showing the chords used: f#: VII<sup>6</sup>, i, VII, i, VII, i<sub>4</sub><sup>6</sup>, VII, i<sub>4</sub><sup>6</sup>, VII<sub>4</sub><sup>6</sup>, i<sub>4</sub><sup>6</sup>, VII<sub>4</sub><sup>6</sup>, i<sub>4</sub><sup>6</sup>.

Figure 2.20 Excerpt from *Fantasia in f-minor*, m.248

In this example, the harmonic analysis shows that there are only two chords present (i, and VII), varied by inversion. Each pitch can be found in the F#-minor scale, and the voices move in strict, parallel motion.

The above summary of influences is not an exhaustive list, but represents several important composers, genres, and pieces that influenced the *Fantasia in f-minor*, and contributed to its eclectic nature. In the subsequent sections of this treatise, I will discuss some of these musical examples in greater detail.

## CHAPTER 3

### Musical Materials

#### 3.1 Harmonic Language

The harmonic language in the *Fantasia in f-minor* is tonal, as the title suggests. F is established as the tonic at the very beginning of the piece with the horn call motive that includes the pitches C (dominant) and F (tonic). The F tonic is asserted by placing it on strong beats 1 and 3, with the dominant C on a subdivision of weak beats 2 and 4 (Refer to Figure 2.3). The first F-minor triad occurs in the sixth measure in the brass. There is, however, a slight departure from establishing tonality in the traditional sense. Typically, the first iteration of the tonic triad is followed by some variation of the V chord. In lieu of this, I chose to use tritone substitution, a technique often associated with jazz music. Tritone substitution involves raising or lowering the root of a major-minor seventh chord (also referred to as a dominant seventh chord) by a tritone. This exchange is possible because the 3<sup>rd</sup> and <sup>b</sup>7<sup>th</sup> scale degrees of the first pitch in a tritone interval are the same as the <sup>b</sup>7<sup>th</sup> and 3<sup>rd</sup> scale degrees of the second pitch in pitch in a tritone. Figure 3.1 shows a basic example of tritone substitution.

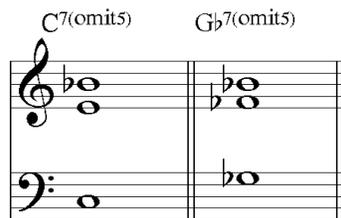


Figure 3.1 Example of tritone substitution

Since E and F<sup>b</sup> are enharmonically the same pitch, the notes in the top staff remain the same while the C is exchanged for a G<sup>b</sup>. Figure 3.2 is an excerpt from *Fantasia in f-minor* that uses a variation of tritone substitution.



Figure 3.2 Excerpt from *Fantasia in f-minor*, mm.10-11 (brass & string reduction)

The  $G^b$  in the bottom voice of m.10 replaces C, the dominant scale degree in F-minor. In this instance, the dominant seventh, E, is raised by a half-step to F. This creates a major  $G^b \text{ maj}^7$  chord, a variation of the dominant seventh chord shown in Figure 3.1.

Other jazz-inspired harmonic elements are utilized in this piece; specifically, the use of ninth, eleventh, and thirteenth chords, which are an extension of tertian harmony. Figure 3.3 is a passage from the introduction of the *Fantasia in f-minor* that employs several of these chords.

The excerpt was analyzed using jazz nomenclature (written below the bottom staff).

Figure 3.3 Excerpt from *Fantasia in f-minor*, mm.31-35

### **3.2 Melodic Material**

I will discuss most of the melodic material in the next chapter, but there is one important element I wanted to re-emphasize. The C-F motive (Figures 1.6 & 1.7) is the foundation of this piece. After the slow introduction, it provides the rhythmic drive that gives the piece life and energy. As I mentioned previously, it is from this motive that the primary theme emerges, as well much of the material in subsequent sections.

### **3.3 Orchestration Challenges**

I mentioned earlier that the *Fantasia in f-minor* is my first effort at writing a piece for full orchestra. With this in mind, I chose to use a standard Classical orchestra plus one percussionist (snare drum). I made this decision because I wanted to master a smaller-sized ensemble before engaging the modern-sized orchestra, which is larger. For the most part, I felt comfortable handling the different sections of the orchestra. I did, however, want to highlight one section of the piece that was particularly challenging to orchestrate.

