

# AN ABSTRACT OF THE THESIS OF

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for the Degree Master of Music in Musicology presented on May 6, 1988.

TITLE:

**JOSEPH H. OTT: A SURVEY OF HIS LIFE, COMPOSITIONS,  
AND MUSICAL STYLE THROUGH 1987**

Abstract approved: \_\_\_\_\_

*James A. Starr*

This thesis surveys the life, works, and musical style of Joseph H. Ott through 1987. A brief biography of his professional life and achievements is included, followed by a detailed catalog of his more than 400 works, classified by medium and chronology. The final part of the thesis is a detailed discussion of his musical style, organized into four periods, with an in-depth analysis of representative works from each period.

The first period works exhibit romantic, impressionistic, or quartal styles of harmony, with straightforward and relatively simple rhythms and formal structures. Works of the second period are dissonant and atonal. The rhythms are increasingly complex and sophisticated; a strong pulse is fundamental to the many ostinatos and polyrhythms used. Musical form is defined by changes in texture, articulation, dynamics, and pitch register.

The third style period consists mostly of aleatory and electronic works. Nontraditional sounds, improvisational and indeterminate forms, and the spatial movement of sound are explored, and often combined with electronically synthesized music. In the fourth period, the style traits that were formative in the second period are used in a more mature manner. These include: atonal harmonies, polyrhythms and ostinatos, a wide range of dynamics and articulations, imitative and polyphonic devices, and a variety of melodic contours. Forms are constructed with a changing succession of textures. A summary of style characteristics concludes the thesis.

Also included are three appendices, which contain Mr. Ott's resumé, a detailed list of performances of his works, and the Claude Benny Press catalog.

**JOSEPH H. OTT**

**A SURVEY OF HIS LIFE, COMPOSITIONS,  
AND MUSICAL STYLE THROUGH 1987**

A Thesis

Presented to

the Division of Music

School of Liberal Arts and Sciences

EMPORIA STATE UNIVERSITY

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

by

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## PREFACE

One of the first teachers I encountered as a music student at Emporia State University was Joseph Ott. During two semesters of music theory, I learned many things about Mr. Ott. I learned that he has a wonderfully dry sense of humor, which, being much like my own, I greatly appreciated. I learned that he has an extensive knowledge of music theory and style. This was manifested both in class and in the text we used--he literally "wrote the book". I learned that he is an innovative teacher. He has developed and constructed all sorts of devices, many of them electronic, to aid the learning process.

What I did not learn, however, was how gifted and skilled a composer he is. Mr. Ott seldom talked about or played his compositions in class. He did not use them as musical examples, and they were not often performed on campus. So, I did not learn how exciting his music is. I did not learn what depth of musical and creative expression it contains. I did not know I would come to love and enjoy it as I have. Studying Mr. Ott's music has been a great delight. Aside from the educational value of this project, it has been a wonderful musical experience.

This thesis is comprised of three chapters. Chapter 1 is a brief biography of Mr. Ott's professional career. It describes how he became interested in music, his musical education, and related employment. He has received many honors and awards throughout his career. These awards, performances of his works, and other pertinent information, are

included. The information was compiled mainly from his resumé and was supplemented by personal interview. The biographical references in the Bibliography were also consulted.

Chapter 2 is a catalog of compositions written through 1987. The contents and format of the chapter are explained in the chapter introduction. The works are indexed by medium and by chronology of composition. The categories in the Medium Index were suggested by a similar listing of titles in Mr. Ott's resumé. Scores for the majority of the works in Chapter 2 are in Mr. Ott's studio on the Emporia State University campus. Mr. Ott allowed me free access to this music. I examined each piece, usually an original manuscript; the information listed in the citations was taken directly from the scores. I then organized this information and compared it to the list of works in Mr. Ott's resumé. In my search, I did not find several of the works listed there; these are indicated. Mr. Ott supplied many of the missing details about these and other works. The Claude Benny Press catalog was also useful in this manner. The second part of Chapter 2, the Chronological Index, is a rearrangement of the titles by year of composition. This index was helpful in compiling the statistics and locating the style trends discussed in Chapter 3.

Chapter 3 is a survey and discussion of Mr. Ott's musical style. From the beginning of my research, this was the most difficult information to compile. Because I had performed several of Mr. Ott's works at ESU, I had a general impression of his style when I started the thesis. My earlier impression was mostly confirmed, and was expanded by further study of his music. While going through the music in Mr. Ott's studio, however, I had a true "Eureka!" moment, a point at which many individual observations came together as a whole. I discovered several pages of journal notes Mr. Ott had written in 1969-1971, and also some sheets of graphic notation. These explained much of the thought process and motivation behind his compositional style, especially in works composed around the



time the notes were written. Mr. Ott has graciously allowed me to quote parts of these notes.

Mr. Ott also supplied a taped copy of an interview broadcast by WGMS in Washington, DC, on April 24, 1977. He was interviewed by Richard Bales, director of the National Gallery of Art Orchestra, in conjunction with the performance of his piece *LOCUS 1977*. This twenty minute interview was particularly helpful in preparing the discussion of electronic works in Chapter 3.

I have divided Mr. Ott's works into four style periods of about ten years each, as is explained in the chapter introduction. I tried to select representative works from each period to analyze. Mr. Ott pointed out several significant works; these are usually described in greater depth and detail. Other illustrations were selected for their clarity, simplicity, or novelty. All of the musical examples have been used and reproduced with Mr. Ott's permission. These examples are well-documented in the captions or text and have not been footnoted. The information in Chapter 2 serves as a further bibliographic reference; therefore, no citations for these musical examples are included in the Bibliography. The chapter concludes with a general summary of style characteristics categorized by musical elements.

The thesis includes three appendices: Appendix A is Mr. Ott's resumé, Appendix B is a detailed list of performances of his works, and Appendix C is the Claude Benny Press catalog.

Kirsten Franz

May, 1988

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## CHAPTER 1

### A BRIEF BIOGRAPHY

Joseph Henry Francis Ott, composer, was born on July 7, 1929, in Atlantic City, New Jersey. He became interested in music during his teenage years. Big band music, with its characteristic saxophone and trumpet sound, was the popular music of the day, and he desired to play in a dance band. At the age of sixteen or seventeen, he started to study the trumpet and music theory. Another influence was his high school music teacher, Benjamin Censullo.

Mr. Ott's interest in composing developed as he arranged music for the band in which he played. In 1948, he began to study trumpet privately with Harold Rehrig of the Philadelphia Orchestra. At this time he also studied composition privately with Dr. William Happich of the University of Pennsylvania. He continued these studies, and playing trumpet professionally in a dance band and orchestra, until he was drafted by the Army in 1951.

He attended the U.S. Army Band School in Fort Dix, New Jersey, in 1951. After receiving a diploma there, he was transferred to the U.S. Army Band School in Dachau, Germany, where he was an instructor during the year 1952. While in Germany, he continued his private study in composition with Dr. Hans Sachsse of the Munich Hochschule für Musik. His weekly lessons, sometimes lasting up to six hours, consisted of

analysis of musical scores, instruction in compositional techniques and counterpoint, and critique of the music he had written between lessons. During his years in the Army, from 1951 to 1953, Mr. Ott continued to play trumpet and also began private piano study in Munich with Dr. Rudolph Erb.

Soon after leaving the Army in 1953, Mr. Ott began his study in composition under Dr. Walter Ihrke at the University of Connecticut. In 1957 and 1958 he received summer scholarships to attend the Connecticut College School of Dance to study the composition of music for the dance. Louis Horst of the Julliard School of Music was his teacher. This interest in music for dance led to a one year post as a dance accompanist for the Dayton Civic Ballet, in Dayton, Ohio, in 1959. He then completed his Bachelor of Arts degree in music composition in 1960.

From 1960 until 1963, Mr. Ott worked as a lecturer in the music department and dance accompanist in the dance department at George Washington University in Washington, D.C.

In 1963 he won first prize in the "Citta di Trieste" International Competition for Symphonic Composition for his work *Premise for Orchestra*. Mr. Ott was the first American to have won this award, which included a monetary prize, a medal, and the title "Maestro". His composition was performed by the Trieste Philharmonic, Trieste, Italy, with a conductor from La Scala. This prize enabled him to live in Italy and Germany for about four months during that year.

After returning to the United States Mr. Ott began his graduate studies at the University of California at Los Angeles (UCLA). He studied composition with Roy Harris, from whom, despite philosophical disagreements about their different musical styles and methods of composing, he learned much about the art and craft of composition. This was

especially true concerning notation and the use of accidentals within a piece of music: how to notate music so that it is comprehensible and easy for the performer to read.

In addition to his studies, he was also a teaching assistant. Mr. Ott received his Master of Arts degree in composition in 1965. His graduate career was distinguished by the award of First Prize in the 1965 "Atwater Kent" Composition Contest sponsored by UCLA. *Premise for Orchestra* was again the winning composition.

From UCLA Mr. Ott went to Milton College in Milton, Wisconsin, where he was Composer-in-Residence and an Assistant Professor in Music until 1971. In addition to his teaching responsibilities at Milton College, in 1968 he completed several courses towards a doctoral degree at the University of Wisconsin in Madison. He was also Composer-in-Residence at the St. Paul (Minnesota) Institute for Advanced Study and Performance during the same year.

Professor Ott received numerous awards and honors while he was at Milton College. These included three grants from the American Music Center in 1964, 1968, and 1969. He won first prize in four of six categories in the Wisconsin Composers Contest in 1968. In 1968, 1969, and 1970, he was part of a select group of composers invited to attend the Bennington Composers' Conference in Bennington, Vermont. He acted as executive assistant the fourth year he attended; his responsibilities included screening compositions submitted for inclusion in the conference. He was one of three national judges for the National Federation of Music Clubs Composition Contest in 1969.

In 1971 Professor Ott left Milton College to teach at Emporia State University (ESU), then Kansas State Teachers College, in Emporia, Kansas. He has been Composer-in-Residence and Professor of Music at ESU from 1971 until the present.

Joseph Ott has continued to be honored for his musical and compositional abilities, knowledge, and accomplishments. He was a guest composer and panel member at the First International Symposium of the Tubists Universal Brotherhood Association (TUBA) at Indiana University in 1972; he was guest composer at Tennessee Technical University in 1975; and in 1982 at the University of Denver was a guest composer and panel member with Elie Seigmeister and Dr. Alfred Reed. In 1979, he was a judge for the Kansas Student Composers Contest. He has received yearly awards since 1968 from the American Society of Composers, Authors, and Publishers, an organization of which he has been a member, both as a composer and publisher, since 1964.

Two awards received by Mr. Ott during his years at ESU merit special mention. In 1976, Richard Bales, the director of the National Gallery of Art Orchestra in Washington, D.C., was given monies to commission works by American composers in honor of the Bicentennial. He awarded a commission for a piece of electronic music to Mr. Ott, knowing of his compositional style and interest in electronic music through several previous performances of Mr. Ott's music at the National Gallery of Art. The result was *LOCUS-1977*, which was performed in the Gallery's East Garden Court on April 24, 1977, as part of the 34th American Music Festival. Mr. Ott was the first composer, of any nationality, to present a complete concert of all electronic music at the National Gallery of Art.

*LOCUS-1977* was specifically designed to take advantage of the architecture of the East Garden Court: a multichannel tape was manipulated by a computer specially built by Mr. Ott for *LOCUS-1977* to produce the movement of sound between speakers placed around the courtyard. Thus, space, and the spatial movement of sound, was a significant musical element of the piece.

In 1985, Professor Joseph Ott was named as a nominee for the Pulitzer Prize in Music. He was nominated for his composition, *Piano Trio No. 3*.

Many other significant events have occurred throughout Mr. Ott's career. Numerous musical groups and performers have commissioned works. His music has been performed by symphony orchestras and other musical organizations in cities across the United States. These include performances at Carnegie Hall and Lincoln Center in New York City, by the National Symphony Orchestra in Washington, D.C., and at the Academy of Music in Philadelphia, Pennsylvania, as well as in Seattle, Washington; Oklahoma City, Oklahoma; and St. Paul, Minnesota.

Symphonic bands at the following major universities have performed music by Mr. Ott: the University of Michigan, University of Southern California, West Texas State University, University of California at Los Angeles, George Washington University, University of Texas, University of Denver, and University of Wisconsin at Madison, among many others.

Mr. Ott's works have been presented at many musical conferences, representing several media, such as the Bennington Composers Conference, the National Choral Directors Conference, the Texas and Kansas Music Educators Conferences, the New Hampshire Music Festival, the International Society for Contemporary Music International Electronic Music Plus Festival, and the first International Symposium of TUBA.

His music has been broadcast by the Canadian Broadcasting Company, the Voice of America, Mutual Networks, Colorado Educational Radio, National Educational Radio, and by WGMS in Washington, D.C. Performances have been heard outside the United States in Mexico, Canada, Brazil, Switzerland, Belgium, Italy, Holland, Norway, Germany, and Sweden.

In addition to these honors and performances, Mr. Ott has had several pieces published by Elkan Vogel, the Fleisher Music Collection in Philadelphia, Pennsylvania, and the Bourne Company in New York City. He also self-publishes many of his works under the name Claude Benny Press. The name is from "Claude" Debussy, and Benjamin "Benny" Censullo, his high school music teacher.

Further, Mr. Ott has published several magazine articles in *The Instrumentalist* and *American Music Teacher*. He has written a two volume music theory text entitled *Everything You Didn't Want to Know About Music Theory, But Were Afraid Someone Would Ask*, published by the Emporia State Press at ESU. This text is one of several innovative teaching devices, which include audio tapes, slides, and electronic equipment, created and used by Mr. Ott to teach music theory.

The following reference works contain citations about Mr. Ott: *Who's Who in American Music*, Classical edition; *ASCAP Biographical Dictionary*; *Contemporary American Composers*; *Enciclopedia della Musica* (G. Ricordi); *La Musica*; *Index to Biographies of Contemporary Composers*; and *Catalog of Published Concert Music by American Composers* (see Bibliography for complete information on these titles). Please consult the appendices for a more complete listing of Mr. Ott's accomplishments and performances.



## CHAPTER 2

### A CATALOG OF WORKS

Compositions by Joseph H. Ott through 1987

#### INTRODUCTION

Chapter 2 comprises two indexes: the first is organized by medium and the second by chronology of composition. Both indexes have been limited to works written by Mr. Ott through the end of 1987.

The first index has been categorized by the following media types: Orchestra, Band/Wind Ensemble, Woodwinds, Brass, Percussion, Strings, Choral and Vocal, Keyboard, Mixed Ensembles, and Electronic Music. The compositions for orchestra and band are scored for standard instrumentation. The instrumentation in all categories has been listed separately if not indicated by the title or category heading.

Each citation in the Medium Index contains the following information, as available: Title, Date of Composition, Instrumentation (if not indicated by the category heading or title), Literary Source of the text (if applicable), Duration, Publisher, and Notes. The titles have been arranged in alphabetical order with numerical titles listed first. These numerical titles are usually the date of composition, e.g., "8:28:66" was written on August

28, 1966. The Date of Composition is the year the work was written. Copyright dates which differ have been given in the Publisher field.

Durations are approximate and are formatted to reflect minutes and seconds (', "). Most of Mr. Ott's compositions are in manuscript form and are in his possession. I was not able to locate scores for all titles listed. These titles have been marked with an asterisk (\*). Materials published by Claude Benny Press are also in Mr. Ott's possession. See Appendix C for a current catalog of works published by, and available from, Claude Benny Press.

I have included a variety of information in the Notes field. The number of movements has been listed for multi-movement works (the majority, however, are single movement pieces). Notations have been made for commissioned works, special performances, or other distinguishing information, such as a specific date and city of composition. I have also cited notations on the scores that I found to be of particular interest, or sometimes a brief explanation of content. Any information delineated with quotation marks was copied verbatim off the original score.

The Chronological Index is arranged alphabetically under the year of composition. Works for which the date is unknown have been listed at the end of the Index. The medium of each work has been listed in italics following the title for cross reference.

## MEDIUM INDEX

*ORCHESTRAL WORKS*

8:28:66

Date: 1966

Duration: 20'

Publisher: Manuscript

Africotta II

Date: 1977

Publisher: Manuscript

Chorale for Small Orchestra

Date: 1957

Publisher: Manuscript

Dance Suite No. 1 (for chamber orchestra in Romantic style)

Date: 1952

Publisher: Manuscript

Notes: I. Pastorale; II. Nocturne; III. Waltz; IV. Polka

Dance Suite No. 2: "Legend" for Modern Dance

Date: 1956

Instrumentation: Orchestra and Narrator

Publisher: Manuscript

Divertimento for Orchestra

Date: 1960

Duration: 13'

Publisher: Manuscript

Divertimento No. 2

Date: 1966

Duration: 12'

Publisher: Manuscript

**Elegy for Strings****Date:** 1968**Instrumentation:** Violins I and II, Viola, Cello, and Double bass**Publisher:** Claude Benny Press**Extensions****Date:** 1972**Instrumentation:** Orchestra and Electronic Tape**Publisher:** Claude Benny Press**Notes:** Commissioned by the Beloit Symphony Orchestra, Beloit, Wisconsin.**Five Deductions in Syllogistic Form****Date:** 1960**Publisher:** Manuscript**Free Variation (on Girl of the Wilds)****Date:** 1962**Duration:** 5'-5'30"**Publisher:** Fleisher Music Collection, Philadelphia, Pennsylvania**Fugue for Orchestra****Date:** 1957**Duration:** 10'30"-11'**Publisher:** Manuscript**Interlude (from "The Gift")****Date:** 1959**Publisher:** Manuscript**Matrix III\*****Date:** 1969**Instrumentation:** Chamber Orchestra**Publisher:** Manuscript**Notes:** Commissioned by Leopold Sipe for the St. Paul Chamber Orchestra**Matrix VI****Date:** 1971**Publisher:** Claude Benny Press

Music for Chamber Orchestra

Date: 1967

Duration: 26'

Publisher: Manuscript

Notes: Commissioned by Leopold Sipe for the St. Paul Chamber Orchestra

NOMOS

Date: 1969

Instrumentation: Amplified Solo Double bass and Chamber Orchestra

Publisher: Manuscript

Notes: Commissioned by Leopold Sipe for the St. Paul Chamber Orchestra

Orchestral Variations

Date: 1958

Publisher: Manuscript

Palo Duro (orchestral version)\*

Date: 1977

Publisher: Claude Benny Press

Pavanne

Date: 1952

Publisher: Manuscript

Prelude for Kind of an Orchestra, Op. 4, No. 1

Date: 1956

Publisher: Manuscript

Premise for Orchestra

Date: 1962

Duration: 13'-14'

Publisher: Elkan Vogel; Claude Benny Press

Premise II for Orchestra

Date: 1980

Duration: 14'-15'

Publisher: Manuscript

**Rhapsody for Orchestra**

Date: 1959

Publisher: Manuscript

**Satiric Suite**

Date: 1959

Publisher: Manuscript

Notes: I. Eine Kleine Knocking Music; II. Waltz in Asia Minor; III. Sustained Refrain for a Crain in Rain in Pain--Poor Crain; IV. Guzzelwubbies Promenade; V. Poco Poncinello.

**Seven Haiku**

Date: 1965

Instrumentation: Soprano and Chamber Orchestra

Duration: 7'30"-8'

Publisher: Manuscript

**Slide Piece No. 2**

Date: 1971

Publisher: Manuscript

**Slide Piece No. 3\***

Date: 1971

Publisher: Manuscript

**Study in the Unison\***

Date: 1963

Publisher: Manuscript

**Symphony No. 1**

Date: 1964

Duration: 24'-25'

Publisher: Manuscript

**Symphony No. 2**

Date: 1982

Publisher: Manuscript

Three Studies in Density\*

Date: 1962

Publisher: Manuscript

Tribute

Date: 1984

Duration: 14'

Publisher: Manuscript

Two Dances for Orchestra

Date: 1952

Publisher: Manuscript

Unit 2572 L.A. 64

Date: 1965

Instrumentation: Soprano and Orchestra

Literary Source: "Libretto, Van Ott, 1963"

Publisher: Manuscript

Notes: "a solo cantata for soprano to be performed either in concert or as a dramatic stage work"

Variations for Orchestra

Date: 1963

Duration: 20'-22'

Publisher: Manuscript

Winter's Night

Date: 1965

Duration: 5'30"-6'

Publisher: Manuscript

*BAND/WIND ENSEMBLE WORKS*

Africotta

Date: 1974

Publisher: Claude Benny Press, 1981

**Africotta II**

Date: 1979

Duration: 6'-7'

Publisher: Claude Benny Press, 1981

**Africotta III**

Date: 1981

Duration: 5'30"-6'

Publisher: Claude Benny Press

**Alphabet Soup**

Date: 1971

Publisher: Manuscript

**Combinations**

Date: 1969

Publisher: Claude Benny Press

**Concertato for Solo Piano and Concert Band**

Date: 1981

Duration: 14'

Publisher: Claude Benny Press

Notes: Commissioned by Bradford Gowen

**Concertino**

Date: 1963

Instrumentation: Piano and Wind Ensemble

Publisher: Manuscript

**Constructions\***

Date: 1971

Publisher: Manuscript

**Cynical Set**

Date: 1983

Instrumentation: Band and SATB Chorus

Literary Source: Poems by Samuel Hoffenstein

Duration: 17'

Publisher: Claude Benny Press

Notes: Eight movements



**From the Prairie**

Date: 1979

Duration: 13'-14'

Publisher: Claude Benny Press, 1980

**Homage to Marinetti\***

Date: 1974

Publisher: Manuscript (incomplete)

Notes: Similar to slide pieces in concept; uses film instead of slides.

**Matrix I**

Date: 1968

Publisher: Manuscript

**Matrix VIII**

Date: 1983

Duration: 13'

Publisher: Claude Benny Press

**Mindscape**

Date: 1971

Duration: 15'

Publisher: Claude Benny Press

Notes: Three movements

**Mini Laude\***

Date: 1968

Publisher: Manuscript

**Mosaic**

Date: 1986

Publisher: Claude Benny Press

**Neosho**

Date: 1980

Duration: 6'-7'

Publisher: Claude Benny Press

**Palo Duro****Date:** 1978**Publisher:** Peer-Southern, New York City (plates made but not published). Claude Benny Press.**Refractions****Date:** 1980**Duration:** 12'**Publisher:** Claude Benny Press**Refractions II****Date:** 1981**Duration:** 12'**Publisher:** Claude Benny Press**Refractions III****Date:** 1983**Duration:** 12'-13'**Publisher:** Claude Benny Press**Tapestry****Date:** 1974**Instrumentation:** Band and Electronic Tape**Duration:** 9'**Publisher:** Manuscript***WOODWIND WORKS*****8:11:73****Date:** 1973**Instrumentation:** Woodwind Quintet**Publisher:** Manuscript**10:16:73****Date:** 1973**Instrumentation:** Woodwind Quintet**Publisher:** Manuscript

11:11:72

Date: 1972

Instrumentation: Woodwind Quintet

Duration: 10'

Publisher: Claude Benny Press, 1973

Bassoon Duets

Date: 1982

Instrumentation: 2 Bassoons

Publisher: Manuscript

Chroma V

Date: 1975

Instrumentation: Clarinet and Electronic Tape

Publisher: Manuscript

Cihpronap

Date: 1970

Instrumentation: Flute and Harp (Piano)

Duration: 8'

Publisher: Manuscript

Clarinet Duets

Date: 1987

Publisher: Manuscript

Notes: Four movements

Concertino for Clarinet and Piano

Date: 1980

Publisher: Manuscript

Cybernetic Structure

Date: 1973

Instrumentation: Woodwind Quintet

Publisher: Claude Benny Press

Duo for Flute and Clarinet

Date: 1965

Publisher: Manuscript

**Fantasy****Date:** 1985**Instrumentation:** Solo Flute and Piano**Publisher:** Manuscript**Five Duets for Oboe and Clarinet****Date:** 1969**Publisher:** Manuscript**Five Duets for Oboe and Horn****Date:** 1971**Duration:** 4'**Publisher:** Claude Benny Press**Five Pieces for Flute and Clarinet****Date:** 1968**Duration:** 11'**Publisher:** Claude Benny Press**Five Pieces for Woodwind Quintet and Strings****Date:** 1961**Instrumentation:** Woodwind Quintet, Violins I and II, Viola, Cello, Double bass, and  
Optional Piano.**Duration:** Claude Benny Press**Flute Piece\*****Date:** NA**Publisher:** Manuscript**Mirages****Date:** 1977**Instrumentation:** Flute and Piano**Publisher:** Manuscript**OBOESOLO****Date:** 1979**Duration:** 3'20"**Publisher:** Manuscript

**Occasional Piece****Date: 1986****Instrumentation: Clarinet and Piano****Publisher: Manuscript****Partita for Clarinet and Piano****Date: 1965****Duration: 15'****Publisher: Manuscript****Piece for Solo Flute****Date: 1969****Publisher: Manuscript****Prelude and March****Date: 1952****Instrumentation: Woodwind Quintet****Publisher: Manuscript****Processional****Date: 1980****Instrumentation: Flute and English Horn****Publisher: Manuscript****Quartet for Solo Alto Saxophone****Date: 1972****Instrumentation: Solo Alto Saxophone, four parts recorded by one performer.****Duration: 9'****Publisher: Dorn Productions, 391 Concord St., Framingham, Massachusetts 01701,  
1973.****Quartette for Woodwinds and Piano\*****Date: 1957****Instrumentation: NA****Publisher: Manuscript****A Quintet Quickie****Date: 1979****Instrumentation: Woodwind Quintet****Publisher: Manuscript**

**Seven Cadenze****Date:** 1985**Instrumentation:** Clarinet and Piano**Duration:** 13'30"**Publisher:** Manuscript**Seven Variations for Woodwind Quintet****Date:** 1962**Publisher:** Manuscript**Sonata for Flute and Piano****Date:** 1955**Publisher:** Manuscript**Notes:** Three movements. "Student Composer Radio Awards"**Studie****Date:** 1960**Instrumentation:** Woodwind Quintet**Publisher:** Manuscript**Study for Quintet****Date:** 1961**Instrumentation:** Woodwind Quintet**Publisher:** Manuscript**Study in the Style of Ravel****Date:** 1980**Instrumentation:** Woodwind Quintet**Publisher:** Manuscript**Suite for Flute and Clarinet****Date:** 1965**Duration:** 5'**Publisher:** Claude Benny Press**Suite for Flute Quartet****Date:** 1968**Instrumentation:** 4 Flutes**Duration:** 8'**Publisher:** Claude Benny Press, 1969

Suite for Quintet and Piano

Date: 1964

Instrumentation: Woodwind Quintet and Piano

Publisher: Manuscript

Suite for Woodwind Quintet

Date: 1973

Duration: 10'

Publisher: Claude Benny Press

Notes: Seven movements

Suite No. 2 for Woodwind Quintet

Date: 1984

Publisher: Manuscript

Notes: Five movements: I. Gotcha Caccia; II. Outcantation; III. The Fall of Troy (N.Y.); IV. The Forward March; V. Patterns (schnell as hell).

