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CHARLES IVES' USE OF SIMULTANEITY TO CONFLICT AND BLUR TONALITY: THE PROJECTION OF MULTIPLE LAYERS OF MUSIC IN "PUTNAM'S CAMP" AND RELATED SOURCES

BY

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$749

Ah from a little child,
Thou knowest soul how to me all sounds became music,
My mother's voice in lullaby or hymn,
(The voice, O tender voices, memory's loving voices,
Last miracle of all, O dearest mother's, sister's, voices;)
The rain, the growing corn, the breeze among the long-
leav'd corn,
The measur'd sea-surf beating on the sand,
The twittering bird, the hawk's sharp scream,
The wild-fowl's notes at night as flying low
migrating north or south,
The psalm in the country church or mid the clustering trees,
the open air camp-meeting,
The fiddler in the tavern, the glee, the long-strung
sailor-song,
The lowing cattle, bleating sheep, the crowing cock at dawn.

Walt Whitman

Proud Music of the Storm

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

> The story of Ives is the story of genius in a wasteland. 1
>
> Aaron Copland

Igor Stravinsky once remarked: "...I think the time has come to turn criticism around and rather than continue to emphasize [Ives'] isolation, consider his share in the ideas of the century."[2] In a nutshell that statement describes the intent of this paper. Without a doubt Ives' "ideas", as reflected in certain compositional procedures, command sufficient musical significance to warrant intensive scrutiny in order to grasp a trenchant understanding of his music. An analysis of "Putnam's Camp", the second movement of Ives' Orchestral Set Three Places in New England, constitutes the largest part of this paper, and in addition, comparisons are drawn to relevant portions of the Symphony No. 4, the Concord Sonata and the Celestial Railroad.

Common to all of these works is the main theme from Ives' Country Band March, written in 1903, which serves here as a point of departure. Although appropriate comparisons to the original march itself might be expected to be a part of

such a discussion, they have not been included primarily because Ives incorporated a vast portion of the work, nearly note for note, directly into "Putnam's Camp". Consequently, in order to avoid redundancy, the Country Band March has been left untouched except to provide necessary background material.

Of the four works discussed in this analysis, only the Celestial Railroad remains unpublished. The composition date of this piece is uncertain. John Kirkpatrick guesses that it might be "1913-1916?"[3] and Henry Cowell thinks it was composed in "1919?"[4] Of the others, Three Places in New England (1903-1914) was published in 1935, and the Concord Sonata (1909-1915) was privately printed by Ives in 1919 and and commercially published in 1947. The Symphony No. 4 presents a great disparity between composition date and publication date. Written between the years 1909-1916, the second movement was published by New Music Edition in 1929. However, the symphony did not receive an integral publication until 1965.

The central discussion of this paper features the analysis of Ives' procedure of composing music in distinct and separate "layers" -- a process reflected in the music by the projection of independent and simultaneous lines which conflict with the work's inherent tonality to produce a constantly fluctuating hierarchy of musical textures designed as a means to engage and disengage the listener's awareness.

Although they belong to the larger whole and therefore operate as unified parts of the composition, these projections offer unprecedented musical combinations most of which can also function as separate ingredients.

Attempting to place Ives in a historical perspective in order to better appreciate the following analysis proves to be an unwieldy task, yet pertinent facts and relationships do exist. A study of Ives' music reveals that he was

> ...a kind of traditionalist -- if one realizes that Ives and his father were the only important musical representatives of that tradition: The tradition was, of course, that of Whitman, of Thoreau, Emerson and the New England "transcendentalists", and Ives set himself the job of creating, single-handed, a musical equivalent.5

Aesthetically, Ives' tradition was linked to American literary giants, with the influence of Whitman particularly important. This influence upon the composer found a musical outlet:

> Like Whitman, Ives passionately, even vociferously, asserted the right of the American artist to be himself and therefore different from any European, and both men drew on the same flooding prose rhythms to express what they felt in the world.6

Moreover, typical of Whitman's spirit in Ives' music is that "...it absorbs or even revels in contradictions. Like Whitman, Ives could contradict himself, he could contain multitudes."[7]

Musically, Ives' tradition is less obvious although he writes that "...at twenty-five [he] was listening to Wagner with enthusiasm -- his reality was real enough to

inspire a devotion."[8] As Ives matured he identified more with the music of Franck and Brahms, not to mention Bach and Beethoven.[9] Of paramount importance is the influence of Ives' father on his son's music. Representing a great part of his compositional milieu, the musical experiments of Ives' father permeate the fabric of his music.