The image displays a musical score excerpt for measures 178-182. The score is arranged in a standard orchestral format with multiple staves. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Tympani (Timp.), Percussion (Perc.) with a snare drum, Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is written in a key signature of two flats and a 3/4 time signature. It features a variety of rhythmic textures, including sixteenth-note runs, triplets, and syncopated patterns. Dynamic markings such as 'f' (forte) and 'a2' (second octave) are present throughout the score. The overall style is highly rhythmic and energetic, characteristic of R&B/Funk music.

Figure 3.4 Excerpt from *Fantasia in f-minor*, mm.178-182

Figure 3.4 is an excerpt from a section of the development that is greatly influenced by R&B/Funk music. The challenge I encountered while orchestrating this segment of the piece was how to duplicate the same drive and energy an R & B/Funk band would produce, without relying too heavily on the percussion section. Normally, a passage like this would be driven by the drumset, with the remaining instruments of the rhythm section (electric bass, electric guitar, electric keyboard) providing harmonic foundation, chords, and other rhythmic complements. As a solution to this challenge, I chose to write four different, overlapping rhythms that would ultimately combine to fulfill the same purpose as the drumset. The role of the kick drum, which

typically plays on beats 1 & 3, is given to the contrabass and 2<sup>nd</sup> bassoon. Both instruments play sets of four sixteenth notes. Each attack beginning on beats 1 or 3 and is marked with an accent. The oboes serve the same function as the snare drum, playing unison E-flats on the fourth beat of mm.178-181. The clarinets & 2<sup>nd</sup> violins (mm. 178-179) and the horns (mm.179-180) provide the role of the hi-hat. Finally, there is the rhythm guitar figure in the violoncellos and 1<sup>st</sup> bassoon, which I discussed in Chapter 1. These four rhythms accompany the melodic material played by the 1<sup>st</sup> violins and violas.

## CHAPTER 4

### Analysis

#### 4.1. Form

The structure of *Fantasia in f-minor* is a variation of sonata form, preceded by a slow introduction. All of the elements associated with sonata form are present. The exposition, which starts at the Allegro, begins with a brief introduction of the new material, which is a variation of the main motive (see Figure 2.3). Next, there is the primary theme (mm.50-57) shown in Figure 4.1.



Figure 4.1 Excerpt from *Fantasia in f-minor* mm.50-53

As I mentioned previously, the primary theme evolves from the C, F motive first introduced in the horn in mm.1-2 (see figure 2.3). This theme is followed by the refrain (mm.58-69), which I will discuss in greater detail later in the essay. Both the primary theme and refrain are repeated, beginning at the entrance of the piano in m.70. The transition follows (mm.90-121) and leads to the secondary theme which begins in m.122 (Figure 4.2).



Figure 4.2 Excerpt from *Fantasia in f-minor* mm.122-124

Typically, the secondary theme of a minor key sonata form movement will modulate to the relative major, which, in this case, would be A<sup>b</sup>-Major. In the *Fantasia in f-minor*, the secondary theme is in the key of B<sup>b</sup>-minor, a slight deviation from traditional sonata form. The melodic

material of this theme is also based on fourths, similar to primary them. In lieu of a closing theme, the development immediately follows the secondary theme in m.154. After the development, the retransition (mm.332-363) leads to the recapitulation which begins in m.364. A second deviation from the typical sonata form takes place here, as the final iterations of the thematic material are reversed. After the retransition, the secondary theme (mm.364-397) is followed by the cadenza (mm.398-485). Lastly, there is the restatement of the primary theme (mm.486-493), a final iteration of the refrain (mm.494-505) and a slightly extended version of the material from the beginning of the Allegro (mm.506-509).

#### **4.2 Slow introduction**

The opening section of the piece (mm.1-39) serves a similar function that an overture to an opera or musical theatre production does. Opera and musical theater overtures foreshadow some of the thematic material found in the body of the work in a literal way. Composers of these pieces simply string together excerpts that occur later in the piece with little to no variation. Similarly, the *Fantasia in f-minor* makes use of foreshadowing, but in a more deceptive fashion. Instead of stringing together excerpts from different sections of the piece, several rhythmic, harmonic, and melodic elements are combined to create a less identifiable foreshadowing of what is to come. The following are a few examples of foreshadowing.