Suite No. 3 for Woodwind Quintet\*

Date: 1980

Publisher: Manuscript

Suite for Woodwind Trio

Date: 1985

Instrumentation: Oboe, Clarinet, and Bassoon

Publisher: Manuscript

Notes: Three movements: I. Romance; II. Galop; III. Can the Can Can.

Three Miniatures

Date: 1980

Instrumentation: Woodwind Quintet

Publisher: Manuscript

Three Pieces for English Horn

Date: 1975

Instrumentation: English Horn "a cappella"

Publisher: Manuscript

Notes: Three movements: I. Waltz Around the Clock; II. Sad Song; III. The March of Ides.

Three Pieces for Woodwind Quintette

Date: 1949

Publisher: Manuscript

Notes: Three movements: Prelude, Invention, March.

Three Pieces for Woodwind Quintet

Date: 1960

Publisher: Manuscript

Three Pieces for Woodwind Quintet

Date: 1961

Publisher: Manuscript

Variations for Clarinet and Piano

Date: 1954

Publisher: Manuscript

Woodwind Piece

Date: 1961

Publisher: Manuscript

## *BRASS WORKS*

7:22:73

Date: 1973

Instrumentation: Tuba Quartet and Electronic Tape

Duration: 10'

Publisher: Claude Benny Press

Notes: Three movements. Commissioned by Professor Winston Morris of Tennessee  
Technical University, Cookeville, Tennessee.

## ACUPLEOFQUICKIESFORHORNS

Date: 1972

Instrumentation: Horn Quartet

Duration: 3'-4'

Publisher: Claude Benny Press



**Bart's Piece**

Date: 1973

Instrumentation: Solo Tuba and Electronic Tape

Duration: 9'30"

Publisher: Claude Benny Press

**Chroma III**

Date: 1975

Instrumentation: 6 Trombones and Electronic Tape

Duration: 8'

Publisher: Claude Benny Press

**Chroma IV**

Date: 1975

Instrumentation: Trumpet and Electronic Tape

Duration: 6'

Publisher: Claude Benny Press

**Concerto for Tuba and Electronic Tape**

Date: 1974

Duration: 18'

Publisher: Claude Benny Press

**Duet for Horns\***

Date: 1969

Publisher: Manuscript

**Duets for Tubas**

Date: 1969

Publisher: Manuscript

**Easy Suite for Brass Quintet\***

Date: NA

Publisher: Manuscript

**Encore Set**

Date: 1969

Instrumentation: Brass Trio: Trumpet, Horn, and Trombone

Duration: 6'

Publisher: Claude Benny Press

**Etude for Trumpet****Date:** 1983**Instrumentation:** Solo Trumpet**Publisher:** Manuscript**Notes:** Two movements**Little Suite for Brass Trio****Date:** 1987**Instrumentation:** Trumpet, Horn, and Trombone**Publisher:** Manuscript**Notes:** Four movements**Matrix VII****Date:** 1971**Instrumentation:** Brass and Percussion Ensemble and Prerecorded Matched Instruments: 8 Trumpets, 4 Horns, 4 Trombones, 4 Tubas, 2 Pianos, and 2 Percussion; a total of 24 parts with only 12 live performers needed.**Publisher:** Claude Benny Press**Movement for Brass****Date:** 1979**Instrumentation:** Brass Quintet**Publisher:** Manuscript**Music for Brass and Percussion Instruments****Date:** 1954**Instrumentation:** 4 Trumpets, 4 Trombones, Baritone, Tuba, Timpani, Snare Drum, Bass Drum, and Cymbal.**Publisher:** Manuscript**Music for Solo Tuba and Two Channel Tape****Date:** 1971**Duration:** 8'**Publisher:** Claude Benny Press**Nine Duets for Trumpet****Date:** 1978**Instrumentation:** 2 Trumpets**Publisher:** Manuscript

**Nine Trumpet Etudes****Date: Various****Instrumentation: Solo Trumpet****Publisher: Manuscript****Piece for Horn Quartet\*****Date: 1957****Publisher: Manuscript****Serenade****Date: 1985****Instrumentation: Horn and Piano****Publisher: Manuscript****SOLOSFORHORN****Date: 1974****Instrumentation: Horn and Electronic Tape****Duration: 9'****Publisher: Claude Benny Press****Notes: Three movements****Suite for Eight Trombones****Date: 1965****Duration: 10'****Publisher: Claude Benny Press****Suite for Six Tubas****Date: 1968****Duration: 10'****Publisher: Claude Benny Press, 1969****Three Little Pieces for Trumpet and Electronic Tape****Date: 1978****Duration: 8'****Publisher: Claude Benny Press**

**Timbres**

Date: 1972

Instrumentation: Brass Quintet and Electronic Tape

Duration: 10'

Publisher: Claude Benny Press, 1973

**Toccatà**

Date: 1987

Instrumentation: Trumpet and Piano

Duration: 5'

Publisher: Manuscript

**Toccatà for Brass Quintet**

Date: 1969

Duration: 6'

Publisher: Claude Benny Press, 1971

**Toccatà for Trombone and Piano**

Date: 1965

Duration: 12'

Publisher: Claude Benny Press

**Transfusion**

Date: 1972

Instrumentation: Trumpet and Horn

Duration: 5'

Publisher: Claude Benny Press

**Trio of Trumpets**

Date: 1968

Publisher: Manuscript

**Trumpet Duets**

Date: 1987

Publisher: Manuscript

Notes: Three pieces: 6:19:87; 6:21:87; 6:22:87

Warrensburg Suite

Date: 1980

Instrumentation: Brass and Percussion: 4 Trombones, 4 Euphoniums, 4 Tubas,  
Timpani, Percussion, and Piano

Publisher: Manuscript

Notes: Four movements: I. Antiphony I; II. Durge; III. Chorale; IV. Antiphony II.

*PERCUSSION WORKS*

Quartet for Percussion

Date: 1968

Instrumentation: Marimba, Xylophone, Timpani, Snare Drum, Timbales, Gong, Bass  
Drum, Temple Blocks, Cymbal, and Tenor Drum.

Duration: 8'

Publisher: Claude Benny Press

Ricercare for Percussion

Date: 1964

Instrumentation: Cymbal, Gong, Bass Drum, Snare Drum, Triangle, Tubular  
Orchestra Bells, 4 Timpani, and Piano; 3 performers required.

Duration: 11'-12'

Publisher: Claude Benny Press

Ricercare No. 2 for Percussion

Date: 1967

Instrumentation: Piano, Timpani, Cymbal, Temple Blocks, Snare Drum, Marimba,  
Vibraphone, Gong, Tubular Bells, Bongo Drum, and Tomtom.

Duration: 15'

Publisher: Claude Benny Press, 1968

Ten Studies for Solo Timpani

Date: 1969

Instrumentation: 2 and 3 Drums

Publisher: Claude Benny Press

Two Etudes for Solo Timpani

Date: 1968

Instrumentation: 4 Drums

Publisher: Claude Benny Press

**STRING WORKS**

## 460 Short Pieces for Two Violins

Alternate Title: Violin Teaching Pieces

Date: 1973

Publisher: Manuscript

## Capriccio

Date: 1986

Instrumentation: Violin and Piano

Publisher: Manuscript

## Five Pieces for String Quartet

Date: 1958

Instrumentation: 2 Violins, Viola, and Cello

Publisher: Manuscript

## Harp Pieces

Date: NA

Publisher: Manuscript

## Piece for Solo Cello and Nobody Else

Date: 1981

Duration: 3'30"

Publisher: Manuscript

## Piece for Solo Viola\*

Date: 1960

Publisher: Manuscript

## Short Piece for String Quartet\*

Date: 1960

Publisher: Manuscript

## Sicilian

Date: 1986

Instrumentation: Violin and Piano

Publisher: Manuscript

Six Pieces for Viola and Piano

Date: 1960

Publisher: Manuscript

String Quartet No. 1

Date: 1952

Publisher: Manuscript

String Quartet No. 2

Date: 1961

Publisher: Manuscript

String Quartet No. 3

Date: 1964

Publisher: Manuscript

String Quartet No. 4

Date: 1971

Publisher: Manuscript

Study for String Quartette

Date: 1963

Publisher: Manuscript

Suite for Solo Double Bass

Date: 1986

Duration: 12'30"

Publisher: Claude Benny Press

Notes: Eight movements: 1. Wood and Hair; 2. Changing Time; 3. Toccata; 4. Soliloquy I; 5. March; 6. Forward and Backward; 7. Soliloquy II; 8. Pizzicato.

Suite for Viola and Piano

Date: 1961

Duration: 10'

Publisher: Manuscript

**Ten Duets and Trios for Violins**

Date: 1968

Duration: 12'

Publisher: Claude Benny Press

**Two Pieces For String Quartet\***

Date: 1968

Publisher: Manuscript

**Variations**

Date: 1986

Instrumentation: Violin and Piano

Publisher: Manuscript

**Viola Sonata\***

Date: 1967

Duration: 15'

Publisher: Claude Benny Press

Notes: Commissioned by Professor George Grossman, Carnegie-Mellon University, Pittsburgh, Pennsylvania.

**Violin Piece**

Date: 1963

Instrumentation: Violin and Piano

Publisher: Manuscript

*CHORAL AND VOCAL WORKS***Alma Mater**

Date: 1984

Instrumentation: Song: unison melody with accompaniment; arranged for band and orchestra

Publisher: Manuscript

Notes: Emporia State University school song.

**Choices**

Date: 1971

Instrumentation: SATB; 8 live performers or 4 live and 4 prerecorded performers

Publisher: Manuscript



Church House Moan

Date: 1980

Instrumentation: SATB Chorus, a cappella

Publisher: Manuscript

Dare To Excel

Date: 1985

Instrumentation: SATB Chorus

Literary Source: Words based on speech given by Emporia State University President,  
Robert Glennen

Duration: 3'

Publisher: Manuscript

Daylight\*

Date: NA

Instrumentation: NA

Publisher: Manuscript

Five Songs from Rilke

Date: 1967

Instrumentation: Soprano with Piano

Literary Source: Rilke

Duration: 17'

Publisher: Manuscript

Notes: Five movements: People by Night, Autumn, Lament, Autumn Day,  
Remembering.

For The Celebration Of Life

Date: 1967

Instrumentation: Double SATB Chorus, Soprano, Narrator, and Organ.

Literary Source: Various

Duration: 30'-35'

Publisher: Manuscript

Notes: Commissioned by Milton College in honor of its 100th year (1867-1967). Seven  
movements.

"Grapes"

Date: 1957

Instrumentation: SATB Chorus

Literary Source: Pushkin

Publisher: Manuscript

**How Like A Winter****Date: 1969****Instrumentation: Solo Voice and Piano****Literary Source: William Shakespeare****Publisher: Manuscript****I Cannot Be Concerned****Date: 1981****Instrumentation: Voice and Piano****Publisher: Manuscript****I Know****Date: 1966****Instrumentation: SATB Chorus****Publisher: Manuscript****I Lived to Bury My Desires****Date: NA****Literary Source: Pushkin****Publisher: Manuscript****Notes: Incomplete****If I Loved You Ever****Date: 1981****Instrumentation: Voice and Piano****Publisher: Manuscript****In the Last Days\*****Date: 1957****Instrumentation: SATB Chorus, a cappella****Publisher: Manuscript****A Little Blues****Date: 1979****Instrumentation: SSAA Chorus, a cappella****Publisher: Manuscript**

**A Mass of Textures**

Date: 1969

Instrumentation: SATB Chorus

Publisher: Manuscript. "Sanctus" only published by Bourne Company, New York City.

Notes: Six movements

**The Moon Rising**

Date: 1956

Instrumentation: Voice and Piano

Literary Source: from The Book of Songs, Chinese poems

Publisher: Manuscript

**O God We Praise Thy Name**

Date: 1956

Instrumentation: SATB Chorus, a cappella

Literary Source: Bible

Publisher: Manuscript

**People Have No Tears**

Date: 1953

Instrumentation: SATB Chorus

Literary Source: Pushkin

Publisher: Manuscript

**Popularia**

Date: 1981

Instrumentation: SATB Chorus with Piano

Literary Source: Vocalise

Duration: Manuscript

**Psalm**

Date: 1960

Instrumentation: SATB Chorus with Piano

Literary Source: Bible

Publisher: Manuscript

**Songs of Praise**

Date: 1969

Instrumentation: SATB Chorus with Piano

Literary Source: Bible

Duration: 13'

Publisher: Manuscript

Notes: Commissioned by the Edgerton High School Choir, Wallace Tews, Director, Edgerton, Wisconsin.

**Sonnet**

Date: 1971

Instrumentation: SATB Chorus with Piano and Percussion

Duration: 4'

Publisher: Manuscript

**The Student\***

Date: 1957

Instrumentation: NA

Publisher: Manuscript

**There Was A Voice**

Date: 1961

Instrumentation: SATB Chorus, a cappella

Literary Source: NA

Publisher: Elkan-Vogel, Inc., Philadelphia, Pennsylvania, 1976.

**This Is My Affliction**

Date: 1955

Instrumentation: SATB Chorus

Literary Source: T.S. Eliot

Publisher: Manuscript

**This Is The Day**

Date: 1983

Instrumentation: SSA Chorus, a cappella

Literary Source: Bible

Publisher: Manuscript

The Three Witnesses

Date: 1958

Instrumentation: SATB Chorus

Literary Source: Coventry Patmore

Publisher: Manuscript

Triumphal March

Date: 1956

Instrumentation: Male Voice and Piano

Literary Source: T.S. Eliot

Publisher: Manuscript

*KEYBOARD WORKS*

Most of the compositions listed in this category are for solo piano. The instrumentation has been listed for those that differ. A number of these works were untitled, or simply entitled "Piano Piece"; I have listed a more complete date or the city of composition as was noted on the manuscripts to help distinguish these pieces.

1:29:69

Date: 1969

Publisher: Manuscript

2:66

Date: 1966

Publisher: Manuscript

11:8:83

Date: 1983

Publisher: Manuscript

Allemande

Date: 1967

Publisher: Manuscript

**Alma's Mater**

Date: 1985

Publisher: Manuscript

**Arabesque**

Date: 1979

Publisher: Manuscript

**Arioso**

Date: NA

Publisher: Manuscript

**Bells**

Date: 1975

Publisher: Manuscript

**Cantos I and II**

Date: 1982

Publisher: Manuscript

**Chroma IIa**

Date: 1982

Instrumentation: Electronic Tape and Piano

Publisher: Manuscript

**Church House Moan**

Date: 1980

Publisher: Manuscript

Notes: Also arranged for SATB Chorus.

**Du Bist Bei Mir**

Date: 1971

Publisher: Manuscript

**Eight Pieces for Piano**

Date: NA

Publisher: Manuscript

Eleven Pieces For Piano

Date: 1958

Publisher: Manuscript

Eros

Date: 1968

Publisher: Manuscript

Events

Date: 1969

Instrumentation: 2 Pianos with Audience Participation

Publisher: Manuscript

Fifteen Pieces for Piano

Date: 1960

Publisher: Manuscript

"For Noah"

Date: 1985

Publisher: Manuscript

Four Preludes for Piano

Alternate Title: Four Little Preludes

Date: 1958

Publisher: Manuscript

Fugue for Piano (2 voice)

Date: 1957

Publisher: Manuscript

Gigue

Date: 1967

Publisher: Manuscript

Grabag: Ten Pieces for Piano

Date: 1969

Publisher: Claude Benny Press

Little Piano Piece

Date: 1958

Publisher: Manuscript

Matrix II

Date: 1968

Instrumentation: 2 Pianos

Duration: 4'

Publisher: Manuscript

Minuet for Piano

Date: 1959

Publisher: Manuscript

Nine Studies for Piano\*

Date: 1958

Publisher: Manuscript

Ostinato

Date: 1976

Publisher: Manuscript

Partita

Date: 1960

Publisher: Manuscript

Pastorale On B.A.C.H.

Date: 1983

Instrumentation: Organ

Publisher: Manuscript

Pavanne

Date: 1967

Publisher: Manuscript

Piano Piece

Date: NA

Publisher: Manuscript



## Piano Piece

Date: NA

Publisher: Manuscript

Notes: In 3/4 meter

## Piano Piece

Date: 1953

Publisher: Manuscript

Notes: New London, CT

## Piano Piece

Date: 1956

Publisher: Manuscript

Notes: Largo

## Piano Piece "Ground Bass"

Date: 1956

Publisher: Manuscript

## Piano Piece

Date: 1959

Publisher: Manuscript

Notes: Dayton, Ohio; May 9, 1959

## Piano Piece

Date: 1959

Publisher: Manuscript

Notes: 10:4:59

## Piano Piece

Date: 1960

Publisher: Manuscript

Notes: Two movements: I.; II. 7:60, Washington, DC

## Piano Piece

Date: 1961

Publisher: Manuscript

Piano Piece

Date: 1961

Publisher: Manuscript

Notes: 3:25:61

Piano Piece

Date: 1961

Publisher: Manuscript

Notes: 6:1961, Washington, DC

Piano Piece

Date: 1967

Publisher: Manuscript

Notes: 11:17:67

Piano Piece

Date: 1969

Publisher: Manuscript

Notes: 3:8:69, Milton, Wisconsin

Piano Piece

Date: 1969

Publisher: Manuscript

Notes: 3:10:69, Milton, Wisconsin

Piano Piece

Date: 1969

Publisher: Manuscript

Notes: 3:24:69, Milton, Wisconsin

Piano Piece

Date: 1979

Publisher: Manuscript

Piano Piece

Date: 1983

Publisher: Manuscript

Notes: Andante

Piano Sonata No. 1

Date: 1956

Publisher: Manuscript

Piano Sonata No. 2

Date: 1962

Publisher: Manuscript

Popularia

Date: 1973

Publisher: Manuscript

Notes: Also arranged for SATB Chorus

Prelude

Date: 1954

Publisher: Manuscript

Prelude for Piano

Date: 1960

Publisher: Manuscript

Prelude for Piano

Date: 1962

Publisher: Manuscript

Prelude for Piano

Date: 1980

Publisher: Manuscript

Prelude: Variation On The Overtone Series

Date: 1979

Publisher: Manuscript

Rotations\*

Date: 1969

Publisher: Manuscript

A Sad Little Song

Date: 1979

Publisher: Manuscript

Short Piece for Piano\*

Date: 1960

Publisher: Manuscript

Short Piece for Piano\*

Date: 1960

Publisher: Manuscript

Small Piano Piece\*

Date: 1957

Publisher: Manuscript

Sonata for Piano\*

Date: 1958

Instrumentation: One Piano, Four Hands

Publisher: Manuscript (lost)

Song for Nona

Date: 1980

Publisher: Manuscript

Suite for Piano

Date: 1962

Publisher: Manuscript

Notes: Five pieces

Three Studies In Polyrhythms

Date: 1966

Publisher: Manuscript

Notes: Paper and 3 short compositions for piano. Paper was published as article in *The Instrumentalist*, Vol. XXI, No. 9, March, 1967.

Toccata for Pianist

Date: 1973

Publisher: Manuscript

Notes: "from the Well-Tempered Wombat. Based on a cipher of L'homme Armee, BACH, four permutations of the word Odhecaton and the stock averages last Wednesday. Performance time 3:30-4:00 minutes on a good day. AS FAST AS POSSIBLE!"

Toccata for Solo Harpsichord

Date: 1966

Duration: 18'-20'

Publisher: Manuscript

Twelve Pieces for Piano

Date: 1958

Publisher: Manuscript

Twenty-One Studies for Dancer and Piano

Date: 1957

Publisher: Manuscript

Two Studies for Piano

Date: 1962

Publisher: Manuscript

Three Pieces for Harpsichord

Date: 1966

Publisher: Manuscript

Waltz

Date: 1967

Publisher: Manuscript

*WORKS FOR MIXED ENSEMBLES***Aeolian Harp**

Date: 1970

Instrumentation: Flute, Clarinet (Bass Clarinet), Violin, Cello, Piano, and Prerecorded  
Tape

Duration: 15'

Publisher: Claude Benny Press

**Agamemnon\***

Date: 1985

Instrumentation: NA

Publisher: NA

Notes: Incidental Music

**Burlesque**

Date: 1978

Instrumentation: Violin I, Violin II, Double bass, and Trombone

Publisher: Manuscript

Notes: Composed for the Thomas Wright family.

**Captain Garrett\***

Date: 1958

Instrumentation: NA

Publisher: NA

Notes: Ballet music

**The Cave Dwellers\***

Date: 1961

Instrumentation: NA

Publisher: NA

Notes: Incidental Music

**Collage**

Date: 1971

Instrumentation: Alto Saxophone, Flute, Electric Guitar, Piano, Electric Organ,  
Percussion, Double bass (not electric)

Publisher: Manuscript

Concerto for Piano Trio and Chamber Orchestra

Date: 1986

Instrumentation: Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Strings,  
and Piano Trio

Duration: 22'

Publisher: Manuscript

Notes: Adapted from the Double Piano Trio

Dirge and Scherzo

Date: 1987

Instrumentation: Piano Trio

Publisher: Manuscript

Double Piano Trio

Date: 1986

Instrumentation: Two Piano Trios, or one Trio with prerecorded tape of second Trio  
part

Duration: 20'-22'

Publisher: Manuscript

Encore Piece

Date: 1985

Instrumentation: Piano Trio

Publisher: Manuscript

Equus\*

Date: 1983

Instrumentation: NA

Publisher: NA

Notes: Incidental Music

Five Environmental Projects

Date: 1971

Instrumentation: Electronically generated

Publisher: Manuscript

Notes: Five designs for projects experimenting with the spatial movement of sound  
and sensory environments for the listener/participant.

Four Pieces

Date: 1970

Instrumentation: Guitar, Violin, Double bass, and Piano

Publisher: Manuscript

**The Gallant Tailor\***

Date: 1962

Instrumentation: NA

Publisher: NA

Notes: Ballet Music

**The Gift (Variations On a Central Idea)**

Date: 1958

Instrumentation: Voice (Narrator), Piano, Percussion

Publisher: Manuscript

**Great Plains Suite**

Date: 1980

Instrumentation: Piano Trio

Publisher: Manuscript

Notes: "an original suite of [six] movements based on American Folk material"

**How High The Moon**

Date: 1974

Instrumentation<sup>f</sup> Jazz Band: 2 Alto Saxophones, 2 tenor Saxophones, Baritone Saxophone, 4 Trumpets, 4 Trombones, Piano, Bass, and Drums

Publisher: Manuscript

**The Intruder**

Date: 1962

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Horns, 2 Trumpets, 2 Trombones, Tuba, Percussion, and Piano

Publisher: Manuscript

**King Solomon And The Bee\***

Date: 1961

Instrumentation: NA

Publisher: NA

Notes: Ballet Music

**Liberty\***

Date: 1964

Instrumentation: NA

Publisher: NA

Notes: Ballet Music



**Matrix IV**

Date: 1969  
Instrumentation: Piano Trio  
Duration: 15'  
Publisher: Claude Benny Press, 1970

**Matrix V**

Date: 1969  
Instrumentation: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone,  
Percussion, Piano, String Quartet, and String Quintet  
Publisher: Manuscript, Claude Benny Press

**Mob Of The Heart\***

Date: 1962  
Instrumentation: NA  
Publisher: NA  
Notes: Ballet Music

**Octette**

Date: 1956  
Instrumentation: Flute, Oboe, 2 Clarinets, Bass Clarinet, Bassoon, Piano, and Double  
bass  
Publisher: Manuscript

**Piano Trio\***

Date: 1967  
Publisher: Manuscript

**Piano Trio No. 3**

Date: 1983  
Duration: 10'-11'  
Publisher: Manuscript

**Primeval Encounter**

Date: 1956  
Instrumentation: Chamber Ensemble: Flute, 2 Clarinets, Trumpet, Trombone, Tuba,  
Piano, Timpani, and Percussion  
Publisher: Manuscript

Quartette for Assorted Instruments

Date: 1983

Instrumentation: Flute, Horn, Bassoon, and Marimba

Duration: 6'30"

Publisher: Manuscript

Rhapsody for Harp and Chamber Ensemble

Date: 1984

Instrumentation: Harp, Clarinet, Violin, Cello, and Piano

Publisher: Manuscript

Semitic Dance

Date: 1982

Instrumentation: Solo Oboe and Chamber Ensemble: Flute, Piccolo, 3 Clarinets, 3  
Trumpets, Trombone, Timpani, Piano, and Percussion

Duration: 9'

Publisher: Manuscript

String Trio

Date: 1968

Instrumentation: Piano Trio

Publisher: Manuscript

Notes: Commissioned by Professor Joel Berman, University of Maryland, College  
Park, Maryland.

Study for Flute, Violin, and Cello

Date: 1961

Publisher: Manuscript

The Sum Of The Parts: Some Of The Parts

Date: 1976

Instrumentation: Mixed Media: Photographic Slides, Special Effects and Electronic  
Music

Publisher: Manuscript

Notes: Presented February 25 and 26, 1976, at Emporia Kansas State College,  
Peterson Planetarium.

The Sun and The Umbrella\*

Date: 1962

Instrumentation: NA

Publisher: NA

**Tango**

Date: 1985

Instrumentation: Piano Trio

Publisher: Manuscript

**Three Duets for Almost Any Two Instruments**

Date: 1983

Publisher: Manuscript

**Toccata**

Date: 1987

Instrumentation: Piano Trio

Publisher: Manuscript

**Trio for Flute, Viola, and Piano**

Date: 1957

Publisher: Manuscript

**Two Pieces\***

Date: NA

Instrumentation: NA

Publisher: NA

**Two Studies for Piano Trio**

Date: 1969

Publisher: Manuscript

**Variable Fixed Form**

Date: 1971

Instrumentation: Trumpet, Horn, Trombone, and Piano

Publisher: Claude Benny Press

**-X-**

Date: 1974

Instrumentation: Jazz Band: 2 Alto Saxophones, 2 Tenor Saxophones, Baritone  
Saxophone, 4 Trumpets, Piano, Bass, and Drums

Publisher: Manuscript

-Y-

Date: 1974

Instrumentation: Jazz Band: 2 Alto Saxophones, 2 Tenor Saxophones, Baritone Saxophone, 4 Trumpets, 3 Trombones, Horn (optional), Piano, Bass, Bongos, and Drums

Publisher: Manuscript

You Name It

Date: 1977

Instrumentation: Jazz Band: 2 Alto Saxophones, 2 Tenor Saxophones, Baritone Saxophone, 5 Trumpets, 4 Trombones, Piano, Bass, Guitar, Cowbell, and Drums

Publisher: Manuscript

-Z-

Date: 1974

Instrumentation: Jazz Band: 2 Alto Saxophones, 2 Tenor Saxophones, Baritone Saxophone, 4 Trumpets, 3 Trombones, Horn (optional), Piano, Bass, Bongos, and Drums

Publisher: Manuscript

*ELECTRONIC MUSIC*

Because the nature of the information on this medium differs substantially from that of the others, I have formatted my listing of Mr. Ott's electronic music into a chart. This list is limited to works which are totally electronic; works for tape in combination with acoustical instruments are not included. Four categories of information are included: Title, Date, number of Tracks or channels, and Duration. Horizontal lines separate the individual tapes, the sequential listing of which is in random order. The titles are given in the order found on the tape register and have not been rearranged alphabetically. Dates are the year of composition. If a specific date (e.g., 5:24:74) was available, it has been listed in parentheses following the title. Pieces with no date (NA) are assumed to have been composed in proximity to the others contained on the tape. The numbers listed in the column to the left of the title are for the purpose of cross reference and have no

significance beyond that.

The music in this genre was created and composed by Mr. Ott on a synthesizer in his studio. The tape is at once both the "manuscript" and the final, realized product. Therefore, I have not included a Publisher listing; the tapes are in Mr. Ott's possession.

## ELECTRONIC MUSIC

TAPE	TITLE	DATE	TRACKS	DURATION
1	LOCUS-1977	1977		35'
2 2	10:23:76 8:31:75	1976 1975		
3	Electronic Study #5 (5:24:74)	1974		
4 4 4 4	Bagatelle (4:24:75) 1:27:75 (Barn Dance) 2 Improvisations (3:10:75) 3 Improvisations for Electronic Tape (3:5:75)	1975 1975 1975 1975	2 Track 2 Track 2 Track 2 Track	4'
5	3:28:73	1973	3 Track	
6	Electronic Piece	NA	4 Track	
7	7:4:73 Electronic Studies	1974		
8 8	8:23:73 3:28:73	1973 1973		
9 9 9 9	12:23:75 10:24:75 Heroic Piece (10:12:75) Nervous Piece (10:12:75)	1975 1975 1975 1975	2 Track 4 Track 2 Track 2 Track	13' 7'02" 5'30"
10 10 10 10	Computer Improvisations I (8:20:79) Computer Improvisations II (8:18:79) Computer Improvisations III (8:18:79) Computer Improvisations 3 Layer (8:18:79)	1979 1979 1979 1979	4 Track 4 Track 4 Track 4 Track	
11	8:23:74	1974		
12	1:27:75	1975		

ELECTRONIC MUSIC				
TAPE	TITLE	DATE	TRACKS	DURATION
13	Bach Fugue in E flat, Vol. WTC-electronically realized	NA	2 Track	
13	Lyon County TV Music (1st Version)	NA	4 Track	
13	Lyon County TV Music (2nd Version)	NA	4 Track	
13	Piece for Electronic Tape	NA	2 Track	3'06"
13	Drums and Two Pseudo Voices	NA	4 Track	
13	Electronic Piece Overlay Defeating Erase Heads	NA	2 Track	
13	Conversation	NA	2 Track	4'30"
13	6:29:73	1973	4 Track	6'
13	7:3:73	1973	2 Track	
14	Variation of 8:3:75 (8:6:75)	1975	2 Track	9'
14	Modification of 8:3:75 (8:4:75)	1975	4 Track	4'40"
14	Chinese Pagoda (6:30:75)	1975		
15	Saska's Tune	NA		
16	The Sum of the Parts	1976		
17	7:3:75	1975	2 Track	6'
17	New Material Mix Down (8:22:75)	1975	2 Track	
18	6:27:75	1975	4 Track	6'30"
19	Etude for Tape (1:1975)	1975	2 Track	
19	Electronic Study for Tape (1:75)	1975	2 Track	
19	Electronic Study for Tape Night Creatures (1:75)	1975	2 Track	
19	Electronic Study for Tape (1:75)	1975	2 Track	
19	Electronic Study for Tape (1:75)	1975	2 Track	
19	Electronic Study for Tape (2:75)	1975	2 Track	
19	Electronic Study for Tape (2:75)	1975	2 Track	
19	Electronic Improvisation #1 (2:75)	1975	2 Track	
19	Electronic Improvisation #2 (2:75)	1975	2 Track	
19	Electronic Study Rock Bass (3:5:75)	1975	2 Track	
19	Electronic Study Bass (3:5:75)	1975	2 Track	
19	Electronic Study Overdub (3:5:75)	1975	2 Track	

## ELECTRONIC MUSIC

TAPE	TITLE	DATE	TRACKS	DURATION
20	Echo (Hawaii Oui Veigh) (9:24:75)	1975	2 Track	12'
20	Retrograde Repeate (9:25:75)	1975	2 Track	5'08"
20	Echo Repeater (9:21:75)	1975	2 Track	7'46"
20	Echo (9:7:75)	1975	2 Track	7'10"
21	Electronic Study #5 Soliloqui	NA		
21	7:11:73 Electronic Piece	1973		
21	Little Electronic Study (5:74)	1974		
21	Electronic Study (Tibetan Monastery) (7:74)	1974		
22	The Surf Poem	NA		6'
23	Master (7:26:75)	1975	2 Track	
24	7:29:75	1975		6'25"
24	Master Copy	NA	4 Track	
25	Etude for Tape (1:75)	1975	2 Track	
25	Electronic Study Polyrhythms (1:75)	1975	2 Track	
25	Electronic Study Polyrhythms (1:75)	1975	2 Track	
25	Polyrhythmic Study (1:75)	1975	2 Track	
25	Electronic Study #3	NA		
25	Electronic Study No. 2 in Spatial Movement (10:27:73)	1973	4 Track	
25	Electronic Study in Spatial Movement (9:8:73)	1973	4 Track	
26	2 Versions of 7:3:75	NA	2 Track	3'08"
26	Chinese Pagoda Shit (6:30:75)	1975	2 Track	6'
26	Demosis I (6:27:75)	1975	2 Track	6'
26	6:27:75	1975	2 Track	6'30"
26	Mono (6:26:75)	1975	Full Track	2'25"
26	Mono (6:26:75)	1975	Full Track	7'
26	Mono (6:24:75)	1975	2 Track	2'45"
27	Carlsbad Cantata #1 (10:5:75)	1975	2 Track	21'
27	Reverse Echo from Other Tapes: Interstellar Transmission	NA	2 Track	
27	Reverse Echo from Other Tapes: Retrograde	NA	2 Track	



## ELECTRONIC MUSIC

TAPE	TITLE	DATE	TRACKS	DURATION
28	1:13:76	1976	2 Track	19'32"
28	Beethoven 9th Variations (12:29:75)	1975	2 Track	11'32"
29	10:26:76	1976	2 Track	6'
30	9:1:75	1975	2 Track	7'10"
30	8:31:75	1975	2 Track	6'40"
30	8:31:75 Variations	1975	2 Track	6'37"
30	8:28:75 Variations	1975	2 Track	7'
30	8:25:75 Variations	1975	2 Track	4'13"
30	8:24:75 Variations	1975	2 Track	2'42"
31	5:13:76	1976	2 Track	
31	5:5:76	1976	2 Track	6'35"
31	5:4:76	1976	2 Track	3'40"
31	5:3:76	1976	2 Track	6'15"
31	1:25:76	1976	2 Track	8'40"
32	Collage I (5:1:75)	1975	4 Track	12'
32	Chroma V (5:1:75)	1975	4 Track	9'30"
32	Channel Shifting Piece (4:26:75)	1975	4 Track	

## CHRONOLOGICAL INDEX

1949

Three Pieces for Woodwind Quintette    *Woodwinds*

1952

Dance Suite No. 1 (for chamber orchestra in Romantic style)    *Orchestra*

Pavanne    *Orchestra*

Prelude and March    *Woodwinds*

String Quartet No. 1    *String*

Two Dances for Orchestra    *Orchestra*

1953

People Have No Tears    *Choral and Vocal*

Piano Piece    *Keyboard*

1954

Music for Brass and Percussion Instruments    *Brass*

Prelude    *Keyboard*

Variations for Clarinet and Piano    *Woodwinds*

1955

Sonata for Flute and Piano    *Woodwinds*

This Is My Affliction    *Choral and Vocal*

1956

Dance Suite No. 2: "Legend" for Modern Dance    *Orchestra*

O God We Praise Thy Name    *Choral and Vocal*

Octette    *Mixed Ensembles*

Piano Piece    *Keyboard*

Piano Piece "Ground Bass"    *Keyboard*

Piano Sonata No. 1    *Keyboard*

Prelude for Kind of an Orchestra, Op. 4, No. 1    *Orchestra*

Primeval Encounter *Mixed Ensembles*  
 The Moon Rising *Choral and Vocal*  
 Triumphal March *Choral and Vocal*

## 1957

Chorale for Small Orchestra *Orchestra*  
 Fugue for Orchestra *Orchestra*  
 Fugue for Piano (2 voice) *Keyboard*  
 "Grapes" *Choral and Vocal*  
 In the Last Days\* *Choral and Vocal*  
 Piece for Horn Quartet\* *Brass*  
 Quartette for Woodwinds and Piano\* *Woodwinds*  
 Small Piano Piece\* *Keyboard*  
 The Student\* *Choral and Vocal*  
 Trio for Flute, Viola, and Piano *Mixed Ensembles*  
 Twenty-One Studies for Dancer and Piano *Keyboard*

## 1958

Captain Garrett\* *Mixed Ensembles*  
 Eleven Pieces For Piano *Keyboard*  
 Five Pieces for String Quartet *String*  
 Four Preludes for Piano *Keyboard*  
 Little Piano Piece *Keyboard*  
 Nine Studies for Piano\* *Keyboard*  
 Orchestral Variations *Orchestra*  
 Sonata for Piano\* *Keyboard*  
 The Gift (Variations On a Central Idea) *Mixed Ensembles*  
 The Three Witnesses *Choral and Vocal*  
 Twelve Pieces for Piano *Keyboard*

## 1959

Interlude (from "The Gift") *Orchestra*  
 Minuet for Piano *Keyboard*  
 Piano Piece *Keyboard*

Piano Piece *Keyboard*  
 Rhapsody for Orchestra *Orchestra*  
 Satiric Suite *Orchestra*

## 1960

Divertimento for Orchestra *Orchestra*  
 Fifteen Pieces for Piano *Keyboard*  
 Five Deductions in Syllogistic Form *Orchestra*  
 Partita *Keyboard*  
 Piano Piece *Keyboard*  
 Piece for Solo Viola\* *String*  
 Prelude for Piano *Keyboard*  
 Psalm *Choral and Vocal*  
 Short Piece for Piano\* *Keyboard*  
 Short Piece for Piano\* *Keyboard*  
 Short Piece for String Quartet\* *String*  
 Six Pieces for Viola and Piano *String*  
 Studie *Woodwinds*  
 Three Pieces for Woodwind Quintet *Woodwinds*

## 1961

Five Pieces for Woodwind Quintet and Strings *Woodwinds*  
 King Solomon And The Bee\* *Mixed Ensembles*  
 Piano Piece *Keyboard*  
 Piano Piece *Keyboard*  
 Piano Piece *Keyboard*  
 String Quartet No. 2 *String*  
 Study for Flute, Violin, and Cello *Mixed Ensembles*  
 Study for Quintet *Woodwinds*  
 Suite for Viola and Piano *String*  
 The Cave Dwellers\* *Mixed Ensembles*  
 There Was A Voice *Choral and Vocal*  
 Three Pieces for Woodwind Quintet *Woodwinds*  
 Woodwind Piece *Woodwinds*

## 1962

- Free Variation (on Girl of the Wilds) *Orchestra*  
 Mob Of The Heart\* *Mixed Ensembles*  
 Piano Sonata No. 2 *Keyboard*  
 Prelude for Piano *Keyboard*  
 Premise for Orchestra *Orchestra*  
 Seven Variations for Woodwind Quintet *Woodwinds*  
 Suite for Piano *Keyboard*  
 The Gallant Tailor\* *Mixed Ensembles*  
 The Intruder *Mixed Ensembles*  
 The Sun and The Umbrella\* *Mixed Ensembles*  
 Three Studies in Density\* *Orchestra*  
 Two Studies for Piano *Keyboard*

## 1963

- Concertino *Band/Wind Ensemble*  
 Study for String Quartette *String*  
 Study in the Unison\* *Orchestra*  
 Variations for Orchestra *Orchestra*  
 Violin Piece *String*

## 1964

- Liberty\* *Mixed Ensembles*  
 Ricercare for Percussion *Percussion*  
 String Quartet No. 3 *String*  
 Suite for Quintet and Piano *Woodwinds*  
 Symphony No. 1 *Orchestra*

## 1965

- Duo for Flute and Clarinet *Woodwinds*  
 Partita for Clarinet and Piano *Woodwinds*  
 Seven Haiku *Orchestra*  
 Suite for Eight Trombones *Brass*

Suite for Flute and Clarinet *Woodwinds*

Toccata for Trombone and Piano *Brass*

Unit 2572 L.A. 64 *Orchestra*

Winter's Night *Orchestra*

## 1966

2:66 *Keyboard*

8:28:66 *Orchestra*

Divertimento No. 2 *Orchestra*

I Know *Choral and Vocal*

Three Pieces for Harpsichord *Keyboard*

Three Studies In Polyrhythms *Keyboard*

Toccata for Solo Harpsichord *Keyboard*

## 1967

Allemande *Keyboard*

Five Songs from Rilke *Choral and Vocal*

For The Celebration Of Life *Choral and Vocal*

Gigue *Keyboard*

Music for Chamber Orchestra *Orchestra*

Pavanne *Keyboard*

Piano Piece *Keyboard*

Piano Trio\* *Mixed Ensembles*

Ricercare No. 2 for Percussion *Percussion*

Viola Sonata\* *String*

Waltz *Keyboard*

## 1968

Elegy for Strings *Orchestral*

Eros *Keyboard*

Five Pieces for Flute and Clarinet *Woodwinds*

Matrix I *Band/Wind Ensemble*

Matrix II *Keyboard*

Mini Laude\* *Band/Wind Ensemble*

Quartet for Percussion *Percussion*  
 String Trio *Mixed Ensembles*  
 Suite for Flute Quartet *Woodwinds*  
 Suite for Six Tubas *Brass*  
 Ten Duets and Trios for Violins *String*  
 Trio of Trumpets *Brass*  
 Two Etudes for Solo Timpani *Percussion*  
 Two Pieces For String Quartet\* *String*

1969

1:29:69 *Keyboard*  
 A Mass of Textures *Choral and Vocal*  
 Combinations *Band/Wind Ensemble*  
 Duet for Horns\* *Brass*  
 Duets for Tubas *Brass*  
 Encore Set *Brass*  
 Events *Keyboard*  
 Five Duets for Oboe and Clarinet *Woodwinds*  
 Grabag: Ten Pieces for Piano *Keyboard*  
 How Like A Winter *Choral and Vocal*  
 Matrix III\* *Orchestra*  
 Matrix IV *Mixed Ensembles*  
 Matrix V *Mixed Ensembles*  
 NOMOS *Orchestra*  
 Piano Piece *Keyboard*  
 Piano Piece *Keyboard*  
 Piano Piece *Keyboard*  
 Piece for Solo Flute *Woodwinds*  
 Rotations\* *Keyboard*  
 Songs of Praise *Choral and Vocal*  
 Ten Studies for Solo Timpani *Percussion*  
 Toccata for Brass Quintet *Brass*  
 Two Studies for Piano Trio *Mixed Ensembles*

1970

Aeolian Harp *Mixed Ensembles*

Cihpronap *Woodwinds*

Four Pieces *Mixed Ensembles*

1971

Alphabet Soup *Band/Wind Ensemble*

Choices *Choral and Vocal*

Collage *Mixed Ensembles*

Constructions\* *Band/Wind Ensemble*

Du Bist Bei Mir *Keyboard*

Five Duets for Oboe and Horn *Woodwinds*

Five Environmental Projects *Mixed Ensembles*

Matrix VI *Orchestra*

Matrix VII *Brass*

Mindscape *Band/Wind Ensemble*

Music for Solo Tuba and Two Channel Tape *Brass*

Slide Piece No. 2 *Orchestra*

Slide Piece No. 3\* *Orchestra*

Sonnet *Choral and Vocal*

String Quartet No. 4 *String*

Variable Fixed Form *Mixed Ensembles*

1972

11:11:72 *Woodwinds*

ACUPLEOFQUICKIESFORHORNS *Brass*

Extensions *Orchestra*

Quartet for Solo Alto Saxophone *Woodwinds*

Timbres *Brass*

Transfusion *Brass*

1973

10:16:73 *Woodwinds*



3:28:73 *Electronic.5*  
 3:28:73 *Electronic.8*  
 460 Short Pieces for Two Violins *String*  
 6:29:73 *Electronic.13*  
 7:11:73 Electronic Piece *Electronic.21*  
 7:22:73 *Brass*  
 7:3:73 *Electronic.13*  
 8:11:73 *Woodwinds*  
 8:23:73 *Electronic.8*  
 Bart's Piece *Brass*  
 Cybernetic Structure *Woodwinds*  
 Electronic Study No. 2 in Spatial Movement (10:27:73) *Electronic.25*  
 Electronic Study in Spatial Movement (9:8:73) *Electronic.25*  
 Popularia *Keyboard*  
 Suite for Woodwind Quintet *Woodwinds*  
 Toccata for Pianist *Keyboard*

## 1974

7:4:73 Electronic Studies *Electronic.7*  
 8:23:74 *Electronic.11*  
 Africotta *Band/Wind Ensemble*  
 Concerto for Tuba and Electronic Tape *Brass*  
 Electronic Study #5 (5:24:74) *Electronic.3*  
 Electronic Study (Tibetan Monastery) (7:74) *Electronic.21*  
 Homage to Marinetti\* *Band/Wind Ensemble*  
 How High The Moon *Mixed Ensembles*  
 Little Electronic Study (5:74) *Electronic.21*  
 SOLOSFORHORN *Brass*  
 Tapestry *Band/Wind Ensemble*  
 -X- *Mixed Ensembles*  
 -Y- *Mixed Ensembles*  
 -Z- *Mixed Ensembles*

## 1975

- 10:24:75 *Electronic.9*
- 12:23:75 *Electronic.9*
- 1:27:75 *Electronic.12*
- 1:27:75 (Barn Dance) *Electronic.4*
- 2 Improvisations (3:10:75) *Electronic.4*
- 3 Improvisations for Electronic Tape (3:5:75) *Electronic.4*
- 6:27:75 *Electronic.18*
- 6:27:75 *Electronic.26*
- 7:29:75 *Electronic.24*
- 7:3:75 *Electronic.17*
- 8:24:75 Variations *Electronic.30*
- 8:25:75 Variations *Electronic.30*
- 8:28:75 Variations *Electronic.30*
- 8:31:75 *Electronic.2*
- 8:31:75 *Electronic.30*
- 8:31:75 Variations *Electronic.30*
- 9:1:75 *Electronic.30*
- Bagatelle (4:24:75) *Electronic.4*
- Beethoven 9th Variations (12:29:75) *Electronic.28*
- Bells *Keyboard*
- Carlsbad Cantata #1 (10:5:75) *Electronic.27*
- Channel Shifting Piece (4:26:75) *Electronic.32*
- Chinese Pagoda (6:30:75) *Electronic.14*
- Chinese Pagoda Shit (6:30:75) *Electronic.26*
- Chroma III *Brass*
- Chroma IV *Brass*
- Chroma V *Woodwinds*
- Chroma V (5:1:75) *Electronic.32*
- Collage I (5:1:75) *Electronic.32*
- Demosis I (6:27:75) *Electronic.26*
- Echo (9:7:75) *Electronic.20*
- Echo (Hawaii Oui Veigh) (9:24:75) *Electronic.20*
- Echo Repeater (9:21:75) *Electronic.20*
- Electronic Improvisation #1 (2:75) *Electronic.19*
- Electronic Improvisation #2 (2:75) *Electronic.19*

- Electronic Study Bass (3:5:75) *Electronic.19*  
 Electronic Study Overdub (3:5:75) *Electronic.19*  
 Electronic Study Polyrythms (1:75) *Electronic.25*  
 Electronic Study Polyrythms (1:75) *Electronic.25*  
 Electronic Study Rock Bass (3:5:75) *Electronic.19*  
 Electronic Study for Tape (1:75) *Electronic.19*  
 Electronic Study for Tape (1:75) *Electronic.19*  
 Electronic Study for Tape (1:75) *Electronic.19*  
 Electronic Study for Tape (2:75) *Electronic.19*  
 Electronic Study for Tape (2:75) *Electronic.19*  
 Electronic Study for Tape Night Creatures (1:75) *Electronic.19*  
 Etude for Tape (1:1975) *Electronic.19*  
 Etude for Tape (1:75) *Electronic.25*  
 Heroic Piece (10:12:75) *Electronic.9*  
 Master (7:26:75) *Electronic.23*  
 Modification of 8:3:75 (8:4:75) *Electronic.14*  
 Mono (6:24:75) *Electronic.26*  
 Mono (6:26:75) *Electronic.26*  
 Mono (6:26:75) *Electronic.26*  
 Nervous Piece (10:12:75) *Electronic.9*  
 New Material Mix Down (8:22:75) *Electronic.17*  
 Polyrythmic Study (1:75) *Electronic.25*  
 Retrograde Repeate (9:25:75) *Electronic.20*  
 Three Pieces for English Horn *Woodwinds*  
 Variation of 8:3:75 (8:6:75) *Electronic.14*

## 1976

- 10:23:76 *Electronic.2*  
 10:26:76 *Electronic.29*  
 1:13:76 *Electronic.28*  
 1:25:76 *Electronic.31*  
 5:13:76 *Electronic.31*  
 5:3:76 *Electronic.31*  
 5:4:76 *Electronic.31*  
 5:5:76 *Electronic.31*

Ostinato *Keyboard*

The Sum Of The Parts: Some Of The Parts *Mixed Ensembles*

The Sum of the Parts *Electronic.16*

1977

Africotta II *Orchestra*

LOCUS-1977 *Electronic.1*

Mirages *Woodwinds*

Palo Duro (orchestral version)\* *Orchestra*

You Name It *Mixed Ensembles*

1978

Burlesque *Mixed Ensembles*

Nine Duets for Trumpet *Brass*

Palo Duro *Band/Wind Ensemble*

Three Little Pieces for Trumpet and Electronic Tape *Brass*

1979

A Little Blues *Choral and Vocal*

A Quintet Quickie *Woodwinds*

A Sad Little Song *Keyboard*

Africotta II *Band/Wind Ensemble*

Arabesque *Keyboard*

Computer Improvisations 3 Layer (8:18:79) *Electronic.10*

Computer Improvisations I (8:20:79) *Electronic.10*

Computer Improvisations II (8:18:79) *Electronic.10*

Computer Improvisations III (8:18:79) *Electronic.10*

From the Prairie *Band/Wind Ensemble*

Movement for Brass *Brass*

OBOESOLO *Woodwinds*

Piano Piece *Keyboard*

Prelude: Variation On The Overtone Series *Keyboard*

1980

- Church House Moan *Choral and Vocal*  
 Church House Moan *Keyboard*  
 Concertino for Clarinet and Piano *Woodwinds*  
 Great Plains Suite *Mixed Ensembles*  
 Neosho *Band/Wind Ensemble*  
 Prelude for Piano *Keyboard*  
 Premise II for Orchestra *Orchestra*  
 Processional *Woodwinds*  
 Refractions *Band/Wind Ensemble*  
 Song for Nona *Keyboard*  
 Study in the Style of Ravel *Woodwinds*  
 Suite No. 3 for Woodwind Quintet\* *Woodwinds*  
 Three Miniatures *Woodwinds*  
 Warrensburg Suite *Brass*

1981

- Africotta III *Band/Wind Ensemble*  
 Concertato for Solo Piano and Concert Band *Band/Wind Ensemble*  
 I Cannot Be Concerned *Choral and Vocal*  
 If I Loved You Ever *Choral and Vocal*  
 Piece for Solo Cello and Nobody Else *String*  
 Popularia *Choral and Vocal*  
 Refractions II *Band/Wind Ensemble*

1982

- Bassoon Duets *Woodwinds*  
 Cantos I and II *Keyboard*  
 Chroma IIa *Keyboard*  
 Semitic Dance *Mixed Ensembles*  
 Symphony No. 2 *Orchestra*

1983

- 11:8:83 *Keyboard*  
 Cynical Set *Band/Wind Ensemble*  
 Equus\* *Mixed Ensembles*  
 Etude for Trumpet *Brass*  
 Matrix VIII *Band/Wind Ensemble*  
 Pastorale On B.A.C.H. *Keyboard*  
 Piano Piece *Keyboard*  
 Piano Trio No. 3 *Mixed Ensembles*  
 Quartette for Assorted Instruments *Mixed Ensembles*  
 Refractions III *Band/Wind Ensemble*  
 This Is The Day *Choral and Vocal*  
 Three Duets for Almost Any Two Instruments *Mixed Ensembles*

1984

- Alma Mater *Choral and Vocal*  
 Rhapsody for Harp and Chamber Ensemble *Mixed Ensembles*  
 Suite No. 2 for Woodwind Quintet *Woodwinds*  
 Tribute *Orchestra*

1985

- Agamemnon\* *Mixed Ensembles*  
 Alma's Mater *Keyboard*  
 Dare To Excel *Choral and Vocal*  
 Encore Piece *Mixed Ensembles*  
 Fantasy *Woodwinds*  
 "For Noah" *Keyboard*  
 Serenade *Brass*  
 Seven Cadenze *Woodwinds*  
 Suite for Woodwind Trio *Woodwinds*  
 Tango *Mixed Ensembles*

1986

- Capriccio *String*  
 Concerto for Piano Trio and Chamber Orchestra *Mixed Ensembles*  
 Double Piano Trio *Mixed Ensembles*  
 Mosaic *Band/Wind Ensemble*  
 Occasional Piece *Woodwinds*  
 Sicilian *String*  
 Suite for Solo Double Bass *String*  
 Variations *String*

1987

- Clarinet Duets *Woodwinds*  
 Dirge and Scherzo *Mixed Ensembles*  
 Little Suite for Brass Trio *Brass*  
 Toccata *Brass*  
 Toccata *Mixed Ensembles*  
 Trumpet Duets *Brass*

NA

- 2 Versions of 7:3:75 *Electronic.26*  
 Arioso *Keyboard*  
 Bach Fugue in E flat, Vol. WTC-electronically realized *Electronic.13*  
 Conversation *Electronic.13*  
 Daylight\* *Choral and Vocal*  
 Drums and Two Pseudo Voices *Electronic.13*  
 Easy Suite for Brass Quintet\* *Brass*  
 Eight Pieces for Piano *Keyboard*  
 Electronic Piece *Electronic.6*  
 Electronic Piece Overlay Defeating Erase Heads *Electronic.13*  
 Electronic Study #3 *Electronic.25*  
 Electronic Study #5 Soliloqui *Electronic.21*  
 Flute Piece\* *Woodwinds*  
 Harp Pieces *String*

- I Lived to Bury My Desires    *Choral and Vocal*  
Lyon County TV Music (1st Version)    *Electronic.13*  
Lyon County TV Music (2nd Version)    *Electronic.13*  
Master Copy    *Electronic.24*  
Piano Piece    *Keyboard*  
Piano Piece    *Keyboard*  
Piece for Electronic Tape    *Electronic.13*  
Reverse Echo from Other Tapes: Interstellar Transmission    *Electronic.27*  
Reverse Echo from Other Tapes: Retrograde    *Electronic.27*  
Saska's Tune    *Electronic.15*  
The Surf Poem    *Electronic.22*  
Two Pieces\*    *Mixed Ensembles*

### *Various*

- Nine Trumpet Etudes    *Brass*



## CHAPTER 3

# AN OVERVIEW OF MUSICAL STYLE

### INTRODUCTION

In a musical career approaching forty years in length, Joseph H. Ott has written over 400 compositions. These works cover a broad spectrum of musical media and textures, from large instrumental and vocal ensembles to small instrumental groups and solo works. They display a wide range of sounds and colors; the traditional sounds of acoustical instruments are often contrasted with the nontraditional sounds of electronic music and noise elements. They illustrate a continuum of control over structure and form. In some works, the performer determines the end result through random choices. In others, the end result is an electronic tape; the musical performance is totally controlled by the composer.