The piece begins with the aforementioned C-F motive (Figure 2.3), treated as a slow horn call. This foreshadows the up-tempo version first played by the violins (Figure 2.4). The clarinet follows (m.2), playing an inversion of the same motive. This process is repeated in mm.3-4, beginning again with the horn and succeeded by the bassoon, which is doubled by the flute. The harmony from the brass chorale (mm.6-10) is derived from the refrain, first presented

in mm.58-69. Compare Figure 4.3 with Figure 4.4. The D<sup>b</sup> maj, E<sup>b</sup> maj, to Fmin chord progression is present in both examples.

Figure 4.3 Excerpt from *Fantasia in f-minor*, mm.6-10

Figure 4.4 Excerpt from *Fantasia in f-minor*, mm.58-62 (string reduction)

Like the previous examples, Figure 4.5 also foretells another section of the piece. This is a variation of the transition between the primary and secondary themes.

Figure 4.5 Excerpt from *Fantasia in f-minor*, mm.17-20

Figure 4.6 is the actual transition. When compared to Figure 4.5, you can see that the rhythms are augmented (the note values are twice as long). It is also transposed down a perfect fifth from the previous example.

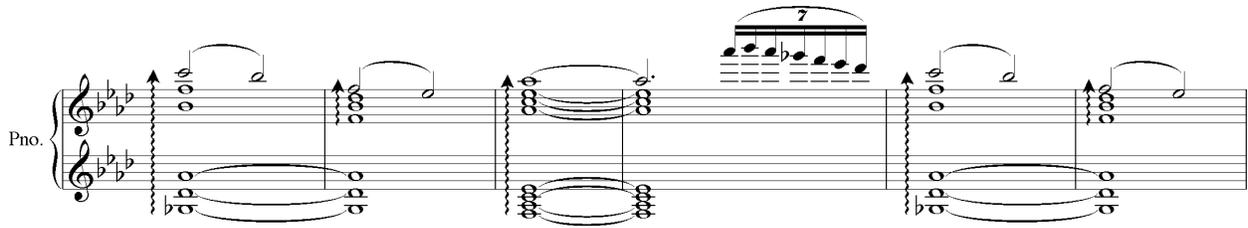


Figure 4.6 Excerpt from *Fantasia in f-minor*, mm.90-95

These are just a few examples of how the slow introduction foreshadows some of the piece's coming materials.

### 4.3 Exposition

I explained the form of the exposition sufficiently in the opening section of this chapter. There is one section, however, that I would like to amplify: the refrain. Figure 4.7 presents the second iteration of the refrain in its entirety. The refrain is the glue that holds the piece together – particularly in the development (I will discuss this later).

Figure 4.7 Excerpt from *Fantasia in f-minor*, mm.77-89

The refrain has a dual transitory and thematic function. Its role as a transition is vital because it connects several sections of the piece. The most varied material in the refrain in some of the instances following Figure 3.5 is the chord progression, which is only slightly altered for purposes of modulation and a balanced blend of orchestration. The melodic material is only altered by transposition, and thus takes on a thematic quality. It soon becomes as recognizable as the primary and secondary themes.

#### 4.4 Development

Atypical of most pieces I've studied that use sonata form, the development section of *Fantasia in f-minor* has a very distinct structure of its own. It begins, as the key signature suggests, in  $D^b$ -Major, a relative key relationship to the secondary theme, which is in  $B^b$ -minor.

The piano plays transposed and inverted variations of the C-F motive (Figure 4.8). This is also an example of the Bach-inspired imitation I spoke of previously. The contrabass and timpani accompany the piano, pedaling a D<sup>b</sup> on a rhythm drawn from the refrain. The harmony is provided by the sustained pitches in the strings (later played by the brass and woodwinds). This section ends with an imitative interplay between the violins and piano (See Figure 1.13.).

The musical score shows six staves. From top to bottom: Timpani (Timp.) with a rhythmic pattern on a D<sup>b</sup> note; Piano (Pno.) with complex rhythmic patterns and dynamics *mf* and *p*; Violin I (Vln. I) and Violin II (Vln. II) with *pizz.* and *pp* markings; Viola (Vla.) and Violoncello (Vc.) with *con sord.*, *div.*, and *V* markings, and dynamics *p*, *mp*, and *pp*; and Contrabass (Cb.) with a rhythmic pattern on a D<sup>b</sup> note and dynamics *p*.