Mr Ott's music is characterized by synthesis. The synthesis is that of old and new, of the traditional and the nontraditional, of the familiar and the unfamiliar. Imitative and canonic devices more common to the Renaissance and Baroque periods give structure to a colorful palate of twentieth-century dissonance and harmony. Primitive, driving rhythms motivated by an elemental beat are transformed into complex, mechanical,

motoristic polyrhythms. Traditional instruments are used to produce new and unconventional sounds.

Balance is another characteristic quality. The balance is that of unity, or repetition, and contrast, of emotional and intellectual content. Harsh, percussive articulations and dense, polyphonic textures are relieved by passages of quiet, transparent beauty and poignant lyricism. Rhythmic ostinatos often provide a foundation for sustained melodies. Serious and profound musical expressions are contrasted by moments of humor and satire.

Analysis of Mr. Ott's compositions has revealed both gradual style changes and distinct periods of activity in specific styles or methods of composition. Therefore, I have grouped his works into four periods of approximately ten years each. The first period, extending from 1949 to 1959, consists of early and student works. The second period, from 1960 to 1969, shows the beginnings of Mr. Ott's current compositional style and harmonic vocabulary. The third period contains works of an experimental and nontraditional nature, the majority of which were written between 1968 and 1977. These have been broken down into two categories: aleatory works and electronic works. The fourth period consists of works written since 1978: the style is a continuation of that begun in the second period and continued concurrently with the nontraditional works of the third period, and reaching mature expression in the fourth.

## PERIOD I: EARLY WORKS

The first period extends from 1949 to 1959. It consists of Mr. Ott's early compositions, written during the time he was studying composition privately, including his undergraduate collegiate years. The majority of works in this period are for orchestra, piano, and voice. Several others are for woodwind and brass instruments, both solo and in small ensembles. Also included is one piece each for solo viola, string quartet, and woodwind quintet. Compositions for wind ensemble are noticeably absent.

According to Mr. Ott, his earliest works were rather traditional in nature. Some works were impressionistic or romantic in style and harmony. The rhythms were straightforward and relatively simple. The musical ideas and forms were laid out in a very symmetrical way, with little contrast.

The first example, an excerpt from *Pavanne for Orchestra*, written in 1952, shows a melody of relatively small range, moving in a predominantly stepwise motion. Note the free use of accidentals and the absence of a key signature in Example 1. The harmony is dissonant but diatonic. The rhythm consists mostly of quarter notes in a 4/4 meter. Later in the piece a rhythmic ostinato, a simple quarter--half--quarter note syncopation, begins in the string section under a long, sustained melodic line played by the clarinet, bassoon, and horns (Example 2). This characteristic is one used frequently in later works, but in a more sophisticated manner, and in a fabric of much greater rhythmic and textural complexity.

The *String Quartet No. 1*, written one year later in 1953, displays greater rhythmic, dynamic, and textural variety. More rhythmic values are used; the piece is multimetric, with contrasting sections of duple and triple meters and subdivisions of the

Example 1. *Pavanne for Orchestra*. Pages 2 and 3.

beat. Melodic material is often divided between instruments in hocket style. Inversion and canonic entrances are other contrapuntal techniques employed in this piece (Example 3).

The form of this quartet is delineated by changes in texture and dynamics. Textures vary from an imitative, polyphonic texture in which each instrument is relatively independent, to homophonic textures made of percussive chord streams, to unison melodic or rhythmic textures. A wide dynamic range, with frequent and swift changes, is indicated.

Fl. 1  
 Fl. 2  
 Oboe  
 Clar. B.  
 Bassoon  
 Horns (1-4)  
 Violins (I & II)  
 Viola  
 Violoncello  
 Double Bass

Example 2. *Pavanne for Orchestra*. Page 5.

The image displays a page of musical notation for a string quartet. It is organized into five systems, each consisting of three staves. The notation is dense and complex, featuring a variety of rhythmic values including sixteenth and thirty-second notes, often beamed together. There are numerous slurs and dynamic markings throughout the score, such as *mp*, *mf*, and *p*. The first system begins with a treble clef and a common time signature. The second system includes a first ending bracket labeled 'III'. The third system features a second ending bracket labeled 'II'. The fourth system contains several dynamic markings, including *p* and *mf*. The fifth system starts with a first ending bracket labeled 'II' and includes dynamic markings like *mp* and *usc*. The overall appearance is that of a professional musical manuscript.

Example 3. *String Quartet No. 1*. Page 5.

Percussive articulation marks throughout add to the dissonant effect created by the harmonic texture. A free use of chromaticism is evident, as is the lack of a key signature. A change from the *Pavanne* discussed earlier is the predominant use of fourths, both in melodic lines and in the parallel chord streams. This quartal harmonic structure and other textural elements listed show the influence of Bartok and Hindemith.

In addition, Mr. Ott has been influenced by the general sound of Bartok's music, by his use of ostinato, by his rhythmic patterns, and by the way Bartok developed "kernels of melodies." In an interview with Richard Bales, director of the National Gallery of Art Orchestra, on April 24, 1977, Mr. Ott talked about this strong influence upon his compositional style:

I've been influenced, I'm sure, by everything I've ever listened to. For a time I was greatly influenced by the work of Bartok, so much so to the point where my music was beginning to sound like Bartok's. And that period of my work was not the most fruitful. And from a learning point of view it was, but from the aesthetic point of view, I was not "singing my own song", if you like to put it that way. I have been influenced by Bach, by jazz, by Mozart, Gershwin, Ravel, Motown, rock and roll, John Cage, everything I listen to . . . the world of sound.<sup>1</sup>

Additional influences include the music of Hindemith, the polytonality of Ives, and the imitative counterpoint and craftsmanship of Bach.

Another composition illustrates some common style characteristics of the first period. In *Rhapsody for Orchestra*, composed in 1959, the flutes and clarinets are given a typical melody (Example 4). The movement is in conjunct, scalar steps, the range is rather narrow, and the character is reminiscent of folk music. The melody is treated in a polyphonic manner, with canonic entrances starting a tritone apart; thus, the modal quality of the melody is obscured in polytonal dissonance. A similar melody appearing later in the

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1. Joseph Ott, Interview by Richard Bales, 24 April 1977, tape recording, broadcast by WGMS, Washington, DC.

piece is juxtaposed with its retrograde form. The development of the melodic idea is motivic and repetitive. The building tension created by the rising and falling of the melody, combined with the constant rhythmic motion distributed between the instruments, foreshadows a relentless quality more fully present in later works.

72.

Musical score for page 72, woodwind parts. The score is in 2/5 time and features a key signature of one flat. It includes parts for Flute (Fl.), Oboe (ob.), and Clarinet (Cl.). The Flute part is marked *ff.* and features a complex, repetitive melodic line with many beamed notes. The Oboe and Clarinet parts provide harmonic support with more rhythmic and melodic patterns. The score is divided into two systems, each with three measures.

73.

Musical score for page 73, woodwind parts. This page continues the woodwind parts from page 72. The Flute part continues with its complex, repetitive melodic line, now marked *ff.* and *sm* (sustained motion). The Oboe and Clarinet parts continue their respective parts. The score is divided into two systems, each with three measures.

Example 4. *Rhapsody for Orchestra*. Pages 72 and 73, woodwind parts.

A very different, but also characteristic, melody is found later in the *Rhapsody* at measure 430 in the string section (Example 5). This melody is disjunct and is



constructed of octave transpositions on an octatonic scale. In later compositions this disjunct type of melody becomes increasingly more angular and dissonant.



Example 5. *Rhapsody for Orchestra*. Page 106, measures 430-434, violin part.

Mr. Ott uses the octatonic scale, a scale composed of a series of whole and half steps, in some works of this period and more frequently in the second period. A noteworthy example appears in *Satiric Suite* (1959). The full scale is played by the oboes, bassoons, and upper strings in an ascending and descending sixteenth note rhythm. In the flute and clarinet, consecutive scale tones are divided between the first and second parts, creating major second chords which ascend and descend in an eighth note rhythm. Thus, the scale is played simultaneously in both a complete and condensed form (Example 6).

## PERIOD II: ATONAL

The second period comprises the years 1960 to 1969. Mr. Ott composed over a hundred works during these ten years, the majority of which were written for orchestra or piano. Another significant number are for woodwind, string, or brass instruments. Mr. Ott's five compositions for percussion instruments are included in this time frame. Also found are three pieces for wind ensemble, five pieces for choir, seven incidental works, five pieces for woodwind quintet, five for string quartet, three for piano trio, and one work for

(20) 61

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Double Bass) are in the upper half, while the brass section (Trumpet, Trombone) and percussion (Timpani, Cymbals, Snare Drum, Bass Drum) are in the lower half. The score is marked with various dynamics such as *f*, *mf*, *ff*, and *acoo*. The tempo is indicated as *Allegro*. The score is numbered (20) at the top left and 61 at the top right.

Example 6. *Satiric Suite*. Page 61.

quintet.

Works of the second period depart from the quartal harmonic structures of the first period. More dissonant, atonal harmonies are used, employing a wider range of dissonant intervals. Fourths and fifths are avoided because of their tendency to create a sense of tonality. Rhythms used in this period become increasingly complex and sophisticated, with everything always superimposed on a beat. Ostinatos and polyrhythms are common elements; different articulations are used to help define rhythms. Creating musical form out of articulation, dynamics, and differences in pitch register is also a concern.

*Premise for Orchestra*, a significant work of this period, contains many of these style characteristics. This composition was written in 1962 and was the winning entry in two contests: the "Citta di Trieste" International Competition for Symphonic Composition in 1963, and the UCLA "Atwater Kent" Composition Contest in 1965.

The piece opens with a unison, percussive *fortissimo* on a descending major seventh interval from the notes B to C. This immediately dissolves, in a *sforzando* effect, into a *mezzo piano*, pedal point ostinato on the same notes, sustained now in a minor second chord played by the clarinets, horns, and cellos in a lower register. Two octaves or more above these instruments the flutes and violins play the same minor second interval, but in an alternating eighth note trill. A staccato, eighth note ostinato made up of wider, disjunct intervals and played by the oboes and violas adds a third textural level (Examples 7A and 7B).

The ostinato is constructed with an additive pattern of notes. It starts with two notes followed by a short rest, and increases in sequence until a continuous, eighth note pattern of eight notes is reached. This ostinato contains a symmetrical pattern of intervals,

which alternately ascend or descend to the next note: major sixth, major seventh, minor third, major seventh, major sixth (M6, M7, m3, M7, M6). The complete pattern of the ostinato, finally, consists of sixteen notes, a combination of the eight notes plus their retrograde inversion. The total sequence is then begun in the flutes, starting a minor third higher, at measure 9. This continues until measure 19.

At this point, an augmented, melodic form of the ostinato (Example 8), based on the same intervals, notes, and disjunct contour, is played in unison at a *fortissimo* dynamic level by the majority of the orchestra. The rapid ostinato continues in the oboe, trumpet, and piano parts. The articulation of this melody is strongly *marcato* and is forcefully punctuated by the timpani. The tension builds until a cadence point, created by a slowing of the rhythmic activity, by a rising dynamic level, and a sudden unison texture (instead of the more traditional cadential form motivated by melody and harmony), is reached at measures 34 through 36.

A new section (measures 37-105), based on the same elements developed in different ways, now begins. The articulation is still percussive and staccato. Another ostinato (Example 9) starts, this time constructed of repeated major seventh chords. An additive rhythmic pattern is used again, but the sequence is irregular, with shifting accents.

Dense textures of three or more layers are contrasted by measures of transparency. In Example 10, the horn plays a long, sustained melody over a rhythmic ostinato in the lower strings and piano. Above the melody in a high register, played by the flutes and violins, are one measure trills. The density and building dynamic intensity is followed by pointillistic fragments of melody passed from instrument to instrument. The rhythm, in general, is more varied in this section. The meter changes frequently. Hemiola is used: a duple accent is found in a triple meter, and both quarter note and half note

$\text{♩} = 160$ ) = *Premise for Orch.* = Joseph OTT / 1

$\text{♩} = 160$ )

1 2 3 4 5

Example 7A. *Premise for Orchestra*. Pages 1 and 2 (continued, next page).

The image shows a page of musical notation for an orchestra. The score is organized into systems of staves. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.), Trumpet (T.), Trombone (Tb.), and Percussion (P.). The middle system includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), and Cello (Cb.). The bottom system includes staves for Double Bass (Cb.), Contrabass (Cb.), and Cymbal (Cb.). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The measures are numbered 6, 7, 8, 9, and 10 at the bottom of the page.

Example 7B. *Premise for Orchestra*. Page 2.



Example 8. *Premise for Orchestra*. Melodic motive, measures 19-36, violin part.

Musical notation for Example 9, showing the second ostinato in the brass parts, measures 47-49. The notation is arranged in a system of six staves. The top two staves are for the trumpet and trombone parts, both in treble clef with a one-flat key signature. They feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The bottom four staves are for the brass ensemble, including two trombones, two trumpets, and a tuba/euphonium part. These parts play a more rhythmic, ostinato pattern, often consisting of repeated chords or single notes with specific articulation marks.

Example 9. *Premise for Orchestra*. The second ostinato, measures 47-49, brass parts.

triplet patterns occur in a duple, 4/4 meter.

At measure 106, a section of more complete contrast begins. The articulation becomes *legato* and more sustained. A slower tempo is indicated. The melodic material, still constructed of dissonant intervals, becomes increasingly conjunct, with more stepwise

The image shows a page of a musical score for an orchestra, labeled 'Example 10. Premise for Orchestra. Page 15, measures 72-76, full score.' The score is written on multiple staves, including Flute I (Fl I), Flute II (Fl II), Clarinet I (Cl I), Bassoon I (Bn I), Horn I (H I), Trumpet I (T I), Trombone I (Tb I), Percussion (P), Violin I (V I), Violin II (V II), Viola (Vi), Cello (C), and Double Bass (C.B.). The music is complex, featuring many sixteenth and thirty-second notes, and includes dynamic markings like 'f' and 'p'. There are also some handwritten annotations and a '75' in the top right corner.

Example 10. *Premise for Orchestra*. Page 15, measures 72-76, full score.



motion based on an octatonic scale.<sup>2</sup> Both major and minor seconds are the dominant intervals. The texture, instead of having a number of distinct layers, is now additive. As voice after voice enters, it expands to a wide, dense cluster of sound; the sound gradually rises in register from a narrow chordal cluster to a climax, then drops back and builds again. The dynamic level rises in tandem with the tonal register. In the midst of this thickened texture, the basic melodic theme presented in measure 9 can often be heard undergirding and cutting through the mass of sound.

An interesting effect is achieved beginning at measure 178 (Example 11). A quarter note melody, played by the first parts of the instruments designated, is obscured by a similar melodic pattern containing eighth note passing tones, played by the second parts. The marked, precise melodies of the first sections of the piece are replaced by a nebulous sensation of movement.

The obscurity decreases, however, as the climax of the entire piece, at measures 254 and 255, approaches. A rhythmic cadence is created by changes in tempi and duration; as the tempo becomes faster, the duration of the notes becomes longer. The effect is that of a powerful vehicle travelling at a fast speed being gradually brought to a stop. This effect is enhanced by the sudden shift to a unison note out of the thickening, dissonant density preceding measures 254 and 255, and by the growing dynamic level. Measures 254 and 255 (Example 12) contain the three note motive (a descending major seventh followed by an ascending minor third) heard throughout, played at its highest dynamic and pitch level in the piece. It is then reiterated at a lower pitch and dynamic in measures 256

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2. The entire piece is probably constructed out of this scale pattern. If the top and bottom contours of the earlier disjunct melody are examined, similar melodic patterns are revealed.

A musical score for woodwind parts, measures 179-184. The score is written on four staves. The top staff is for Flute 1 (F1), the second for Flute 2 (F2), the third for Clarinet (Cl), and the bottom for Bassoon (B). The music features complex rhythmic patterns with many beamed notes and rests, and is characterized by frequent slurs and ties across measures. The notation is dense and intricate, typical of a modern orchestral work.

Example 11. *Premise for Orchestra*. Measures 179-184, woodwind parts.

through 259. This is merely a short, breathing space before the whole process is started again at measure 263.

The piece gradually builds to the end: the tempi gain in speed, the dynamic level becomes louder, the pitch register grows higher. The articulation is again percussive and staccato. Rhythmic accents and meters change frequently; values are now fragmented and subtracted from rhythmic patterns, decreasing their length and adding a feeling of instability. Measures of a chordal ostinato are alternated with measures of the disjunct, melodic ostinato heard at the beginning of the piece. The obscured melodic contour discussed earlier is now presented in sharp relief in the context of a staccato, chordal ostinato in which certain tones seem to "pop out" of the context. The overall effect is that of shifting gears to higher and higher levels of tension. The whole becomes more rushed and fragmented until the final, unison presentation of the motive in the last four measures of the piece. It finishes with a humorous, staccato "stinger" at the end.

(♩ = 120) Rit. --- (♩ = 120)

(♩ = 120) Rit. --- (♩ = 120)

Example 12. *Premise for Orchestra*. Measures 251-255.

Another significant work of this period, but one very different in character from *Premise for Orchestra*, is *Winter's Night*, written in 1965. This orchestral piece again begins with a short melodic motive constructed from a minor third and a major seventh. But it is quiet and austere, not the powerful statement of the unison orchestra found in *Premise for*

### Orchestra.

The entire piece continues in this transparent manner, usually never growing above *mezzo forte* in its dynamic level, and reaching a *forte* only at the climax of the piece. The harmonic movement is almost static. Subtly shifting chord clusters are built with changing combinations of major and minor seconds and thirds and major seventh chords. The chord tones are usually divided between several instruments in the form of short melodic lines or fragmentary ideas, much like the opening motive.

The tone color throughout is muted, stark, and dry. Mutes, non-vibrato, and harmonics are indicated at certain points in the string parts. Woodwind and string instruments are used almost exclusively in this piece; brass instruments, except for horns and muted trumpets, are not called for. Very few percussion instruments are used, in contrast to the large percussion sections used more frequently by Mr. Ott. Bell-like effects are added by the glockenspiel and cymbal. Throughout the piece, but especially in measures 37 to 80, shimmering ripples of sound made by trills or rapidly alternated eighth or sixteenth note patterns soften the starkness of the piece (Example 13). The rhythmic shifting of accents as these patterns change enhances this textural element, which is felt more than it is heard.

The piece ends much as it began (Example 14). The english horn plaintively repeats the opening motive, the final note of which is incorporated into a widening tonal cluster based on the overtones above the D in the double bass. The sound fades into silence as *Winter's Night* ends.

A common style characteristic found in this period, and in many later compositions, is polyrhythm: the simultaneous performance of two or more different rhythms. In *Three Studies in Polyrythms*, Mr. Ott explores two different types of

7

(♩ = 126)

7

A handwritten musical score for 'Winter's Night', page 7, measures 36-41. The score is written on ten staves. The top two staves are for the vocal line, with a soprano clef (Soprano) and a bass clef (Bass). The middle two staves are for the piano accompaniment, with a grand staff (treble and bass clefs). The bottom four staves are for the orchestra, with various clefs and dynamic markings. The score includes a tempo marking '(♩ = 126)' at the top. There are several annotations and markings throughout, including 'C. Nord' in the middle section, 'Di ed' and 'T.M.' in the lower section, and various dynamic markings like 'p' and 'f'. The measures are numbered 36, 37, 38, 39, 40, and 41 at the bottom.

Example 13. *Winter's Night*. Page 7, measures 36-41.

Rit ..... (J=92)

2<sup>da</sup> Rit .....  
3<sup>o</sup> ff

19.

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Horn 1 and 2), Trumpet (Tpt.), and Percussion (Perc.). The bottom section includes Violins (Vn. 1 and 2), Violas (Vla.), Violoncello (Vcl.), and Double Basses (Cb.). The score contains various musical notations including notes, rests, and dynamic markings. Key markings include 'rit' (ritardando) at the beginning, 'ff' (fortissimo) in the percussion part, and 'p' (piano) in the strings. There are also performance instructions like 'Glocken' (bells) and 'Non Vi' (Non Violino) written above the strings. The tempo is marked as 'J=92'.

Example 14. Winter's Night. Final measures (109-117).

polyrhythms and how to teach and perform them. An explanatory text and rhythmic analysis accompany these three short piano pieces. The two types of polyrhythms are constructed either on an underlying ratio or on shifting metric or rhythmic designs.

In polyrhythms based on a ratio, such as 2:3, a common denominator is found and notated, and two rhythms, one a pattern of two and one a pattern of three, are combined. The resultant rhythm is then the material used in the composition.

*Matrix IV* for piano trio, written in 1969, contains a complex of polyrhythms based on varying ratios (Example 15). It begins with a minor third interval and a polyrhythm of 2:3 in the violin part. At measure 8, the cello enters with different notes, still in a minor third relationship, this time in a rhythmic ratio of 3:4. The piano is given yet another minor third interval in measure 14, with a ratio of 4:5. And later in the piece, a ratio of 6:7 is added to the rhythmic texture. The common note value and basis of these ratios is an eighth note.

The polyrhythms are evident when looking at the score because of the many tied or dotted note values. It becomes evident when listening because of the distinctive sound that results. A somewhat mechanical or motoristic sound is produced, much like the sound of two or more clocks ticking in the same room. Periodically the beats synchronize and are heard in phase. A reviewer from the *Washington Post* described the rhythmic effect of *Matrix IV* as follows:

The first thing one notices about *Matrix IV* is its regularity of pulse, in striking contrast to the highly asymmetrical, splotchy rhythm of so much music in the past several decades. This is not to say that Ott's rhythm is elementary, though it might be called elemental. It is full of intricate syncopations and tricky patterns. But it also has a rigorous, easily perceptible backbone that not only makes for rhythmic comprehensibility, but also restores to music that feeling of dynamic thrust so long exiled in concert music.<sup>3</sup>

3. Alan M. Kriegsman, "Two Musical Premieres," *Washington Post*, 23 July 1969, 9(B).

# Matrix IV

(Two piano roles)

Joseph Ott 1969

(J.C. 130) *mf* *Forbes*

*Con Spirito* *Sempre legato ed with marked accents.*

Violin

Violoncello

Piano

*mf*

*mf*

*mf*

Example 15. Matrix IV. Page 1.



In another example of Mr. Ott's polyrhythmic writing, one rhythm of the context is given prominence. Then a shift occurs, and the dominance reverses. The second study of the *Three Studies in Polyrythms* illustrates such a reversal, as the ratio is exchanged several times between the hands (Example 16).



**Example 16.** *Three Studies in Polyrythms*. Second study, measures 52-69.

The second type of polyrhythm, using shifting metric or rhythmic designs, is clearly illustrated in the third study of the *Three Studies in Polyrythms* (Example 17). Mr. Ott described the piece as follows:

The emphasis in the third study is on the problem of shifting metric or rhythmic designs. Throughout this piece the eighth note remains constant always having the same value and duration. However, the eighth notes are grouped into various rhythmic patterns which are in a state of flux. In the first four measures the eighth notes are grouped in fours. In measure five the eighths are momentarily grouped in three. The pattern of four is reaffirmed in measure six, is again interrupted, for a longer duration, by groups of three (meas. 8-13) and is reestablished (meas. 17). This is followed by a series of shifting patterns, sometimes three (meas. 20) sometimes two (meas. 23) and finally four again in measure 26.

The pulse then becomes shifted from the up to the down beat (meas. 32) and in the following section an alternation between groups of three and four eighth note patterns ensues (meas. 32-54). The pulse is again shifted from the up to the down beat (meas. 48) and the metric pattern becomes organized into groups of four quarters over which rides a melodic line which does not altogether conform to this metric design (meas. 55-57 and 60).<sup>4</sup>

(d = c. 96)

1 *Stacc.*

2 *mf*

3

4

5

6

7

8

Example 17. *Three Studies in Polyrythms*. Third study, measures 1-8.

Mr. Ott's understanding and use of polyrythms at this time was further enlightened by his interest in possible relationships between pitch and rhythm, as these notes written in 1969 demonstrate:

4. Joseph Ott, Notes from the preface of *Three Studies in Polyrythms*, page 4.

Intervals have definite pulse ratios based upon the difference between them . . .

Could it be worked out to have the vibrational ratios between tones (in a chord) realized in phase at a slower ratio to be perceptualized as rhythms . . .

As pitch levels of upper sounding partials rise, the rhythmic complex, the resultant rhythm should *accelerando* to reflect the nature of the inherent polyrhythm within the pitch complex.

When the pitch ratio changes thus, the polyrhythm changes in order again to reflect and coincide with the quicker phenomena (the sounding pitch).

The polyrhythmic complex can be viewed as a macro representation of the micro phenomena, i.e., pitch. Thus pitch and rhythm belong to the same continuum and their relationship and the relationship of polyrhythms to one another can be directly translated into audible pitch and vice versa.<sup>5</sup>

### PERIOD III: NONTRADITIONAL

In the years between 1968 and 1977, Mr. Ott continued to use and develop the style elements previously mentioned. They often appeared, however, in different, less traditional contexts. The majority of compositions written during these years, which constitute the third style period, are either aleatory or electronic, or both, in nature. Moreover, these two style characteristics are mostly confined to works of this period.

The third period includes about half of the works listed in Chapter 2, or almost two hundred compositions. Of these, over a hundred are electronic works for tape alone or in combination with other instruments. A large number are again for woodwind or brass solos and ensembles. In addition, four works for wind ensemble, five works for orchestra, two string quartets, a couple of works for piano trio, four works for jazz band, a mass, and

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5. Joseph Ott, Unpublished notes, 9 July 1969.

Several works for keyboard were written during this span of time.

A significant concern of the third period is the exploration of musical aspects, or elements, which historically have not been highly organized. The spectrum of noise and sounds, produced either acoustically or electronically, is one such element. Nontraditional sounds made by using acoustical instruments in unconventional ways are incorporated. Approximate pitches, glissandi, and other improvisational techniques are indicated. The sound of live performers and electronically synthesized music are mingled and combined.

A second aspect is the use of environmental space in music, and the spatial movement of sound within the environment. A small ensemble may be divided into two groups placed on opposite sides of the stage. The same effect may be achieved with a prerecorded tape played on strategically placed speakers, used in conjunction with the group performing. Or a computer might be used to distribute the electronic sound on a multichannel tape.

A third element is the creation of formal structures which will make these other, often unfamiliar, elements more comprehensible. It is again a concern with the synthesis of the old and the new, the familiar with the unfamiliar, a balance of unity and contrast. The desire to provide opportunity and means for the listener to become more of a participant and less of a spectator in the musical process is also a factor.

Permeating all of these elements, however, is a fascination with textures. The variety of polyrhythms, melodic contours, articulations, dynamics, instrumental tone colors, polyphonic and imitative devices, the density of the sound--all are components of texture. As these textures are repeated within a composition, they give shape and form to the music. They become as recognizable as the formal elements of melody and harmony were in the past.

## ALEATORY WORKS

Mr. Ott's aleatory compositions contain varying degrees and types of controlled, chance elements and can generally be classified into two categories. The first category includes those works in which much of the composition has been notated, or determined, by the composer, and only a few choices have been left to the performer's discretion. These choices include passages of free or structured improvisation, noise effects, and approximate pitches or melodic contours. Works in the second category include similar elements and textures, but involve the performer to a greater degree in the selection process. The composer has notated fragmentary, musical ideas or "events"; the performer then chooses and combines these in random order.

Although the earliest composition with aleatory elements was written in 1965, most were written between 1968 and 1974. Of thirty-one aleatory works, twenty-one fit into the first category and ten into the second. In addition, ten of the total are for instruments combined with electronic tape. The following is a list of first category works by title and date of composition. Works with tape have been indicated also.

- Unit 2572 L.A. 64*, 1965
- A Mass of Textures*, 1969
- How Like a Winter*, 1969
- Matrix IV*, 1969
- Matrix V*, 1969
- NOMOS*, 1969
- Aeolian Harp*, 1970, Tape
- Matrix VII*, 1970, Tape
- Alphabet Soup*, 1971
- Sonnet*, 1971

*Collage*, 1971  
*Variable Fixed Form*, 1971, Tape  
*Mindscape*, 1971  
*Matrix VI*, 1971  
*Music for Tuba and Two Channel Tape*, 1971, Tape  
*Timbres*, 1972  
*Extensions for Orchestra*, 1972, Tape  
*11:11:72*, 1972, Tape  
*Quartet for Solo Alto Saxophone*, 1972, Tape  
*7:22:73*, 1973, Tape  
*Africotta*, 1974

A myriad of textural and aleatory effects have been incorporated into these pieces. The chance elements appear within a framework of notated parameters, which often include rhythm (polyrhythms especially are prominent), tempo, meter, dynamics, and articulation. Almost all of the compositions listed have detailed instructions on how to perform and interpret the aleatory elements. The compositions with tape have specific directions about the placement and coordination of the tape machines and speakers so as to create the desired effect.

Two of the most used aleatory elements in works of the first category are improvisation and approximate pitch. In *Collage*, a variety of improvisational textures are juxtaposed. Players are instructed to improvise on random pitches, or from a low to high register on duple and triple subdivisions of the beat, or on half and whole note rhythms (Example 18). Later is a section of free improvisation. *Variable Fixed Form* has similar combinations. The performer is asked to repeat a given note as fast as possible or "improvise rapid legato figurations on given pitches." This piece includes notation for approximate pitches; a three line staff symbolizes high, middle, and low ranges (Example 19).

Handwritten musical score for Example 18, measures 357-361. The score is a collage of various musical styles and instruments. It includes staves for Saxophone (Sax), Guitar (Gtr), Clarinet (Cl), Piano (P), and Percussion (Perc). The score is marked with 'C' and 'C' on the left side. The top staff has a circled 'CA' with a 3/7 time signature and 'measures 357-361'. The saxophone part has two sections: 'improvise in some tight subdivision' and 'high pitch improvise in triple subdivision'. The guitar part has 'improvise in' and 'improvise in triple subdivision'. The piano part has 'cacc' and 'trills'. The percussion part has 'cacc' and 'trills'. The measures are numbered 357, 358, 359, 360, and 361 at the bottom.

Example 18. Collage. Page 67, measures 357-361.

In *Mindscales*, four sets of simultaneous directions are given to various sections of the wind ensemble. The woodwinds are to play melodic contours in the rhythm notated. The trumpets are to improvise on ascending scale patterns of four notes, with each trumpet starting a half step apart. The low brass play in a similar pattern on descending notes. The horns have ascending glissandi. In addition, the piano has a clustered trill.

A similar texture is used in *Extensions*. The piece opens with a thundering, ten second period of improvisation for the whole orchestra. This is followed by a static stretch of quietness--almost a period of suspended animation. Then, the improvised texture is repeated for eight seconds, after which the quietness returns again. The sequence keeps

45

50

Cap Mute Repeat Pitch as Fast as Possible

*p* *mf* *p*

Trpt Cap Mute

*pp* *mp* *p*

open plunger *f*

*mf* *ff*

*f*

Trpt

*p* *mf* *p*

Horn

*pp* *mp* *ff*

Trum

*p* *mf* *ff*

*f*

Trpt

*mf* *mf*

Horn

*pp* *mf*

B

Impassive Rapid Legato Figurations on given pitches

*pp* *mp* *p*

Ped.

Trum

*p* *mf*

Example 19. Variable Fixed Form. Page 3.

repeating in shorter and shorter segments of time until a new idea is introduced. The effect is like that of a door in a quiet hallway opening and closing as guests enter a noisy party, or of lightning punctuating the dark, watchful stillness before a summer storm.



*Music for Tuba and Two Channel Tape* has additional improvisational techniques. The tubist is told to "use alternating fingerings--nervously." In another place, a melodic contour or design is given on the three line staff. This type of contour is indicated by stems without noteheads in *Africotta*. Also included in *Music for Tuba* are glissandi, lip trills, and instructions to "bend the pitch a half-step lower." In *Aeolian Harp*, the body of the composition is framed in the tuning ritual and warmup; the piece has no abrupt beginning or end.

Many of the improvisational techniques in these and other pieces are used concurrently or are combined with more common tone clusters composed of sustained, chromatic notes to create variegated tonal colors and fluctuating textures. The discordant, improvised textures enhance and complement the dissonance of the atonal harmonic context.

A second type of aleatory element, noise, is often added to the spectrum of sounds. The synthesized electronic sounds of the tapes are the most obvious. The variety of sounds that can be produced by acoustical instruments is also explored. The examples discussed below are from both categories of works with aleatory elements.

*Variable Fixed Form* calls for three types of trumpet mutes. In *Timbres*, the mute is used to tap out a rhythm on the floor of the stage. Other brass sounds include vocalizing into the tuba and using it as a megaphone in *Music for Tuba and Two Channel Tape*, and the use of half valve glissandi in *Matrix VII*.

Most of Mr. Ott's pieces incorporate the piano as a percussion instrument. Piano tone clusters are one of the most frequently used effects in these aleatory works. Some are large chromatic clusters played with the forearm or a flat hand. Others are limited to a fifth or an octave in range and are distributed up and down the keyboard in

ascending or descending patterns. In *Collage*, an organ is given a tone cluster with the instructions to gradually release the keys one at a time.

Other piano effects include playing a note while the strings are dampened with the fingers between the pin and the dampers, a fingernail glissando on the strings, striking the lower strings with timpani mallets, and allowing the piano to resonate by depressing the damper pedal. A work from the second category, *Events*, has an indication to slam the key cover down onto the keyboard. This is used as a signal for the audience to respond with a hand clap. At the end of the piece, the cover is repeatedly closed, leading the audience into its final applause.

In general, a large number of percussion instruments, colors, and techniques appear in Mr. Ott's works. A combination of thirteen pitched and nonpitched percussion instruments are used in *Collage* in addition to the piano. The timpani receives special attention. The instructions say to "hold two sticks in left hand so that they are pressed firmly on [drum] head. In right hand tremolo with stick between the shaft of the other two sticks." At the end of the piece, the temple blocks have a polyrhythm that slowly comes to a stop. The effect is enhanced visually by directions to make the motion of playing without hitting the instrument. *Extensions* has a similar timpani effect to the one above, created by placing a triangle in the center of the largest drum head, striking it with a mallet, and then making a pedal glissando. Yet a third is produced by hitting the side or rim of the drum.

The vocal works of this period also contain a wide range of noise elements. Effects used in *Sonnet*, a piece for four part chorus with piano and percussion, include approximate pitches, hissing sounds, use of only the vowel sounds on certain words, glissandi, repeated consonant sounds, and a tremolo created by stomping feet on the risers. In *Choices*, a list of emotionally charged words is interpreted in programmatic and aurally

graphic ways (Example 20). The emotional connotations are expressed with alliterative and onomatopoeic effects. Although it is mostly nonpitched and nonmetered, the vocal sounds are carefully orchestrated and notated. Durations of elapsed or relative time replace meters. Dynamic changes help define the unstructured rhythmic motion of the piece. Other sounds used are unison heavy breathing, whistling, foot stamps, finger snaps, and thigh slaps.

**"YOU"** Relative First Member

**MEN**

Example 20. *Choices*. Words YOU and MEN.

A third work with extensive vocal effects is also a textural tour de force. *A Mass of Textures*, for SATB chorus, comprises six movements. In the first movement, the chorus whispers the words "Kyrie eleison" as an accompaniment to a sung, baritone solo line. The

syllables of the words are coordinated so that each syllable occurs somewhere within the chorus on each note of the rhythm: seven syllables, seven notes in the rhythmic pattern, and seven chorus parts (Example 21). The chorus crescendos to a full-voiced pronunciation of the text at the climax of the piece, and then decrescendos back to the whisper.

Kyrie  
C: 222 Min

[♩ = 60] *mf*

Solo Baritone (7 voices)

Chorus 3

1 6/4 *whispered mp* Ky-ri-e e-le-i-son

2 6/4 *mp* son Ky-ri-e e-le-i-son

3 6/4 *mp* i-son Ky-ri-e e-le-

4 6/4 *mp* le-i-son Ky-ri-e e-

5 6/4 *mp* e-le-i-son Ky-ri-e

6 6/4 *mp* e-e-e-i-son Ky-ri-

7 6/4 *mp* ri-e e-le-i-son Ky

Example 21. *Kyrie*, from *A Mass of Textures*. Measures 1 and 2.

In the next movement, the *Gloria*, a polytonal cluster is formed in the introduction of the piece. The chorus is divided into twelve parts--one part for each of the twelve tones within an octave (the parts, however, are distributed over a wider range). Each vocal part then sings only its designated pitch for the remainder of the piece. Rising and falling cascades of sound are created by staggered entrances and by the proportional polyrhythms distributed throughout the parts. The higher voices are given smaller, faster

proportions, the lower parts the slower and more fundamental, in accordance with the vibrational frequencies of the notes in the tone cluster. The rhythmic ratios between the parts are increased in eighth note increments from the highest part to the lowest, creating echo effects as the chorus moves from syllable to syllable. The effect of this rhythmic motion is heightened by contrasts and changes in dynamics, articulations, and note durations.

The *Credo* movement is described by Mr. Ott at the beginning of the piece:

All parts are spoken in very short durations for each syllable. Each part alternates between any two pitch levels. All parts enter at *ppp* and gradually crescendo to *ff* at the word "De-um" (bottom of page 5) from which point each part gradually diminuendos to *ppp* at its conclusion. The word "De-um" is the only word spoken in unison by all parts and is therefore the central idea. [Example 22]

The foundation of the piece is again a polyrhythm, which builds in density and intensity much as a downpour of rain begins and ends with a few drops as a storm passes over.

The *Sanctus* begins on a unison note which quickly expands by half and whole note patterns into a sixteen part chromatic tone cluster. The distributary, suspensionlike development of this cluster is characteristic. Other vocal sounds included in this movement are glissandi and passages of spoken phrases repeated in a random, imitative manner.

The *Benedictus* is an eighteen voice canon consisting of individual measures of aleatory material. Effects again include vocal fluctuations, glissandi, echo and stutter effects, among others. All pitches and rhythms are relative. A large variety of melodic contours, dynamic effects, and articulations are incorporated (Example 23).

In the final movement, the *Agnus Dei*, the music is notated on a five line staff, but the staff is used to convey several musical concepts other than an actual, fixed pitch. Each line of the staff represents a relative vocal (pitch) area, a differing type of articulation,

-UM ET EX PA-TRIS UN-GENI-TUM AN-TE OM-NIA SAC-CU-LA DE-UM DE-O LU-MEN DE LU-MINE DE-UM VER-UM DE DE-  
 AN-TE UM- NI- A SAC- CU- LA DE-UM DE DE- O LU-MEN DE LU-MINE DE-UM VER-UM DE DE-  
 NI- A SAC- CU- LA DE- UM DE DE- O LU- MEN DE LU- MINE DE- UM VER-UM  
 SAC- CU- LA, DE-UM DE DE- O LU- MEN DE LU- MINE, DE-UM VER-UM  
 DE- UM DE DE- O LU- MEN DE LU- MINE DE- UM VER- UM  
 - UM DE DE- O LU- MEN DE LU- MINE DE- UM VER- UM  
 - UM DE DE- O LU- MEN DE LU- MINE DE- UM VER- UM  
 DE- O LU- MEN DE LU- MINE DE- UM  
 LU- MEN DE LU- MINE DE- UM  
 - O LU- MEN DE LU- MINE DE- UM  
 LU MEN DE LU MINE DE UM

Example 22. *Credo*, from *A Mass of Textures*. Bottom of page 5.

a constant vowel sound or rhythmic pattern, and a dynamic level. The highest line is reserved for the highest pitches and the shortest rhythmic durations and articulations, and the lowest line for the other extreme, with the middle lines as graduated levels in between.

A variety of sounds from string instruments is required in works of this period. *String Quartet No. 4*, also from the second category of aleatory works, includes the following: heavy bow pressure to make a scratching sound, pizzicato, ponticello, *arco* above the bridge, *col legno* on the body of the violin, and striking the top of the violin with the fingers. In *Extensions*, at one point the notes are to be bowed on the side of the bridge, parallel to the strings. This piece also calls for slow glissandi to the highest possible pitch;

17

Musical score for Example 23, page 17. The score is written for Cello (CEL) and includes the following lyrics:
   
 Be-ne-dic-tus qui, ve-nit ve-nit ve-nit
   
 in no-mi-ne Do-mi-ni o-san-na na-na-na-na-na
   
 in no-mi-ne ex-cel-si

18

Musical score for Example 23, page 18. The score is written for Cello (CEL) and includes the following lyrics:
   
 re-nobis de-tus qui, ve-nit ve-nit ve-nit
   
 in no-mi-ne Do-mi-ni o-san-na na-na-na-na-na
   
 in no-mi-ne ex-cel-si

Example 23. *Benedictus*, from *A Mass of Textures*. Page 3.

dry, nonvibrato tones; muted, rapid glissandi between two notes; notations to bow any two or four strings above the bridge; and snap pizzicatos on the finger board, in addition to other techniques already enumerated.

A similar exploration of sounds possible on an instrument is achieved in *Quartet for Solo Alto Saxophone*. This piece was commissioned by Kenneth Dorn of the University of California, who provided a list and tape of the various sounds used, and asked Mr. Ott to integrate them into the composition. The sounds are as follows:

- Key slaps
- Timbre changes: these include lip glissandi and slurs, flutter tonguing, "Jazz" or "Bop" style passages, keyed and lip trills, and vibrato and straight tone.
- Multiphonics: several notes played simultaneously; specific combinations of harmonics are produced by false fingerings.



**Example 24.** Multiphonics played by the saxophone.

- Buzz tones: singing and playing simultaneously
- Air sounds: made by blowing air through the instrument without activating the reed
- Hand pops: remove mouthpiece, hit right hand against the opening of the pipe
- Brass sounds: made by playing into the pipe with trumpet embouchure
- Marimba slaps: or key slaps with the tongue closing the pipe
- Quarter tones: indications to play tones either a quarter tone flat or sharp

The title page of this composition (Example 25) lists precise instructions for altering the taped sounds of the live saxophone by changing the playing speed of the tape.



Four tape recorders are used: one records the live performer, and the remaining recorders are essentially the other three members of the quartet. A canonic form results from the delay between the machines. The imitative device is reinforced for the audience by the placement of the speakers. Because of the tape delay, the sound will move between speakers in a clockwise direction around the audience, thus effectively surrounding them with sound.

Several other aleatory works further demonstrate Mr. Ott's concern with the spatial movement of sound and with involving the audience as a participant in the musical experience. *Matrix V* and *Matrix VII* have seating charts for the performers. In *11:11:72 for Woodwind Quintet*, the taped material in the first movement is panned from the left to the right speaker throughout the movement. The last movement of this piece instructs the performers to move about the stage or throughout the house while playing if they so desire. *Variable Fixed Form* and *Collage* have directions for the placement of the tape machines and speakers so that the audience again is enveloped in the sound. A work of the second aleatory type, *Five Environmental Projects*, has these concepts as its essential purpose and will be discussed later.

Aleatory works of the second category are constructed with the same devices as the first, but the material is organized differently. Short, musical phrases or ideas are notated on separate pieces of paper or on photographic slides. These "events" are then arranged and played in random order. Cohesion of the diverse parts is attained with aurally-coordinated tempi and through the reuse of previously played material.

The musical content of these works is generally less complex than that of the first category. Mr. Ott explains: "In random works the material must be *simple* and *fundamental* and not dependent on other conceptions. In that way form can be achieved

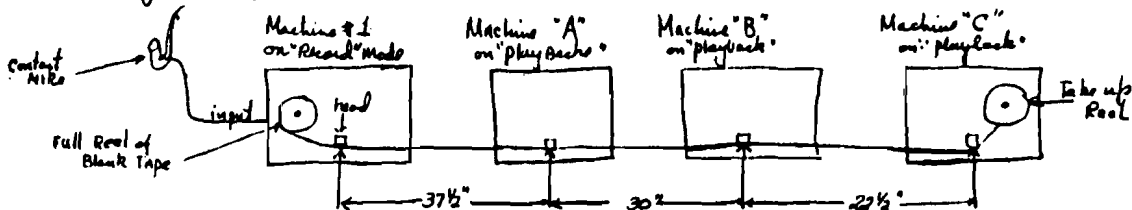
= QUARTET FOR Solo ALTO SAXOPHONE =

duration CA 9:00 min  
written FOR Kenneth Dorn

Joseph OTT, Composer in residence (1972)  
Milton College, Milton, Wisc. 53563

Quartet for Solo Alto Saxophone utilizes one live performer and four tape recording machines in a live performance situation. The material supplied by the live performer becomes altered both in its substance and in its placement through changes in tape machine speed settings (indicated on the score). If these changes are strictly adhered to then the score is an accurate representation of the events and their coordination which produces a changing series of textures.

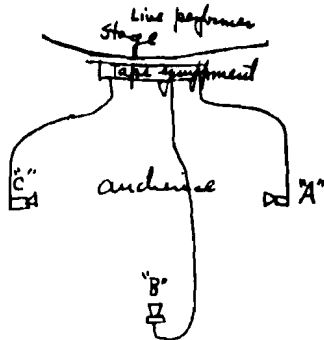
Configuration of Tape Machines



All machines are set at 7 1/2 ips to begin with. Care must be taken to place the machines so that the above distances between the heads result. This will produce a 5 second delay between machine #1 and machine "A"; a 4 second delay between machines "A" and "B" and a 3 second delay between machines "B" and "C". Since the machines are accurately aligned and the tape is in place there allow a little slack to occur in the tape between each machine (this will eliminate flutter).

During that section in the work when machines are on different speeds, for example, "C" is on 3 1/4 and "B" is on 7 1/2, an excess of tape will develop between the two machines and a receptacle should be provided between each machine to catch this tape which is used up later in the work.

Placement of Speakers



Example 25. Quartet for Solo Alto Saxophone. Title page with instructions.

which can be variable because it will always be comprehensible."<sup>6</sup>

The ten works in this category are:

- Combinations*, 1969
- Events*, 1969
- Choices*, 1971
- Constructions*, 1971
- Five Environmental Projects*, 1971
- Slide Piece No. 2*, 1971
- Slide Piece No. 3*, 1971
- String Quartet No. 4*, 1971
- Cybernetic Structure*, 1973
- Homage to Marinetti*, 1974

These works can be divided into additional subcategories based on some similar characteristics. Four of the nine are for small ensembles and have notated, paper scores.

These are *Events*, *String Quartet No. 4*, *Choices*, and *Cybernetic Structure*.

Another group of five are composed for band or orchestra--large ensembles. The score is reproduced on photographic material and projected onto screens for performance. The pieces in this subcategory are *Combinations*, *Constructions*, *Slide Piece No. 2*, *Slide Piece No. 3*, and *Homage to Marinetti*. The essential elements of the remaining title, *Five Environmental Projects*, include electronic tape and contrived environmental situations, in addition to random choices made by the participant.

*Events* was composed for two pianos with audience participation. It consists of

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6. Joseph Ott, Unpublished notes, dated September 29, 1971.

permuted combinations and sequences of six events, or aleatory motives. They are:

1. Any high pitch in the upper two octaves of the instrument.
2. Any low pitch in the lower two octaves of the instrument.
3. A chromatic cluster of approximately one octave in any register.
4. A rapidly repeated pitch in any octave consisting of from two to five repetitions.
5. A sustained melodic line of at least four tones.
6. Closing the key cover causing a percussive crash (indicated by the letter X).

The score contains mostly arabic numerals, which serve as abbreviations for the musical content. The events are divided between the two pianos, adding a spatial element to the music. Dashes symbolize periods of rest between events. The piece is made up of four sections connected by transitional links. These links are enclosed in boxes and are the point at which another event is incorporated into the sequence (Example 26). Durations and dynamics are left up to the performers' discretion, with the following suggestions as a guide:

The spaces of time between the various events are arbitrary, but formal arrangements and contrasts will demand that these be either increased or decreased at will to supply climaxes. Dynamics, as well as the amount of time given to each event, are similarly subject to like considerations.