Figure 4.8 Excerpt from *Fantasia in f-minor*, mm.154-159

From this point on, the remainder of the development is in modified *rondo* form. Including the previous section, the development adheres to the following structure: A | B C D C E C. The “C” section corresponds with the refrain I spoke of previously. Rondo form begins with the “B” section which is in E<sup>b</sup>-minor. The development modulates by minor third to F<sup>#</sup>-minor in the “D” section, and A-minor in the “E” section. The modulations occur at the end of each iteration of the refrain, the last of which moves to a Cmin7, which is used as a pivot chord to return to the original key.

Before I move on to the retransition and recapitulation, I will first highlight a few more things in the development. Figure 4.9 is an excerpt from the F#-minor, or “D” section, of the development. This example represents the purpose of the development – to take apart a subject and combine it with other ideas.<sup>2</sup>

Figure 4.9 Excerpt from *Fantasia in f-minor*, mm.211-216

The foreground material in this section is in the cellos, which play a rhythmically augmented version of the secondary theme. The piano, which plays transposed and inverted variations of the main motive, provides the middleground material. This is also another example of imitation. The left-hand and timpani have a secondary-middleground function. This is the bass figure drawn from the exposition. To contrast the staccato, percussion-like articulation in the piano, the horn lines are more sustained and legato, reminiscent of the slow introduction. Finally, the violins have the only new material in this section. Their role as background material is to provide the harmony and movement that drives this passage.

<sup>2</sup> Grout, Donald J. and Palisca, Claude V. *A History of Western Music*. 6<sup>th</sup> edition. New York: W.W. Norton, 2001. 426.

The final portion of the development I will discuss is the A-minor, or “E” section (mm.264-318). Figure 4.10 is an excerpt from this section.



Figure 4.10 Excerpt from *Fantasia in f-minor* mm. 264-267

This section of the piece is best labeled as a “false cadenza.” Beginning in m. 264, the piano plays alone. The melodic material is a motive derived from the secondary theme accompanied by the tumbao bass-line, discussed earlier in the essay. Later in this section, the piano shifts to faster, more virtuosic 32<sup>nd</sup> note figurations accompanied by the timpani and snare drum (Figure 4.11).



Figure 4.11 Excerpt from *Fantasia in f-minor* mm. 307-310

The intensity continues to build and leads to the return of the refrain in m. 319. Although this section has several characteristics of the cadenza (solo piano, virtuosic passages), it is in the wrong key and does not lead to the closing theme, thus making it “false.”

#### 4.5 Retransition and Recapitulation

As I discussed in the previous section, the last statement of the refrain in the development section modulates to a Cmin7 chord, which is used to pivot back to F-minor. The material used to transition to the development also serves to retransition out of it. The chord voicings are inverted to prevent the orchestra from sounding too bright or too muddy. Previously, I explained

that the recapitulation first returns to the secondary theme (in the tonic key) before restating the primary theme.

#### **4.6 Cadenza**

When I began composing this piece, I knew early in the process that I wanted to do something different with the cadenza. I remember attending symphony concerts as child, many of which featured virtuoso pianists, violinists, and cellists. I was amazed at their technical ability and musicianship. These experiences came to the forefront of my mind as I contemplated the typical characteristics of a cadenza. Cadenzas have two fundamental qualities: 1. They are free in tempo. 2. They only featured the soloist. Using this information as my point of departure, I chose to write a cadenza that maintained the tempo of the piece and kept the energy driving forward. I also chose to include several soloists from the orchestra, including flute, oboe, clarinet, bassoon, trumpet, and violin. This was inspired by my experience as a jazz pianist. The practice of trading is described as “a technique in which musicians consistently alternate brief solos of pre-set length (for trading fours, four bars; musicians may also trade twos, eights, and so forth).”<sup>3</sup> I used this technique to shape the cadenza. Instead of trading four-measure phrases, I chose to begin with three-measure segments. The harmony and accompaniment still move in even, four-measure increments (two measures of C-Major, followed one measure each of F-minor and D<sup>b</sup>-Major). This creates a “structural hemiola” (4:3) that contrasts the even phrase structure. Figure 4.12 is an excerpt from the beginning of the cadenza.