*Choices* is a work that can be performed either with eight live, solo voices, or with a combination of four prerecorded and four live, solo voices. It consists of a series of words organized into three columns. The first and third columns contain nouns and the second column contains verbs. Simple sentences with a wide variety of meanings and emotional content are constructed by choosing one word from each column. Any word may be used one or more times or not at all in the course of the performance. The specific sequence and number of sentences or "events" contained within the performance is an arbitrary decision left up to the ensemble.

PIANO I

PIANO II

3 - - 2 X<sup>6</sup> -  
 - - - - -  
 4 3 5 1 2  
 - 4 5 3 1 2  
 - - - - -  
 X<sup>5</sup> - 5 1 2  
 5 - 1 2 X<sup>4</sup> -  
 5 - 4 2 -  
 5 - X<sup>4</sup> 2 4 -  
 5 - 2 3 X<sup>5</sup>  
 - 5 2 - 4  
 X<sup>3</sup> - 2 5 - 4  
 X<sup>6</sup> - 2 - 5 - 4  
 - 2 - 3 - X - X<sup>∞</sup>

30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41  
42  
43

- 4 5 - - 1  
 3 4 5 1 2  
 - - - - -  
 X<sup>3</sup> - - - - -  
 4 5 1 3 2  
 - 4 - - - 3  
 - 4 - - - 3  
 - 1 - - - 3  
 - 1 - - - 3  
 - 1 - - - 4  
 1 - - 3 -  
 - 1 - - 3  
 - 1 - 3 - X<sup>2</sup> -  
 1 - X<sup>7</sup> - 4 - 5 - X<sup>∞</sup>

∞ = infinity (but not really)  
 - = Best, other piano has that event.

The combined sequence of the events reads as follows.

1 2  
 2 1  
 1 2  
 1 2 3  
 2 1 3  
 2 3 1  
 3 2 1  
 3 1 2  
 1 3 2  
 1 2 3 X<sup>∞</sup>  
 1 2 3 X<sup>4</sup> ∞  
 2 1 3 X<sup>4</sup>  
 2 3 1 4  
 2 5 4 X<sup>1</sup>  
 3 2 4 1  
 3 4 X<sup>2</sup> 1  
 3 4 1 2  
 X<sup>4</sup> 3 1 2  
 4 X<sup>1</sup> 3 2  
 4 X<sup>1</sup> 2 3 X<sup>∞</sup>  
 1 4 X<sup>2</sup> X<sup>3</sup>  
 1 X<sup>2</sup> 4 3

X	1	2	3	4	∞	
X	1	2	3	4	5	∞

2 1 3 4 5  
 2 3 1 4 X<sup>7</sup> 5  
 2 3 4 1 5  
 2 3 4 5 1  
 3 2 X<sup>4</sup> 4 5 1  
 3 4 2 5 1  
 3 4 5 2 X<sup>6</sup> 1  
 3 4 5 1 2  
 4 3 5 1 2  
 X<sup>3</sup> 4 5 3 1 2  
 4 5 1 3 2  
 X<sup>5</sup> 4 5 1 2 3  
 5 4 1 2 X<sup>6</sup> 3  
 5 1 4 2 3  
 5 1 X<sup>4</sup> 2 4 3  
 5 1 2 3 X<sup>5</sup> 4  
 1 5 2 3 4  
 X<sup>8</sup> 1 2 5 3 4  
 X<sup>6</sup> 1 2 3 5 X<sup>8</sup> 4  
 1 2 X<sup>7</sup> 3 4 X<sup>5</sup> X<sup>∞</sup>

*String Quartet No. 4* and *Cybernetic Structure* are constructed out of a series of notated, aleatory events played by the different instruments of the ensemble in random order. The resultant form is a combination of a "continuous sequence of coordinated metric shifts and gradually unfolding or changing texture."<sup>7</sup>

The performance instructions given for *Cybernetic Structure* explain the concepts and principles underlying the two compositions:

The present work is written for the standard instrumentation of the Woodwind Quintet. Each performer has a set of twenty four sheets. Four of these indicate various periods of silence, twelve consist of cued sheets (cue instrument at top of page) and the remaining eight are uncued with specific instructions on each. With the cued sheets the performer is to briefly listen to the cue instrument until he discerns a tempo from that instrument. He then chooses one of the variants on the sheet and performs it in a strict tempo to his cue instrument. Once the performer actually begins to play the variant he remains in the strict tempo regardless of what the cue instrument does thereafter. The performer repeats the chosen variant on the cue sheets ad libitum. When finished he turns the page to a new sheet. If the new sheet is again a cued sheet he repeats the above procedure. If it is not a cued sheet he follows the instructions given on that sheet. On sheets where no cue instrument is indicated the performer is free to perform that material to any prominent tempo in the texture at the moment. If by chance a performer has a cue sheet and the cue instrument is not performing he is then free to choose a random tempo.

The notation (one line "staff") is in no way to be interpreted as indicative of register locale (this is determined by the performer) nor is it meant to convey any absolute amplitude between pitches (this is also at the performers' discretion). It does however convey the general contour of the pitched material and in two instances actually fixes pitch. Dynamic levels are proportionate to the discretion of the performers acting as an ensemble and may diverge greatly. They cannot therefore be fixed beforehand and must be adjusted at the moment depending on the surrounding conditions and the perception of the player's role in the texture. It is essential therefore for each performer to be extremely flexible at performing all of the material in all registers, dynamic levels and tempi.

Performance: The work begins with the five instruments in tutti. Each player arranges his sheets in random order. A prearranged time length for the work is decided upon beforehand (2 minutes to 2 hours) and one player is designated to give the initial downbeat and to signal all the players for the final cut-off. As all of the sheets become used up they are to be reperformed for as long as the work takes in either the same or another random order.

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7. Joseph Ott. Unpublished notes, dated September 11, 1971.

Suggested seating: The players should sit in a semicircle facing out. Cues should not be visual but aural. For that reason (except for the first and last signals) the players should be as much visually isolated from each other as possible.

Examples 27 and 28 are representative samples of the individual sheets of these compositions. *String Quartet No. 4* contains a greater percentage of fixed pitch material than *Cybernetic Structure*. The periods of silence in *Cybernetic Structure* are of particular interest for their implied humor. The performer is to assume an emotional attitude and perform the silence "heroically" or "with cowardice."

Works in the second subgroup of four pieces are similarly conceived and constructed as those just listed. They are scored, however, for either band or orchestra, and therefore have been reproduced on projective, photographic materials to facilitate the use of these aleatory concepts in a large ensemble situation. These works again have detailed performance and logistical instructions. The large ensembles are broken up into sections according to timbre. In *Slide Piece No. 2*, the orchestra is divided into three parts: wind instruments (both brass and woodwinds), string instruments, and percussion, including piano. In *Combinations*, the three sections consist of woodwinds, brass, and percussion.

The form of *Combinations* is representative. Each instrumental section is given a set of twenty slides consisting of ten ensemble, six solo, and four blank slides, and its own projector. In a sense, each section fulfills the same function within the ensemble as the individual performers in the works discussed earlier. But in these works the cues are visual instead of aural. The organization of the slides, or the sequence in which they are projected, is again random. After all twenty slides have been performed once, the order may be repeated or changed, completely or in part. Unlimited textural variations are possible.

# cue: Viola

*f* *dim. poco a poco*  
*dim.* *p* *cresc. poco a poco*  
*cresc.*

Violin I  
OTT: Quartet No. 4

PERFORM ANY OR ALL OF THE FRAGMENTS BELOW IN A RANDOM ORDER.  
 COORDINATE THE TEMPO OF EACH FRAGMENT WITH ANY PROMINENT TEMPO IN THE TEXTURE AT THE TIME OF PLAYING.

1 Pizzicato Pizz *f*  
 2 Pizz *mf*  
 3 zaco *mf*  
 4 Pizz *mf*  
 5 Pizz *mf*  
 6 zaco *mf*  
 7 Pizz *p*  
 8 Pizz *p* arco ABOVE THE BRIDGE Ad Lib.  
 9 zaco *sf*  
 10 Pizz *sf* arco stroke *p*  
 Highest possible pitches sul g-b.  
 Heavy bow pressure: SCRATCHING sound

Violin I  
OTT Quartet No. 4

Example 27. String Quartet No. 4. Two sheets.



Play any or all of the following in a random order.  
 Roll a figure to any prominent tempo in the texture.  
 Repeat ad libitum.

10" f  
 Silence  
 (with *noisiness*)

CYBERNETIC STRUCTURE-I  
 Joseph Ott

OBOE

Claude Bonny Press  
 1000 Exchange St.  
 Emporia, Ks. 66801

CYBERNETIC STRUCTURE I

Example 28. *Cybernetic Structure*. Two sheets.

A time element, or structure, can also be added to the texture of the piece. The three slide projectors are operated simultaneously but independently. Mr. Ott suggests the following in the performance instructions:




the operator cuts the performance time of each slide in half by clicking to the next slide at the appropriate moment. For example: first time through [the twenty slides] are performed in their entirety, second time through they are performed only half way through, third time, a quarter of the way through, etc. This process could be further extended or reversed at any point. And the choice of time structure of one slide operator does not necessarily have to parallel that of the other two. There are many other possibilities of time structuring the work and of even structuring the sequence of the slides themselves. One will, however, quickly come to the conclusion that a random sequence works quite well.

This random structure is further aided by the format of the slides themselves. The notations on the slides are reversible both horizontally and vertically, and they can be




inserted into the projector in any direction. Thus, the slides can be manipulated to yield inversions and retrogrades (Example 29).

Fig. 8

Choose one element from each column below and combine these into a figuration. Repeat figuration until next slide.

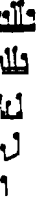
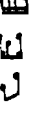
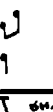
1 RHYTHM	2 Dynamics	3 Register
	ff	HIGH
	mf	MIDDLE
	pp	LOW

COMBINATIONS

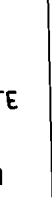


1 RHYTHM	2 Register	3 Dynamics
	LOW	pp
	MIDDLE	mf
	HIGH	ff

Choose one element from each column below and combine these into a figuration. Repeat figuration until next slide.

Choose one element from each column below and combine these into a figuration. Repeat figuration until next slide.

1 RHYTHM	2 Register	3 Dynamics
	LOW	pp
	MIDDLE	mf
	HIGH	ff

Choose one element from each column below and combine these into a figuration. Repeat figuration until next slide.

1 RHYTHM	2 Register	3 Dynamics
	LOW	pp
	MIDDLE	mf
	HIGH	ff

Example 29. Combinations. Slide.

An interesting consequence results from the visual nature and structure of these pieces: a conductor, usually an indispensable element in works for large ensembles, is not needed in the performance of these works.

The role of the conductor is that of overseeing the rehearsals and can be omitted during actual performance (optional). If the conductor chooses to be part of the performance then his role becomes that of an interpreter of the music in a literal sense. He is to interpret the music with gestures appropriate to the complexes of rhythm, texture and dynamics. In no way can he lead the performers (during performance) since their cues are determined by the visual content of the slides. The conductor is then placed in the unique capacity of truly interpreting the music by taking his cues from the music itself.<sup>8</sup>

8. Ott, *Combinations*, performance instructions.

The aleatory works discussed thus far have involved random elements and choices contained within a musical context or environment. The remaining work in this category, *Five Environmental Projects*, embodies some of the same principles within a physical environment. It consists of five descriptions of physical situations--passages or rooms--in which electronically produced sounds are activated by a person moving through the environment. The motivation and concept behind these ideas is explained:

My concern, interest and enthusiasm lies in the prospect of conceiving of situations (and carrying them out) wherein the "audience" can freely manipulate and construct their own personalized experience. This is my main concern now. I think what I envision would not even be considered music by any traditional standards (but should be perhaps) because it can be a sound experience in every sense as profound and by its nature as personal as any traditional conceptions have been.<sup>9</sup>

Generally, music has to be realized by a performer before it can be experienced by an audience; the performer is active, the listener is passive. In *Five Environmental Projects*, what was formerly a musical performance is transformed into a direct, musical experience. The listener, or the "participant", is, in a sense, also the performer in these experimental situations. The participant controls both the final sound product and his own musical experience by the manner and order in which he moves through the environment.

The first two projects consist of a tunnel and a maze. A variety of sounds are continuously and repetitively transmitted through a large number of loudspeakers mounted in the walls and ceilings. As the participant walks through, his experience could be likened to that of a waiter hearing snatches of different conversations and voices as he walks through a crowded restaurant. The sound texture is created and affected by the mixture of

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9. Joseph Ott, Unpublished notes, dated July 14, 1970.

sounds between loudspeakers, and by the spill-over effects from other parts of the tunnel and maze. The participant controls the length of his personal "sound composition" by the speed at which he travels through the environment. The third project provides a similar experience with radio transmitters instead of walls and loudspeakers. The participant is given a portable radio receiver and constructs the sound experience by walking through a series of small, overlapping, radio transmission areas.

In the fourth project, a suspended series of steel balls set in motion by the participant function as electrical switches which control and activate the pitches on an electronic organ. A second set of steel balls controls the tone colors, or organ stops. A rhythmic dimension is added by the sound made when the steel balls contact.

Light and color, as well as sound, are used in the fifth project. The environment described is a circular room with electronic sensors in the walls. As an object, or the participant, moves towards the walls, a pitch is activated. The volume of the pitch rises in proportion to the participant's proximity to the wall: the closer the participant goes to the wall, the louder the pitch becomes. These sounds in turn activate a series of different colored lights. The intensity of the lights corresponds to the intensity of the volume of sound. A kaleidoscope of color and tonal clusters and intensities is created as the participant moves throughout the room.

The room also includes a "dead spot", or an area in which the participant may stand without activating the sensors. It is suggested that a group of participants be placed inside the room within this "dead spot." No prior directions or descriptions of the room's qualities are to be given. The overhead lights are then turned off, leaving the room in darkness. As the participants become uncomfortable and move or make sound, the sensors are activated. The participants discover and create both an individual and a group sound

experience by interactively exploring the environment.

## *ELECTRONIC WORKS*

Over half of the works composed by Mr. Ott between the years 1968 and 1977, or the third style period, are electronic works. Like the aleatory works, most are confined to this time frame. *Aeolian Harp*, 1970, is the earliest piece with electronic sounds (it consists of acoustical sounds recorded electronically). The majority were written between 1973 and 1977; this group includes mostly works for tape alone. Three pieces were written after the end of the third style period: *Chroma III*, *Chroma IIa*, and the *Double Piano Trio*, in 1981, 1982, and 1986, respectively. Mr. Ott has not composed much electronic music within the last three to four years because of outdated equipment and a lack of money with which to purchase state-of-the-art technology.

The musical style of Mr. Ott's electronic works is consistent with that of the rest of his compositions. The method of composition, however, is a different, more meticulous, process. The tools are multichannel tape and electronic equipment. The sounds are produced on a synthesizer and recorded directly on tape. The music on tape must then be added, dubbed, or mixed with that on other tapes to achieve the combination of sounds desired. Because the composition occurs on a synthesizer and is immediately recorded, no traditional, graphically notated score is made. The tape is the "storage element"<sup>10</sup> and replaces the visual representation needed to record and reproduce other music. Mr. Ott does, however, keep notes, or a "map", of the material on the tape. The final step is the

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10. Ott, Interview with Richard Bales.

distribution of the sounds to loudspeakers. This is sometimes done with a computer or other electronic circuitry, as in *LOCUS 1977*.

In addition, the electronic compositional process has several inherent advantages. The composer has total control over the performance and is not dependent upon performers to reproduce or interpret the music. Second, he is always working with a finished product which can be heard immediately. In this way, it is a faster learning and evaluation tool for the composer than the traditional method of composing.

Its greatest disadvantage is the lack of visual interest for the listener. Mr. Ott has dealt specifically with this problem in two compositions. The first is *Five Environmental Projects*, which, as was discussed earlier, incorporates lights, colors, and a changing physical environment. The second is *The Sum of the Parts: Some of the Parts*, which combines the electronic music with photographic slides and other special effects. It was presented on February 25 and 26, 1976, in the Peterson Planetarium at Emporia Kansas State College (now Emporia State University).

Two elements present in the aleatory works are also major focuses in Mr. Ott's electronic works. The first is Mr. Ott's interest in the spatial movement of sound. The sound is translated into electrical impulses, which can be manipulated and directed in a highly organized and complex manner. The technology enables the composer to organize space as an element of the sound texture in ways not possible or feasible with acoustical instruments.

The second focus is Mr. Ott's interest in developing and incorporating new sounds into the musical texture. The distinctive, recognizable sound produced by an acoustic instrument is a unique combination of several acoustic components, such as amplitude, frequency, and overtone or decay patterns. When a sound is electronically

synthesized, each of these individual components can be manipulated. The composer therefore creates new sounds by the manner in which he electronically combines or alters these components within a single sound complex. Thus, it is also possible to imitate, or approximate, traditional instruments. Mr. Ott's objective is to combine the more familiar synthesized sounds with the new and unfamiliar in a manner both comprehensible and acceptable to his listeners.<sup>11</sup>

The electronic works composed by Mr. Ott can be categorized into three groups, two of which use electronic tapes in conjunction with live performers and acoustical instruments. The third contains works for electronic tape alone. The three groups roughly parallel the transitional process Mr. Ott went through from his initial interest in electronics to the totally synthesized electronic works composed toward the end of the third style period.

To try to give you some idea of how I got into electronic music, I was working with traditional acoustical instruments and hit upon the idea of working with, for example, a string quartet, and recording the string quartet, and then using the same string quartet to play four other parts against itself. And through amplifying this technique, I devised a number of works in the late 60s and early 70s using this idea. I think it was a valuable period in my compositional career because it gave me a firm footing in recording techniques and coordination of groups. It was just a hop, skip, and a jump from that and manipulating material in that way to synthesizing material and putting it directly on tape.<sup>12</sup>

In addition, many of the works in the first two groups contain aleatory elements.

In works of the first group, an ensemble of traditional acoustic instruments records half of the parts in a composition. As the recorded material is played back, the other parts are played against the tape by the live ensemble. A variation of this idea is

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11. Ibid.

12. Ibid.

used in some works. The sound is recorded and immediately passed through several machines with a time delay in between to create a canonic texture. Most of the nine works in this category were written between 1970 and 1972. The titles are:

- Aeolian Harp*, 1970
- Matrix VII*, 1971
- Music for Solo Tuba and Two Channel Tape*, 1971
- Choices*, 1971
- Collage*, 1971
- Variable Fixed Form*, 1971
- Extensions*, 1972
- Quartet for Solo Alto Saxophone*, 1972
- Double Piano Trio*, 1986

A solo instrument or an ensemble is combined with an electronically synthesized tape in the second group of works. The tape is not a recording of the acoustical instruments, but is a finished product made by the composer. The tape functions as an additional, independent member of the ensemble. The majority of these twelve works were written between 1972 and 1975. A list of titles follows:

- Timbres*, 1972
- 11:11:72 for Woodwind Quintet*, 1972
- 7:22:73*, 1973
- Bart's Piece*, 1973
- Tapestry*, 1974
- Concerto for Tuba and Electronic Tape*, 1974
- SOLOSFORHORN*, 1974
- Chroma V*, 1975
- Chroma IV*, 1977



*Three Little Pieces for Trumpet and Electronic Tape*, 1978

*Chroma III*, 1981

*Chroma IIa*, 1982

The third group consists of over a hundred works exclusively for electronic tape. These works were composed on a synthesizer and directly recorded onto tape. The majority were produced between 1973 and 1977. A list of titles in this group appears in Chapter 2 in the Medium Index under the heading "ELECTRONIC WORKS."

## PERIOD IV: MATURE WORKS

The fourth style period comprises the years 1978 to the present. The aleatory and electronic elements so prominent in the third style period seldom appear in works of this period. Style traits that were formative in the second period are now used with consistency and confidence. Those characteristics include: atonal harmonies, polyrhythms and ostinatos, a wide range of dynamics and articulations, imitative and polyphonic devices, and divergent melodic contours and pitch registers. A changing succession of textures continues to be a fundamental element of the formal structures of these works. The vertical density of textures in this period, however, is generally less than that of the second or third.

Of the almost eighty pieces composed by Mr. Ott between 1978 and 1987, the twelve for wind ensemble are significant both in content and number. One of these works, *Cynical Set*, is scored for an innovative combination of wind ensemble and SATB chorus. In addition, ten works for brass instruments were written, eleven for different groups of woodwinds, five for woodwind quintet, and five works for string instruments. Another

significant ensemble represented is the piano trio, with eight compositions. The remainder include three works for orchestra, six for voice or choir, twelve for piano, one for organ, and six pieces for a variety of mixed ensembles.

Several style characteristics found in *Palo Duro*, a piece for wind ensemble written in 1978, are typical of the works of this period. An exciting, rhythmic vitality permeates the piece, aided by dramatic dynamic changes and powerful, low brass and percussion sections. At times a feeling of relentless pursuit is created by the use of ostinato.

The piece opens with a forceful, attention-getting introduction of eighteen measures. The horns establish the basic melodic motive, played in counterpoint by the timpani. Strongly accented *sforzando* and *fortissimo* indications throughout reinforce this powerful statement. It is contrasted and punctuated by percussive, staccato chords played by the rest of the wind ensemble. The rhythmic pattern of these chords is syncopated and asymmetrical (Example 30).

*Palo Duro* contains two characteristic ostinatos. The first type appears immediately after the introduction and is used in several places throughout the piece. It consists of a repeated, chordal rhythm in a  $4/4 + 3/4$  meter. The eighth notes have been divided into a syncopated pattern of  $3 + 3 + 3 + 3 + 2$ . The ostinato begins quietly in the clarinet parts, and continues as a low murmur beneath the melody. Gradually more and more instruments take up the ostinato pattern. It is shifted first to the bass clarinet, bassoons, and saxophones, and is finally played by the baritones, trombones, and tubas as the piece continues to move towards a cadence point.

The building process started by the changes in instrumental color and texture is augmented by several other factors. One is the addition of a counter-ostinato played by the

4

13

Picc.

Fl.

Ob.

E<sup>b</sup> Cl.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Bass Cl.

Bass. 1

B<sup>b</sup> Alto

Saxophones

B<sup>b</sup> Ten.

B<sup>b</sup> Bar.

E<sup>b</sup> Trpt. 1

E<sup>b</sup> Trpt. 2

Hrns. 1

Hrns. 2

Bar.

Tbns. 1

Tbns. 2

Bass Tb.

Tuba

Timp.

Perc.

Sus. Cym.

clave

S.D.

R11

Example 30. *Palo Duro*. Page 4, measures 13-17.

saxophones and horns; it is the same ostinato offset by an eighth note. A second is the sudden shift in the pitch center of the ostinato that occurs a few measures later. Pedal points like these are typically moved up or down a step in sequence as the cadence approaches. A gradual crescendo throughout the course of the ostinato is a third factor. Ostinatos of this type are generally accompanied by a sustained melody played in a contrasting treble register. The oboe; second, third, and bass clarinets; and third trumpets play the melody in octaves. An inversion of the melody, again in octaves, begins one beat later in the flute, first clarinet, and first trumpet parts (Example 31).

In contrast to the pulsing energy and soaring melody of the first ostinato, the second type is ominous, ponderous, and plodding in character. It is almost terrifying in its inexorable relentlessness (Example 32). The first beat of each measure is heavily accented by the drums. The tubas' three note bass pattern never strays from the steady, quarter note rhythm. Instead of redistributing a similar texture as in the first type, a variety of textural layers are progressively added on top of this bass foundation. The sequential eighth note figures in the upper woodwinds keep ascending as the intensity builds towards a climax. The second ostinato crescendos throughout like the first. The quarter note triplets played by the trumpets and horns are melodic fragments based on the opening motive of the piece. These tonal clusters enhance the growing, massive density of the ostinato.

The basic melodic motive heard in the introduction appears throughout the piece in a variety of transformations. Fragments of it are used to form new melodies, accompanimental figures, ostinatos, and textures. The rhythmic values are augmented and diminished. Polyrhythms, meter changes, hemiola, and syncopation occur frequently. Polyphonic devices are used extensively. These include: canonic entrances, inversion, retrograde, stretto, sequential repetition, and hocket. The following examples (Examples

10

47

Mec.

Fl.

Ob.

E<sup>♭</sup> Cl.

B<sup>♭</sup> Cl.

Bass Cl.

Bass.

E<sup>♭</sup> Alto

Cor Anglais

E<sup>♭</sup> Ten.

E<sup>♭</sup> Bar.

B<sup>♭</sup> Tpts.

Hrns.

Bar.

Tbns.

Bass Tb.

Tube

Temp.

Perc.

W.B.

S.D.

open

a 2. open

open

a 2.

Example 31. *Palo Duro*. Page 10, measures 47-52.

321 51

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Picc., Fl., Ob., Cl. (1), Cl. (2), Bass Cl., Bsns., E' Alto 1, E' Alto 2, B' Ten., E' Bar., B' Trpt. (1, 2, 3), Hrn., Bar., Trbn., Tuba, Timp., Perc., and Pno. The score consists of 6 measures. The Flute part begins with a *mf* dynamic and a *cresc.* marking. The Clarinet and Bassoon parts also feature *cresc.* markings. The Piano part has a *dim-tum* marking. The number 321 is written above the first measure of the B' Trpt. and Perc. parts. The number 51 is in the top right corner.

Example 32. *Palo Duro*. Page 51, measures 321-326.

33-47) from *Palo Duro* illustrate many of the concepts listed above. The variety of motivic development is characteristic of Mr. Ott's works of this period.

The basic motive, played by the horns.

Example 33. *Palo Duro*. Page 4, measures 13-17.

The melody extended in sequence, played in unison by the upper woodwinds.

Example 34. *Palo Duro*. Page 12, measures 61-66.

16  
Picc.  
Fl.  
Ob.  
E♭Cl.

The first three notes of the melody in diminution and combined in sequence with inversion in the oboe part.

Example 35. *Palo Duro*. Page 16, measures 83-87.

18  
Picc.  
Fl.  
Ob.  
E♭Cl.

Same motive in eighth note values; solo melodies played in counterpoint by the flute and clarinet.

Example 36. *Palo Duro*. Page 18, measures 94-100.



The musical score for Example 37, measures 139-144, is written for a brass ensemble. It consists of seven staves: B♭ Trumpets (1, 2, 3), Horns (1, 2), Baritone, Trombone, and Bass/Tuba. The music begins at measure 139 with the instruction 'open' and a forte 'f' dynamic. The B♭ Trumpets and Horns play a consolidated three-note pattern. The Baritone, Trombone, and Bass/Tuba parts play the same notes in a fragmented, hoquet style, with accents and staccato markings. The score includes dynamic markings such as 'cresc.' (crescendo) and 'stacc.' (staccato) throughout the measures.

A three note pattern in the low brass parts, accented in groups of three and two. The horns and trumpets play the same notes in a consolidated form. The pattern is then fragmented and played in hoquet.

Example 37. *Palo Duro*. Page 25, measures 139-144.

(♩ = 90)

**Picc.** **F**

**Fl.**

**Ob.** *p cresc.*

**E♭Cl.**

**B♭Cl.** 1 *half p cresc.* *other half p cresc.*

**B♭Cl.** 2 *half p cresc.* *other half p cresc.*

**B♭Cl.** 3 *half p cresc.*

**Bass Cl.**

**Bass.**

**Saxophones**

**E♭Alto 1** *Alto 1. p cresc.*

**E♭Alto 2** *Alto 2. p cresc.*

**B♭Ten.** *Tenor p cresc.*

**B♭ Tpts.** 1 *mf cup mute*

**B♭ Tpts.** 2 *mf cup mute*

**B♭ Tpts.** 3 *mf cup mute*

*mf* *dim.* *pp*

The three note motive in retrograde is used as the basis of a shimmering tonal cluster. Instruments enter in canonic style. The rhythmic accent is also shifted after each instrument plays the motive (notice slurs). A few measures later the trumpets are added, playing the pattern in triplets.

Example 38. *Palo Duro*. Page 31, measures 183-189, 190-194.

197 33

Picc.  
 FL.  
 Ob.  
 E<sup>b</sup> Cl. 1  
 E<sup>b</sup> Cl. 2  
 Bass Cl.  
 Bsns.  
 E<sup>b</sup> Alto 1  
 E<sup>b</sup> Alto 2  
 E<sup>b</sup> Ten. 3

The same motive, now in retrograde inversion. A third cluster follows several measures later; retrograde and retrograde inversions are combined to similar effect.

Example 39. *Palo Duro*. Page 33, measures 197-203.

39

234  $\text{♩} = 60$

Picc.

Fl.

Ob.

*dim.* 1 (Solo)

*mp*

*poco cresc.*

40

247

Picc.

Fl.

Ob.

*dim.*

*cresc.*

*cresc.*

Another varied form of the melody, played by a solo oboe.

Example 40. *Palo Duro*. Page 39, measures 240-254.

43

270

*lento accel.*

Fl.

Ob.

E♭ Cl.

E♭ Cl.

Part of the melodic motive, played in canonic, descending sequences by the woodwinds.

Example 41. *Palo Duro*. Page 43, measures 270-275.

Bar. *mp*

Tbns.

Bass. Tb. *mp*

Tuba *mp*

(♩ = 120)

Timp. *mp*

Perc. Tom-tom *mp* click sticks together

The ominous tuba ostinato--a retrograde inversion of the opening three note motive.

Example 42. *Palo Duro*. Page 45, measures 284-288.

121

B♭ Trps. 2

3

Hrns. 2

Bar.

Tbns.

Tuba

The three note motive from measures 139-144 (Example 37) in an augmented form, combined with inversion to form a tonal cluster.

Example 43. *Palo Duro*. Page 51, measures 321-326.

150

B<sup>b</sup> Tpts. 1, 2, 3

Horns 1, 2, 3, 4

Bar.

Tbns. 1, 2

Bass Tb. Tuba 3

*cresc.*

The first ostinato type, played by the low brass, with varied forms of the opening three note melody, played by the trumpets and horns.

Example 44. *Palo Duro*. Page 56, measures 350-352, brass parts.

K

*f*

A diminished form of the melody, with syncopated rhythm and staccato articulation, played by the trumpets. This is preceded by the ostinato texture in the previous example; the rhythm of the ostinato is retained. It is a unison canon with six parts entering at intervals of eight beats.

Example 45. *Palo Duro*. Page 58, measures 363-365.

376

B<sup>b</sup> Trpt.

Hrn.

Bar.

Tbn.

Bass Trb.  
Tuba

Timp.

Cym. ♯

Perc.

Pno.

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f cresc.*

*f marcato*

uniss.

A few measures later the low brass play this melody in an augmented, half note rhythm against the trumpet canon.

Example 46. *Palo Duro*. Page 60, measures 376-378.

The musical score for Example 47, 'Palo Duro', measures 394-399, is presented for a full orchestra. The score is divided into two systems. The first system includes parts for Piccolo, Flute, Oboe, Clarinets (E-flat, B-flat, Bass), Bassoon, Saxophones (E-flat Alto, B-flat Tenor), and Piano. The second system includes parts for Trumpets (B-flat), Horns, Baritone, Trombone, Bass Trombone, Timpani, Percussion (Snare and Bass Drum), and Piano. The score features a complex texture with repeated notes and an ostinato pattern in the bass instruments. The woodwinds and trumpets play the melody in octaves. The score includes dynamic markings such as *mf cresc.* and *f cresc.*, and articulation markings like *acc.* and *stacc.*. The page number 63 is visible in the top right corner.

Finally, the ostinato begins again in the bass instruments. The woodwinds and trumpets play the melody in octaves. Repeated notes have been added.

Example 47. *Palo Duro*. Page 63, measures 394-399.



The dominant intervals of both the melodies and the harmonies of this period are again major and minor seconds, thirds, sixths, and sevenths. The conjunct, scalar type of melody with winding, sequential contours is found more frequently in these later works than the disjunct, angular type of melody. Harmonies and chordal structures are sometimes based on an overtone series, as in *Palo Duro*, so octaves and fifths are fundamental to this effect. Any implied tonality is usually obscured, however, by other notes in the texture, as is demonstrated by the shimmering tonal cluster at the end of *Palo Duro*. A five note pattern is played in canonic imitation by the woodwinds (Example 48).

In addition, Mr. Ott uses a serial technique as a compositional tool. Permutations, or sequential arrangements of a series of numbers, are frequently the underlying principle behind the atonal harmonies and melodic variations like those found in *Palo Duro*, and in many compositions of this and earlier periods. Sequences of numbers are arranged into block formations, as in the following example (Example 49). Patterns are derived by tracking a specific number through the block. The entire series of permutations will yield some patterns that function as original tone rows, and others that are inversions, retrogrades, and retrograde inversions of the original contour. These are freely manipulated and combined, unlike the strict twelve-tone system devised by Schoenberg. The next example (Example 50) shows strict and varied realizations of the permutations.

Mr. Ott often uses graphic notation to work out compositions based on series of permutations. The geometric designs that result vividly display any contrapuntal or sequential patterns, as well as the larger formal structure of the composition. Example 51 is a page of graphic notation from *Mosaic*, a piece for wind ensemble composed in 1986. Example 52 is the corresponding page from the conductor's score. The horizontal lines of the graph represent pitches, and the vertical lines represent measures and beats. The X's

The image displays a full orchestral score for measures 445 to the end of the piece 'Palo Duro'. The score is arranged in multiple systems, each containing staves for different instruments. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), English Clarinet (E<sup>b</sup> Cl.), Bass Clarinet (B<sup>b</sup> Cl.), Bassoon (Bsn.), E<sup>b</sup> Alto Saxophone (E<sup>b</sup> Alto), E<sup>b</sup> Alto Saxophone (E<sup>b</sup> Alto), Baritone Saxophone (B<sup>b</sup> Ten.), E<sup>b</sup> Baritone Saxophone (E<sup>b</sup> Bar.), B<sup>b</sup> Trumpet (B<sup>b</sup> Tpt.), Horn (Hrn.), Baritone (Bar.), Trombone (Tbn.), Bass Trombone (Bass Tbn.), Tuba, Snare Drum (Snmp.), Cymbal (Cym.), Percussion (Perc.), and Piano (Pno.). The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'dim.' and 'cresc.'.

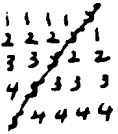
Example 48. Palo Duro. Page 70, measures 445 to the end.

Sequential Numbers.

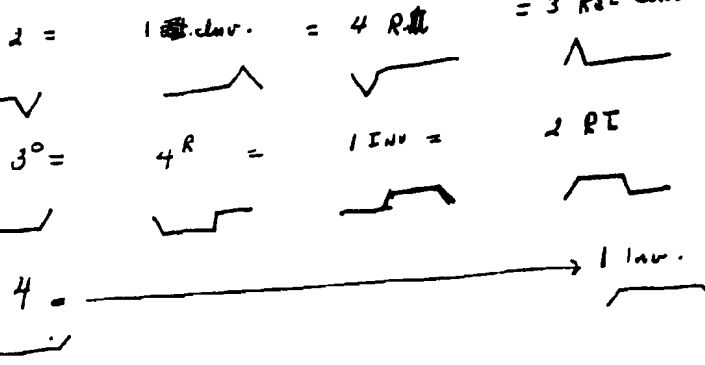
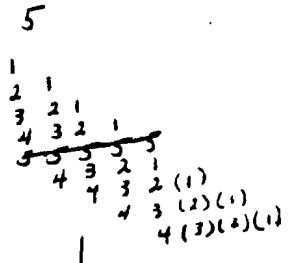
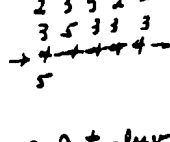
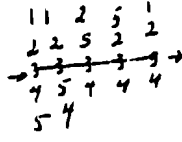
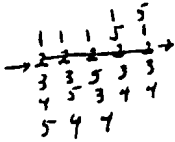
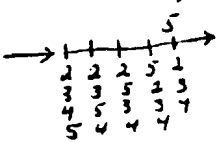
12345 - 12354 - 12534 - 15234 - 51234 (five is movable all other numbers retain their positions.)

Block Scheme

No constraint in any one plane



Fixed plane Constant: 1, 2, 3, 4, 5



each plane equals a partial combio system  
4 3 2 1

Example 49. Permutations arranged in block forms. Unpublished notes, dated July 16, 1969.

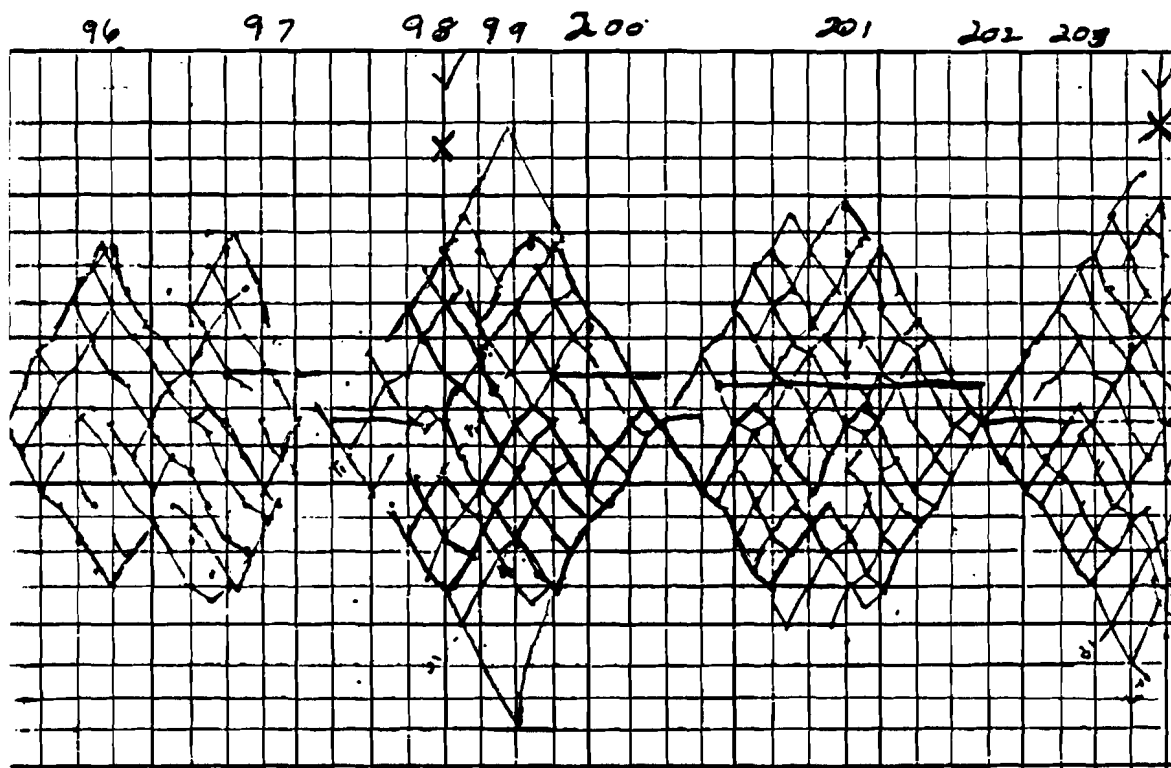
are page breaks in the realized score. The original graphs are colorful, as well as geometrically interesting. The individual instrumental lines are drawn with different colored pencils (which unfortunately could not be reproduced). This graphic notation strikingly illustrates the importance and preeminence of texture as a structural element in Mr. Ott's music.

*ff.*

Variation of above: omit repeated tones.

Example 50. Permutations notated on a five line staff.

Another significant piece of the fourth period is *Piano Trio No. 3*, written in 1983. Mr. Ott was nominated for the Pulitzer Prize in 1985 for this composition. Many of the style traits already mentioned have been adapted for the smaller ensemble. The piece begins with an introduction of twenty-two measures, similar to the opening of *Palo Duro* and other compositions (Example 53). A marked, staccato motive is established in the piano and emphasized by the cello and violin. One note is added to the end of the



Example 51. *Mosaic*. Graphic notation, measures 196-203.

sequence each time it is played. A polymetric pattern of three eighth notes is then established in the duple metric context as the first section of the body of the piece begins.

The melody, punctuated by chords in the piano, is developed as follows: a sequential, scalar pattern is presented, then distributed in hocket fashion between the piano and strings, and further varied in retrograded and fragmented forms. This continues until measure 46, at which point the duple meter is reestablished by a jump bass, chordal pattern in the piano. The accented notes are on the offbeat. The melody is also played in a syncopated form to complement the new, duple meter.

38

MOSAIC

199 200 201 202 203

Example 52. *Mosaic*. Realized notation, measures 199-203.

= Trio No 3 = Joseph OTT'83

The image shows a handwritten musical score for a Piano Trio. It is titled "= Trio No 3 =" and attributed to "Joseph OTT'83". The score is divided into three systems of staves. The first system (measures 1-4) includes Violin I (V.), Violin II (Vc.), and Piano (Po.) parts. The second system (measures 5-8) includes Violin I (V.), Violin II (Vc.), and Piano (Po.) parts, with the tempo marking "Stacc. Marcato" above the Violin I and Violin II staves. The third system (measures 9-12) includes Violin I (V.), Violin II (Vc.), and Piano (Po.) parts. The score includes various dynamic markings such as *ff*, *sf*, and *f*, and includes a first ending bracket for the Violin I part in the first system.

Example 53. Piano Trio No. 3. Part of introduction, measures 1-12.

The piece progresses in like manner, with additional polyrhythmic and melodic development, until a climax point is reached at measure 126 (Example 54). At this point, the cello and violin play an intense, sustained melody in octaves. The contrast in register especially enhances the poignancy of the melody. The piano supplies a chordal foundation.

The image shows a musical score for Piano Trio No. 3, measures 124-132. It is divided into two systems. The first system (measures 124-132) features three staves: Violin (V.), Cello (Vc.), and Piano (P.). The Violin and Cello parts play a melodic line in octaves, marked with 'ff' (fortissimo) and 'rit.' (ritardando). The Piano part provides a chordal foundation. The second system (measures 128-132) continues the dialogue between the Violin and Cello, with the Piano part providing harmonic support. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 54. *Piano Trio No. 3*. Measures 124-132.

This central lyrical section offers a period of rest from the driving, forward thrust and percussive force of the first section of the piece. The new melody is again developed in dialogue between the cello and violin, with the piano providing



accompanimental support. Later, the piano begins a quiet, arpeggiated ostinato at measure 154 (Example 55). The unison melody soars above in the cello and violin. The tension builds as the melody and ostinato sequentially move up a third upon each new entry of the melody.

153  
 V.  
 Vc.  
 Po.  
 (♩ = 104)  
 (♩ = 104)

Example 55. *Piano Trio No. 3*. Piano ostinato, measures 153-155.

The high point (literally) and climax of the piece is found in measures 220 through 222 (Example 56). A unison B flat note, played in octaves, suddenly breaks through the dense, dissonant texture created by the clustered chords in the piano part.

Almost immediately, the violin begins a fast, repeated eighth note figure (measure 224), this time in a 6/8 meter, with triple subdivisions of the beat. Hemiola and polyrhythms are prominent as the metric pulse shifts from two to three and back. It is a varied recapitulation of the textures, melodic motives, rhythms, and staccato articulations of

### PIANO TRIO NO.3

Example 56. *Piano Trio No. 3*. Climax of the piece, measures 218-226.

the first section. The piece ends with a restatement of the introductory material.

*Piano Trio No. 3* incorporates some general principles of form used by Mr. Ott. Larger forms are created by the concatenation of contrasting sections. Fast tempi are usually combined with percussive, staccato articulations and driving, rapid rhythms. Sections of slow tempi, *legato* melodies, and sustained textures often follow. Then the fast, dynamic material may return in a much varied form. So, the overall form might be fast,

slow, fast (similar to the Italian overture)--an ABA form--or it might consist of a longer series of alternating sections more typical of rondo form. The material is never recapitulated exactly, but is always presented in new and innovative variations. Enough of the original tonal and rhythmic material is present in the new context, however, that the varied forms of the ideas are easily discerned and recognized.

Many of Mr. Ott's single movement and multimovement works are loosely based on a number of traditional forms. Dance forms and suites appear most frequently in works for solo instruments or small ensembles. The following dances are used: Allemande, Arabesque, Bagatelle, Gigue, Minuet, Sicilian, Waltz, Polka, Tango, Pavanne, and Prelude. A variety of titles are borrowed from traditional musical forms without strict adherence to the formal structures implied. These include sonata, symphony, etudes, scherzo, mass, concerto (concertato and concertino), divertimento, variation, rhapsody, fantasy, and arioso. Several imitative forms are used: fugue, toccata, ricercare, ground bass, and caccia. Some traditional titles which have a situational connotation or suggest a mood are used: elegy, dirge, chorale, nocturne, and pastorale.

Furthermore, Mr. Ott has been creative in applying original titles which are descriptive of the character, quality, and form of the music. Some examples are: *Matrix*, *Cybernetic Structure*, *Popularia*, *Church House Moan*, *Five Deductions in Syllogistic Form*, *Choices*, and *Semitic Dance*. Mr. Ott's dry, often satirical sense of humor is readily evident in the music and subtitles of pieces such as *Satiric Suite*, *Suite No. 2 for Woodwind Quintet*, and *Suite for Solo Double Bass*. The free use of humor and satire is yet another indication of Mr. Ott's extensive practical and historical knowledge and understanding of musical form and texture.

## A SUMMARY OF STYLE CHARACTERISTICS

### *HARMONY*

Mr. Ott's earliest works are romantic or impressionistic in harmony. Compositions written during the 1950s often have a quartal harmonic basis. The majority of his works written since 1960 are atonal. Key signatures are seldom used or needed. Chromatic tones are indicated with accidentals. Scale patterns are often based on permuted sequences. Octatonic and chromatic scales are also common. Jazz, blues, and modal harmonies are sometimes used.

Chords and melodies are generally constructed out of combinations of the following intervals: major and minor seconds, thirds, sixths and sevenths. Fourths and fifths are avoided because of their tendency to establish a tonality. A large variety of dissonant tonal clusters and textures are used.

### *MELODY*

Two general types of melodies are used. The first is disjunct and angular, with wide, intervallic skips and octave transpositions. The second is conjunct and scalar, often winding around a central note, or is based on permutations. Both types are usually constructed from "kernels of melodies" and are motivically developed. The two types of melodies appear in both fast, staccato textures and in sustained, legato textures. These melodies are frequently played in octaves, creating an open sound by the contrast in register. Long, sustained melodies, placed in a high pitch register, are often accompanied

by a soft, pulsating bass ostinato.

## *RHYTHM*

The rhythmic vitality of Mr. Ott's music is one of the most dominant characteristics of his musical style. A regular beat, or pulse, is foundational and fundamental to the rhythmic context. A large variety of duple, triple, and asymmetrical meters are used; many pieces are multimetric. Polyhythmic textures and ostinatos are prominent, and often have a driving, frenetic quality. Two basic types of polyrhythms are constructed: the first is based on ratios, and the second on shifting patterns of accents. The effect of the polyrhythms and ostinatos is sometimes primitive and elemental, and other times mechanical and motoristic. Syncopation, hemiola, augmentation, and diminution are also used frequently.

## *FORM AND TEXTURE*

*"Music should make its own form."*

Texture is the essential building block of Mr. Ott's formal structures. The larger form of a piece or multimovement work usually consists of a series of contrasting sections or movements. He uses textural changes and variations to delineate these sections.

Texture is foundational to Mr. Ott's works. In his music it fulfills the same function that melody and harmony do in the periodic forms of earlier centuries.<sup>13</sup> Textural

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13. Mr. Ott compared sonata form to an "ice-cube tray that you fill" by pouring material into it.

patterns are the repeated and recognized element, not specific melodies or harmonic progressions. It is comparable to the difference between two people who bear a strong family resemblance and two who are identical twins. Therefore, when the dances and traditional forms discussed earlier are used, the character of the original is retained, but the structure is transformed and loosely adapted. It is still the overall balance of unity and contrast, however, that makes the music comprehensible to the listener.

A large number of textural elements are used in addition to the style characteristics already summarized. A broad spectrum of articulations, dynamics, and pitch registers are explored, combined, and contrasted. Many polyphonic and imitative devices are incorporated. These include canon, inversion, retrograde, and hocket. At other times a very transparent, pointillistic texture is used, or perhaps a homophonic ostinato. Aleatory and improvisational passages provide yet another variation.

In some works, only one or two of these ideas are explored. Others, however, contain an unfolding succession of textures, or a series of contrasting movements. Works for orchestra and wind ensemble are usually one movement forms. Suites and multmovement forms are used more frequently with chamber ensembles or solo instruments. The style and form are appropriate to the context and unique timbres involved.

## *OTHER CHARACTERISTICS*

Mr. Ott's works are primarily for acoustic instruments, although a significant number have been written for solo voices or choral groups. Each family of instruments is well represented, displaying his extensive knowledge of orchestration. In addition to smaller ensembles of two or more instruments, standard chamber ensembles are used. These include woodwind quintet, brass quintet, string quartet, and piano trio. In compositions for large, concert ensembles, the orchestra is used more frequently in early works, and the wind ensemble appears more often in later works.

The standard complement of woodwind, brass, and string instruments is used in these larger works. The percussion section, however, is generally quite large and is a prominent part of the texture. The piano and other pitched instruments, such as the xylophone and timpani, have significant roles in many compositions. Mr. Ott avoids traditional "band" sounds and strives to create a unique, wind ensemble timbre in his works. It is not treated as a poor imitation of an orchestra.

Many pieces incorporate noises made by traditional instruments or electronically produced sounds. Electronic compositions progress from combinations of live and prerecorded ensembles, to pieces of entirely synthesized material. The spatial movement of sound is an important component of these works, as is Mr. Ott's desire to involve the listener as an active participant in the musical experience.

Finally, humor and satire are subtle, variegated threads woven through a rich fabric of profound, musical expression. Mr. Ott goes about composing by finding musical ideas that intrigue him. These ideas are then worked out and developed; things that he does not like or that do not work musically are eliminated or changed. This process of

evaluation is intuitive: whatever is used must make "musical sense." The music must have a balance of intellectual and emotional content, of unity and contrast. Musical style is not an outward object or entity that can be found or bought. It is not like selecting groceries at a supermarket and putting them in a shopping cart. It is not a repertoire of musical imitations to be combined and used at will. Rather, according to Mr. Ott, "your own style is something you make."<sup>14</sup> It is something that comes from within. Indeed, it is a creative extension of the mind and heart of the composer.

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14. This last paragraph is a compilation and paraphrase of several comments made by Mr. Ott during personal interviews.



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\_\_\_\_\_. Unpublished notes. Various dates between 1969 and 1971. In Mr. Ott's possession.

Sartori, Claudio, ed. *Enciclopedia della Musica*. Ed. in chief: Claudio Sartori. 4 vols. Milan: G. Ricordi, 1963-64.

*Who's Who in American Music: Classical Edition*. New York: Bowker, 1985.

## APPENDIX A

### RESUMÉ

Joseph Ott  
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 Emporia, Kansas 66801  
 Phone (316) 343-6258

#### *PRIZES AND HONORS*

- First American composer to win First Prize in the "Citta di Trieste" International Competition for Symphonic Composition. Trieste, Italy, 1963.
- First Prize in the "Atwater Kent" Composition Contest sponsored by UCLA, 1965.
- Pulitzer Prize nominee, 1985.
- First Prize (in four categories) in the Wisconsin Composers Contest, 1968.
- First composer of any nationality to present a complete concert of exclusively all electronic music at (and commissioned by) the National Gallery of Art, Washington, DC, 1977.
- Two scholarships to attend the Connecticut College School of the Dance to study music, 1957-58.
- Many compositions published by several publishers.
- Three awards to attend the Bennington Composers' Conference, 1968-69-70.
- One of three national judges for the National Federation of Music Clubs Composition Contest, 1969.

Judge for the Kansas Student Composers Contest, 1979.

Guest Composer and panel member at the First International Symposium of TUBA at Indiana University, 1972.

Creativity Grant from Emporia State University, Emporia, Kansas.

Guest Composer at Tennessee Technical University, 1975.

Guest Composer and panel member with Elie Seigmeister and Dr. Alfred Reed as well as a participating composer, University of Denver, 1982.