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<sup>3</sup> “Trading Fours.” *History of Jazz*. W.W. Norton. 2 May 2011  
< [http://people.virginia.edu/~skd9r/MUSI212\\_new/materials/definitions2.html](http://people.virginia.edu/~skd9r/MUSI212_new/materials/definitions2.html)>

The image shows a musical score excerpt from *Fantasia in f-minor*, measures 398-421. The score is in F minor and 3/4 time. It features a piano accompaniment and solos for oboe, clarinet, flute, and bassoon. The piano part starts at m. 398 with a variation of the primary theme. The oboe solo begins at m. 401, followed by the clarinet at m. 405, the flute at m. 411, and the bassoon at m. 417. Dynamics include *mf*, *p*, and *solo* markings.

Figure 4.12 Excerpt from *Fantasia in f-minor*, mm.398-421

The piano begins with a variation of the primary theme, continued by the oboe in m.401. The oboe then transitions to a new idea, which is then completed by the piano. This process continues with the clarinet, flute, and bassoon. Imitating or continuing the musical idea of the previous “trader” and transitioning to a new idea is a technique that is commonly used by jazz musicians when trading solos.

The next portion of the cadenza marks a change in style and harmony. First, the chord progression changes to *f*: V6/iv, iv, V/V, V. The style shifts from the left-hand bass accompaniment inspired by McCoy Tyner, to the modified Alberti bass inspired by Beethoven, both discussed earlier in the essay. Refer to Figure 4.13.



Figure 4.13 Excerpt from *Fantasia in f-minor*, mm.446-450

The same technique of motivic continuation and transition is used in this section as well. Notice the change in frequency of the trading. Here, the trumpet alternates two measure segments instead of the previous three, applying the technique of diminution to the phrase structure. This is also a common practice in jazz. Soloists will often move from trading eights, to fours, and so on.

The third section of the cadenza maintains the same chord progression and style of the previous section. It also continues the technique of diminution. As Figure 4.14 displays, the violin trades one-measure segments with the piano.



Figure 4.14 Excerpt from *Fantasia in f-minor*, mm.464-469

The frequency of trading diminishes further as the violin and piano trade half-measures.



Figure 4.15 Excerpt from *Fantasia in f-minor*, mm.474-475

Figures 4.14 and 4.15 also show the emulation is more literal between the violin and piano in this section. This heightens the intensity leading into the last portion of the cadenza.

The fourth and final section of the cadenza features the piano alone. It is the most virtuosic passage in the entire piece. If you compare the previous excerpts from the cadenza with Figure 4.16, you can see that the note values also gradually diminished as the cadenza progressed, pushing forward to this final display of virtuosity.

The image displays a musical score excerpt from the *Fantasia in f-minor*, measures 478-485. It consists of two systems. The first system includes a piano (Pho.) part and a violin (Vln. 1) part. The piano part is marked with a forte (f) dynamic and features a complex rhythmic pattern of sixteenth-note sextuplets. The violin part is mostly silent, indicated by a double bar line and a fermata. The second system continues the piano part with similar rhythmic patterns, including octave sixteenth notes. The score is written in a key signature of three flats and a common time signature.

Figure 4.16 Excerpt from *Fantasia in f-minor*, mm.478-485

The right-hand plays a combination of scalar and arpeggiated passages, accompanied by left hand arpeggios. To transition back to the primary theme, the running sixteenth-note sextuplets give way to octave sixteenth notes.

#### 4.7 General Conclusions

Composing the *Fantasia in f-minor* was more than just writing another piece of music. It was a journey. The beginning of the process was slow and rough. I was met with discouragement and bouts with writer's block. I was later struck with a moment of inspiration and I never looked back. Through writing this piece, I rediscovered my passion for composing. I am excited about the future of this work, the prospect of getting it performed and what new works will come as a result of my new found inspiration. To Yah be the Glory!

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## **Vita**

William Owen Menefield was born and raised in Cincinnati, Ohio. He graduated from The University of Cincinnati College-Conservatory of Music in 2005 with his B.M. in music composition where he studied with Joel Hoffman and Michael Fiday. In the Fall of 2006, he entered the D.M.A. program at The University of Texas at Austin, studying composition with Yevgeniy Sharlat, Donald Grantham, and Russell Pinkston.

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