Two grants from the American Music Center.

Awards from the American Society of Composers, Authors and Publishers 1978-79-80-81-82-83-84.

Two congratulatory letters from John Carlin, Governor of Kansas.

Commissioned by many performers and musical organizations to compose new works for them.

Listed in Who's Who in Music.

Listed in G. Ricordi International Encyclopedia of Musicians.

## *MAJOR PERFORMANCES*

Lincoln Center, New York City, 1967.

Atlanta Arts Center, Atlanta, Georgia, 1968.

National Symphony Orchestra, Washington, DC, 1964.

Oklahoma City Symphony Orchestra, 1967.

Trieste Philharmonic, Trieste, Italy, 1963.

National String Quartet, Washington, DC, 1966.

Seattle Philharmonic, Seattle, Washington, 1976.

Tacoma Symphony Orchestra, Tacoma, Washington, 1977.

Beloit Symphony Orchestra, Beloit, Wisconsin, 1974.

Richmond Community Orchestra, Richmond, Virginia, 1983.

National Gallery of Art Orchestra, Washington, DC, 1962-63-64-65-67-72-75-77-79-80.

St. Paul Chamber Orchestra, St. Paul, Minnesota, 1967-68.

Camerata Orchestra of Washington, DC, 1962-63.

Stratford Music Festival, 1965.  
 U.S.C. Chamber Singers, 1975.  
 Dale Warland Singers, Minneapolis, Minnesota, 1977.  
 West Texas State University Band, 1978-79-80-81-82-83.  
 National Choral Directors Conference, Kansas City, Missouri, 1976.  
 Texas Music Educators Conference, San Antonio, Texas, 1981.  
 University of Michigan Band, Ann Arbor, Michigan, 1983.  
 Central Missouri State University, Warrensburg, Missouri, 1978.  
 Munich, Germany, 1953.  
 Allagheny Summer Music Festival, 1983.  
 Duquesne University, Pittsburgh, Pennsylvania, 1969.  
 Drake University, Des Moines, Iowa, 1967.  
 Barnard College, New York City, New York, 1958.  
 Bennington Composers' Conference Chamber Music Series, 1968-69-70-71.  
 Toronto, Canada, 1969.  
 Academy of Music, Philadelphia, Pennsylvania, 1964.  
 University of Florida, Tallahassee, Florida, 1968.  
 Georgia State University, Atlanta, Georgia, 1965-66-67-68-71-72.  
 University of Southern California.  
 Baltimore Symphony Orchestra, Baltimore, Maryland, 1963.  
 American University Orchestra, Washington, DC, 1962-63.  
 University of California at Los Angeles (UCLA), 1964-65.  
 Reed College, Oregon, 1969.  
 Portland, Oregon, 1969.  
 University of Connecticut, 1954-55-56-57-58-59.  
 University of Texas, Austin, Texas, 1981.  
 Michigan State University, Marquette, Michigan, 1982.  
 University of Tennessee, 1974.  
 Phillips Gallery Concerts, Washington, DC, 1968.  
 Howard University, Washington, DC, 1965.  
 University of Wisconsin-Madison, 1968.  
 George Washington University, Washington, DC, 1961-62-63.

Catholic University, Washington, DC, 1963.  
St. Paul Institute for Advanced Study and Performance, 1968.  
California State University, Sacramento, 1981.  
University of California-Hayward, 1981.  
Kansas Music Educators Association, Wichita, Kansas, 1984.  
Ball State University, Indiana, 1973.  
Ohio State University, 1981.  
University of Oregon, Eugene, 1983.  
University of New Mexico, 1980.  
Harvard-Radcliffe Ensemble Society, 1978.  
Sarasota, Florida, 1981.  
South Dakota University, 1981.  
Pro-Musica Concert Series, Gainesville, Florida, 1980.  
Emporia State University.  
Carnegie-Mellon University, Pittsburgh, Pennsylvania, 1968.  
University of Wisconsin-Parkside, 1984.  
University of Denver, 1982-84.  
Milton College, Milton, Wisconsin, 1965-71.  
University of Wisconsin-Madison, 1967.  
Albuquerque, New Mexico, 1968.  
Western Illinois University-Macomb, 1968.  
University of Maryland-College Park, 1968-69.  
Indiana University-Bloomington, 1971.  
University of Wisconsin-River Falls, 1972.  
St. Louis Brass Quintet, St. Louis, Missouri, 1975.  
San Diego State University, San Diego, California, 1976.  
Fort Hays State University, Hays, Kansas, 1977.  
University of Youngstown, Youngstown, Ohio, 1978.  
Phillips University, Enid, Oklahoma, 1979.  
University of Kansas, Lawrence, Kansas, 1979.  
International Society for Contemporary Music International Electronic Music-Plus  
Festival, Kansas City, Missouri, 1985.

SEMUS California Institute of the Arts, Valencia, California, 1985.

Through ASCAP Royalty survey I have learned of additional performances in Mexico, Brazil, Switzerland, Belgium, Holland, Norway, Canada, and Sweden.

## COMMISSIONS

*Psalm*, Dance Theatre of Washington, DC, 1961.

*Mob of the Heart*, Ethel Butler Dance Company, Washington, DC, 1961.

*Six Pieces for Viola and Piano*, Raymond Mantoni, Catholic University, Washington, DC, 1962.

*The Intruder*, George Washington University Dance Department, Washington, DC, 1963.

*Toccata for Trombone and Piano*, Robert Gutter, National Symphony Orchestra, Washington, DC, 1964.

*Ricercare for Percussion*, Jesse Kregal, National Symphony Orchestra, Washington, DC, 1964.

*Piano Trio No. 1*, University of Maryland Piano Trio, College Park, Maryland, 1967.

*Viola Sonata*, George Grossman, Carnegie-Mellon University, Pittsburgh, Pennsylvania, 1967.

*For the Celebration of Life*, Milton College for their Centennial year, Milton, Wisconsin, 1968.

*Music for Chamber Orchestra*, St. Paul Chamber Orchestra, St. Paul, Minnesota, 1968.

*Matrix III*, St. Paul Chamber Orchestra, St. Paul, Minnesota, 1969.

*NOMOS*, St. Paul Chamber Orchestra, St. Paul, Minnesota, 1970.

*Song of Praise*, Edgerton High School, Edgerton, Wisconsin, 1969.

*Matrix IV*, University of Maryland Piano Trio, College Park, Maryland, 1969.

*Slide Piece No. 3*, Ellsworth Synder, University of Wisconsin-Madison, 1971.

*8:22:73 for Tubas and Electronic Tape*, Tennessee Technical University, Murreysville, Tennessee, 1975.

*Locus-1977*, National Gallery of Art, Washington, DC, 1977.

*Warrensburg Suite*, Central Missouri State University, Warrensburg, Missouri, 1980.

*Double Piano Trio*, Emporia State University, Emporia, Kansas.

## BROADCASTS

Canadian Broadcasting Corporation.  
 Voice of America (overseas stations).  
 WGMS, Washington, DC.  
 Mutual Networks.  
 Colorado Educational Radio.

## RECORDINGS

*Sanctus*, from *A Mass of Textures*, University of Southern California Chamber Singers, San Gabriel, California, Alcor Recording Co., 1973.  
*Africotta II*, West Texas State University Band, New York, Great Recording Co., 1979.  
*Bart's Piece*, Bonita, California, Good Vibrations Recording Co., 1979.

## POSITIONS HELD

Professor of Music, Emporia State University, Emporia, Kansas, 1971-present.  
 Assistant Professor of Music, Milton College, Milton, Wisconsin, 1965-1971.  
 Teaching Assistant, University of California at Los Angeles, 1963-65.  
 Lecturer, George Washington University, Washington, DC, 1962.  
 Composer-in-Residence, St. Paul Institute for Advanced Study and Performance, St. Paul, Minnesota, 1968.  
 Dance Accompanist, Dayton Civic Ballet, Dayton, Ohio, 1959.  
 Dance Accompanist, George Washington University, Dance Department, Washington, DC, 1960-63.  
 Instructor, U.S. Army Band School, Dachau, Germany, 1952.



## *EDUCATION*

Private study with Harold Rehrig (trumpet, Philadelphia Orchestra), 1948-50.

Private study in theory and counterpoint with Dr. William Happich (University of Pennsylvania), 1948-50.

U.S. Army Band School, Fort Dix, New Jersey, (diploma), 1951.

Private study in composition with Dr. Hans Sachsse, Munich Hoch Schule fur Musik, Munich, Germany, 1951-53.

Private study in piano with Dr. Rudolph Erb, Munich, Germany, 1951-53.

Bachelor of Arts degree in composition under Dr. Walter Ihrke, University of Connecticut, 1960.

Connecticut College School of the Dance; study of music for dance with Louis Horst (Julliard School of Music), diplomas, 1957-58.

Master of Arts degree in composition under Roy Harris, University of California at Los Angeles, 1965.

Completed partial course work toward the PhD. degree at the University of Wisconsin, Madison, 1968.

## *COURSES TAUGHT*

During my twenty years of university teaching I have taught the full range of undergraduate and graduate level Theory, Composition, and Orchestration courses as well as courses in analogue electronic music and recording techniques. In addition, I have team taught interdisciplinary courses such as an historical series of courses entitled "Approaches to Film". I have also evolved a general information course entitled "Currents in Popular American Music", which traces the origins of today's Pop music.

I am also computer literate and use this capability in my teaching as well as in creative and research projects.

## *PROFESSIONAL MEMBERSHIPS*

A.S.C.A.P. as a composer member and as a publisher member.

American Music Center.

## PERSONAL INFORMATION

Born July 7, 1929 in Atlantic City, New Jersey. Divorced in 1977. I have two children, a daughter who is 22 and a son who is 19.

## PUBLISHED WORKS

*Premise for Orchestra*, Elkan Vogel.

*There Was A Voice*, Elkan Vogel.

*Quartet for Percussion*, Claude Benny Press.

*Free Variation*, Fleisher Music Collection, Philadelphia, Pennsylvania.

*Ten Studies for Solo Timpani*, Claude Benny Press.

*Encore Set*, Claude Benny Press.

*Toccata for Brass Quintet*, Claude Benny Press.

*Suite for Flute Quartet*, Claude Benny Press.

*Five Pieces for Flute and Clarinet*, Claude Benny Press.

*Ten Duets and Trios for Violins*, Claude Benny Press.

*Mini Laude for Band*, Claude Benny Press.

*A Mass of Textures*, Bourne Co., New York City.

*Suite for Six Tubas*, Claude Benny Press.

*Ricercare for Percussion*, Claude Benny Press.

*Ricercare No. 2 for Percussion*, Claude Benny Press.

*Quartet for Solo Alto Saxophone*, Dorn Company.

*Toccata for Trombone and Piano*, Claude Benny Press.

*Two Etudes for Solo Timpani*, Claude Benny Press.

*Matrix III*, Claude Benny Press.

*Matrix IV*, Claude Benny Press.

*Matrix V*, Claude Benny Press.

*Matrix VI*, Claude Benny Press.

*Matrix VII*, Claude Benny Press.

*Matrix VIII*, Claude Benny Press.

*Viola Sonata*, Claude Benny Press.

*Aeolian Harp*, Claude Benny Press.

*Palo Duro Canyon*, Peer-Southern, New York City.

### *PUBLISHED ARTICLES*

"Studies in Polyrhythms," *The Instrumentalist*, Vol. XXI, No. 9, March, 1967.

"A New Approach to Orchestration," *The Instrumentalist*, Vol. XXIII, No. 9, April, 1969.

"Challenge: A Forum for Opinions and Ideas," *The Instrumentalist*, Vol. 34, No. 2, September, 1979.

"Some Observations on Cadences," *American Music Teacher*, Vol. XVIII, No. 2, November-December, 1968.

### *PUBLISHED BOOKS*

*Everything You Didn't Want to Know About Music Theory, But Were Afraid Someone Would Ask*: Volumes I and II, Emporia State Press, Emporia, Kansas.

### *COMPOSITIONS*

[NOTE: Mr. Ott's resumé contains a list of compositions, which I have omitted in this Appendix because of the more complete catalog of works in Chapter 2.]

### *ELECTRONIC WORKS*

I have composed well over one hundred pieces that are electronically generated. These range from three minutes to thirty five minutes in duration and are for two and four channel formats. In addition, some of the later works are computer controlled to regulate the spatial placement of the sound content.

## APPENDIX B

### PERFORMANCES

*Satiric Suite.*

American University Orchestra, G. Steiner, conductor, Washington, DC, 1962.

*Pavanne and Waltz.*

University of Connecticut Orchestra, H. Kidder, conductor, Storrs, Connecticut, 1956.

*Seven Haiku.*

Bennington Composers' Conference Orchestra, E. Guigui, conductor, Bennington, Vermont, 1969.

*Music for Chamber Orchestra.*

St. Paul Chamber Orchestra, L. Sipe, conductor, St. Paul, Minnesota, 1967.  
River Falls, Wisconsin, 1967.  
Milton, Wisconsin, 1967.

*Premise for Orchestra.*

Trieste (Italy) Philharmonic, F. Farraris, conductor, Trieste, Italy, 1963.  
UCLA Orchestra, Los Angeles, California, 1964.  
National Symphony Orchestra, H. Mitchell, conductor, 1964, Washington, DC, 1965.

*Palo Duro.*

National Gallery of Art Orchestra, R. Bales, conductor, Washington, DC, 1980.

*Africotta II.*

National Gallery of Art Orchestra, R. Bales, conductor, Washington, DC, 1981.

*Divertimento for Orchestra.*

National Gallery of Arts Orchestra, R. Bales, conductor, Washington, DC, 1962.

*Divertimento No. 2 for Orchestra.*

National Gallery of Art Orchestra, R. Bales, conductor, Washington, DC, 1964.  
Emporia State University Orchestra, Howard Halgedahl, conductor, Emporia,

Kansas, March, 1983.

*Three Studies in Density.*

George Washington University Orchestra, G. Steiner, conductor, Washington, DC, 1962.

*Free Variation.*

National Gallery of Art Orchestra, R. Bales, conductor, Washington, DC, 1963.

*Matrix III.*

St. Paul Chamber Orchestra, L. Sipe, conductor, St. Paul, Minnesota, 1969.

Carnegie Hall, New York City, 1969.

Albuquerque, New Mexico, 1969.

Longview, Texas, 1969.

St. Paul, Minnesota, 1969.

Atlanta, Georgia, 1969.

Knox College, Galesberg, Illinois, 1969.

Green Bay, Wisconsin, 1969.

Winona, Minnesota, 1969.

Manhattan, Kansas, 1969.

*Matrix V.*

Bennington Composers' Conference Orchestra, E. Guigui, conductor, Bennington, Vermont, 1970.

*Winter's Night.*

National Gallery of Art Orchestra, R. Bales, conductor, Washington, DC, 1965, 1975.

Oklahoma City Symphony, G.F. Harrison, conductor, Oklahoma, City, Oklahoma, 1967.

Duquesne University Orchestra, R. Mantoni, conductor, Pittsburgh, Pennsylvania, 1967.

*Elegy for Strings.*

St. Paul Institute for Advanced Study and Performance, L. Sipe, conductor, River Falls, Wisconsin, 1968.

Richmond Community Orchestra, R. Mantoni, conductor, Richmond, Virginia, 1984.

*Extensions for Orchestra and Tape.*

Beloit Symphony, R. Bond, conductor, Beloit, Wisconsin, 1972.

Seattle Philharmonic, Bellingham, Washington; Pyallup, Washington, 1974.

Tacoma Symphony Orchestra, Edward Sefarian, conductor, Tacoma, Washington, 1975.

Allagheny Summer Music Festival, R. Bond, conductor, 1983.

*Mini Laude.*

Milton College Wind Ensemble, R. Bond, conductor, Milton, Wisconsin, 1968.

*Palo Duro.*

West Texas State University Band, G. Garner, conductor, Canyon, Texas, 1979.

*From the Prairie.*

West Texas State University Band, G. Garner, conductor, Canyon, Texas, 1980.

University of Denver Band, J. Docksey, conductor, Denver, Colorado, 1981.

University of Wisconsin-Milwaukee Band, T. Dvorak, conductor, Milwaukee, Wisconsin, May, 1984; Black River Valley, Wisconsin, April, 1984.

Southeast Missouri State University Band, R. Gifford, conductor, Cape Girardeau, Missouri, 1982.

California State University-Hayward Band, Marvin Nelson, conductor, Hayward, California, 1981.

*Mindscape.*

Milton College Wind Ensemble, R. Bond, conductor, Milton, Wisconsin, 1969.

*Refractions II.*

West Texas State University Band, G. Garner, conductor, Canyon, Texas, 1981.

*Neosho.*

Emporia State University Band, Joseph Shirk, conductor, Emporia, Kansas, 1979.

*Matrix VIII.*

West Texas State University Band, G. Garner, conductor, Canyon, Texas, 1983.

*Africotta.*

West Texas State University Band, G. Garner, conductor, Canyon, Texas, 1977.

University of Denver Band, J. Docksey, conductor, Denver, Colorado, 1983.

Colorado Educational Radio.

*Tapestry for Band and Tape.*

Regional Kansas All State Band, J. Ott, conductor, Emporia, Kansas, 1975.

*Africotta II.*

West Texas State University Band, G. Garner, conductor, Canyon, Texas, 1977.

Texas Music Educators Convention, San Antonio, Texas, 1978.

University of Denver Band, Kirk Smith, conductor, Denver, Colorado, May, 1983.

University of Southern California Band, Dr. Wojciak, conductor, Los Angeles, California, 1985.

University of Texas Band, J. Junkin, conductor, Austin, Texas, 1980.

University of Michigan Band, J. Junkin, conductor, Ann Arbor, Michigan, 1983.

Mid-Western Conference, North Michigan State University Band, Jerrold Michaelson, conductor, Ann Arbor, Michigan, 1981.

Emporia State University Band, Joseph Shirk, conductor, Emporia, Kansas, 1981.

Kansas Music Educators Association Conference, Emporia State University

Band, Joseph Shirk, conductor, 1986.  
 South Dakota State University, Jim McKinney, conductor, Brookings, South Dakota, 1986.  
 University of Southern California Band, 1985.  
 United States Air Force Band, Boston, Massachusetts.  
 WABED Band Directors Conference, 1987.

*Sanctus* (from *A Mass of Textures* ).

Milton College Choir, B. Westlund, conductor, Milton, Wisconsin, 1969; Waupun, Wisconsin, 1969.  
 Dale Warland Singers, Milwaukee, Wisconsin, 1980; Madison, WI, 1980; Apple Valley, Minnesota, 1980; Minneapolis, MN, 1980.  
 Stockholm, Sweden, 1981.  
 Norway, 1981.  
 Emporia State University A Cappella Choir, Kenneth Hart, conductor, Emporia, Kansas, 1978.  
 Choral Directors National Conference, University of Southern California Chamber Singers, Charles Hirt, conductor, Kansas City, Missouri, 1975.  
 National Educational Radio.

*Two Trios for Violins.*

P. Roach, J. Coxson, M. Hohler, Milton, Wisconsin, 1969.

*Matrix I.*

Milton College Wind Ensemble, R. Bond, conductor, Milton, Wisconsin, 1969.

*Matrix IV* (piano trio).

University of Maryland Trio, College Park, Maryland, 1969.  
 J. Berman, P. Rosenfeld, Z. Carno, Bennington, Vermont, 1969.  
 Great Plains Trio, Emporia, Kansas, 1980.

*Events for Two Pianos.*

Joseph Ott, Ellsworth Snyder, University of Wisconsin, Madison, Wisconsin, 1969.

*Five Songs from Rilke.*

Carol Welcher, Emporia, Kansas, 1972.

*Prelude for Piano.*

Joseph Ott, Emporia State University, Emporia, Kansas, 1985.

*SOLOS FOR HORN.*

Stephen Quint, Colby College, Maine, August, 1984; Iowa State University, Cedar Falls, Iowa, 1982.  
 D. McGowen, Phillips University, Enid, Oklahoma, 1980.  
 University of Wisconsin-Madison, 1980.  
 E. Kammerer, University of Oregon, Eugene, Oregon, 1982.  
 J. Tritle, South Dakota State University, Brookings, South Dakota, 1981; Rio de Janeiro, Brazil.

James Ross, Harvard-Radcliffe Chamber Music Society, Cambridge, Massachusetts, 1978.

J. Schumacher, University of Wisconsin-Madison, 1980.

Kent Larmee, Ohio State University, 1980.

Julia Stephen, UMKC International Electronic Music-Plus Festival XV, Kansas City, Missouri, 1985.

Phillip Meyers, Pittsburgh, Pennsylvania; Minneapolis, Minnesota.

Erik Rusk, Cleveland, Ohio; Stanford University; New York City, 1987.

*Agamemnon* (electronic incidental music).

Emporia State University, Emporia, Kansas, March, 1983.

*Piano Trio No. 3.*

Great Plains Piano Trio, Emporia, Kansas, April, 1984; Topeka, KS, 1984; Lindsborg, KS, 1984; Emporia, KS, 1985.

*Cynical Set.*

Emporia State University Band and Chorus, Kenneth Hart, conductor, Emporia, Kansas, 1984; Kansas Music Educators Association Conference, Wichita, Kansas, 1984.

University of Denver Band, Joseph Docksey, conductor, Denver, Colorado, 1985.

*Great Plains Suite.*

Great Plains Piano Trio, Emporia, Kansas, 1983; Sheldon, Iowa, 1985.

*Pastorale on B.A.C.H.*

Ellen Hart, organist, Emporia, Kansas, 1984; Grace Cathedral, Topeka, Kansas, 1984.

*Toccata for Brass Quintet.*

Da Camera Brass Quintet, Ball State University, Muncie, Indiana, November, 1970.

Seventh Annual Symposium of Contemporary Music for Brass, Atlanta, Georgia, 1970.

St. Louis Brass Quintet, St. Louis, Missouri, 1976.

*Suite for Flute and Clarinet.*

K. Jayas, L. Hall, University of Wisconsin-Madison, December, 1970.

*Ricercare for Percussion.*

J. Mauro, R. Brown, Conlon Catholic University, Washington, DC, 1981.

J. Kregal, Phillips Gallery, Washington, DC, 1964.

J. Kregal, Stratford Music Festival, Canada, 1965.

St. Mary's College, Los Angeles, California, 1965.

J. Kregal, Reed College, Oregon, 1967; Toronto, Canada, 1968; Portland State College, Portland, Oregon, 1968;

J. Kregal, Alice Tully Hall, Lincoln Center, New York City, 1970.



*Piece for Slide Projector.*

Ellsworth Snyder, Memphis State University, Memphis, Tennessee, 1971.

*Transfusion.*

H. Abramowitz, L. Voelz, Milton, Wisconsin, 1972.

*Sonata for Viola.*

R. Schreiber, C. Henderson, Beloit, Wisconsin, 1971.

G. Grossman, F. McLaren, Carnegie-Mellon University, Pittsburgh, Pennsylvania, 1971.

G. Grossman, Zita Carno, Bennington Composers' Conference, Bennington, Vermont, 1971.

*Toccata for Trombone and Piano.*

Robert Gifford, Phillips Gallery Concerts, Washington, DC, 1966.

R. Gutter, University of Wisconsin-Madison, 1967.

Thomas Wright, Emporia State University, Emporia, Kansas, 1975, 1985.

*Semitic Dance* (for oboe and chamber ensemble).

Joseph Shirk, Emporia State University, Emporia, Kansas, 1985.

*LOCUS-1977* (for quadraphonic electronic tape).

National Gallery of Art, Washington, DC, 1977.

SEMUS Festival, California Institute of the Arts, Valencia, California, 1985.

*Seven Cadenze* (for clarinet).

James Fleisher, Emporia, Kansas, 1985; New Hampshire Music Festival, 1986.

*Chroma II.*

Bradford Gowen, Sarasota, Florida, 1977; Emporia, Kansas, 1975.

*Warrensburg Suite.*

Central Missouri State University, Warrensburg, Missouri, 1977.

*Concertino for Clarinet and Piano.*

James Fleisher, Pamela Snow, Emporia, Kansas, 1976.

*Church House Moan* (for SATB chorus).

Emporia State University A Cappella Choir, Emporia, Kansas, 1981; Lincoln, Nebraska, 1981; Topeka, Kansas, 1981; Kansas City, Kansas, 1981.

*Concertato* (for piano and band).

Bradford Gowen, Sacramento State University Festival of New American Music, Sacramento, California, 1981.

*Timbres* (brass quintet and tape).

University of Kansas, Lawrence, Kansas, 1978.

*Encore Set.*

Florida State University, Music Teachers National Association, Miami, Florida,  
1970.

Bennington Composers' Conference, Bennington, Vermont, 1969.

*Ricercare No. 2 for Percussion.*

J. Kregal, Portland State University, Portland, Oregon, 1970.

## APPENDIX C

## CLAUDE BENNY PRESS CATALOG

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RICERCARE FOR PERCUSSION (timp, piano, gen.perc) duration 11 minutes	\$6.00
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 Commissioned for the Kansas Regional All-State Band  
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 \*FROM THE PRAIRIE: Concert Band. 13 minutes.  
 AFRICOTTA III: Concert Band. 7 minutes.  
 \*NEOSHO: Concert Band. 6 minutes.  
 \*REFRACTIONS: Concert Band. 12 minutes.  
 \*REFRACTIONS II: Concert Band. 12 minutes.  
 REFRACTIONS III: Concert Band. 12 minutes  
 \*MATRIX VIII: Concert Band. 12 minutes.  
 \*CYNICAL SET: Band and Chorus. 17 minutes.  
 \*CONCERTATO: Piano and Band. 14 minutes. Commissioned by Bradford Gowen.  
 \*MATRIX VII: Brass and Percussion. 14 minutes.

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 \*DIVERTIMENTO FOR ORCHESTRA: 2,2,2,2,-2,2,1-timp,perc,po-strings.  
 13 minutes.  
 \*DIVERTIMENTO NO.2 FOR ORCHESTRA: 2,2,2,2-2,2,1-timp, perc, po,  
 strings. 12 minutes.  
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