Although Ives was isolated from the musical scene during his years of creativity, his music seems to parallel, at least in two respects, currents in music and literature which were contemporary in the first two decades of this century -- his years of composition. First of all, judging from the mood and content of his work as well as from their titles, it seems plausible that Ives was composing an American counterpart to Debussy's impressionism, even though the musical language of the two men is as dissimilar as French and English. John Kirkpatrick, the pianist who premiered the Concord Sonata in 1939, states:

> Ives is the great American impressionist, in many ways parallel to Debussy, but Ives's subject matter is primarily people, their thoughts, feelings, and actions, whereas Debussy's people usually fade into the landscape or the mediaeval story or the blur of the carnival.10

Even Ives himself, in discussing the Concord Sonata, concludes that the work is "...an attempt to present (one person's) impression of the spirit of transcendentalism....This is undertaken in impressionistic pictures...."[11]

Secondly, Ives' music runs parallel to a literary trend that was prevalent during his years of composition,

specifically, "stream of consciousness". James Joyce and Gertrude Stein, among others, employed this writing technique which bears remarkable similarities to "...the free, almost random music of Ives."[12] The literary term may be defined as follows:

> The type of Psychological Novel which takes as its subject matter the uninterrupted, uneven, and endless flow of consciousness of one or more of its characters. By consciousness in this context is meant the total range of awareness and emotive-mental response of an individual, from the lowest pre-speech level to the highest fully articulated level of rational thought. The assumption is that in the mind of an individual at a given moment his stream of consciousness...is a mixture of all the levels of awareness, an unending flow of sensations, thoughts, memories, associations, and reflections; if the exact content of the mind ("consciousness") is to be described at any moment, then these varied, disjointed, and illogical elements must find expression in a flow of words, images, and ideas similar to the unorganized flow of the mind.13

With only a few modifications the preceding definition could certainly be applied to define the music of Ives which is also "an unending flow of sensations, thoughts, memories, associations, and reflections."

Furthermore, widely accepted is the fact that fiction employing the stream of consciousness technique "...differs from all other psychological fiction precisely in that it is concerned with those levels [of the mind] that are more inchoate than rational verbalization -- those levels on the margin of attention."[14] It is precisely in this connection ("those levels on the margin of attention") that is found a parallel to Ives' projection of simultaneous layers of music.

The fact becomes apparent that when numerous musical events are taking place concurrently, some must be placed at the marginal areas of the listener's awareness; hence, the link to the literary figures.

A second link, this time directly to Joyce himself, involves the actual creative processes of the two men. "In Ulysses Joyce's creative process was one of continual accretion, expansion and elaboration of verbal and thematic material relevant to a particular episode."[15] Certainly the kinship to Ives' extension and enhancement of the same material into several scores is evident. For example, the theme from the Country Band March first appeared in 1903 in the original march, but it is included successively in "Putnam's Camp", the Concord Sonata, the Symphony No. 4 and the Celestial Railroad. Each appearance of this theme is unique. In addition, there are the countless number of quoted tunes, such as Columbia, the Gem of the Ocean and Turkey in the Straw, which crop up under various guises in numerous works.

To continue, it should be noted that "...the transformation of trivial into sublime is one of the most salient characteristics of Joyce's art."[16] Again, the relationship to Ives is obvious. Few musical phenomena could be more trivial than Stephen Foster tunes, patriotic marches and barn dance ditties. Yet, these tunes are transformed from the ridiculous to the sublime by means of Ives reworking these elements into compositions like the Fourth Symphony

and the Concord Sonata making them inextricable from the context of the music.

Turning to the current musical scene, the fact emerges that "Ives's music has had a direct and continuing influence and can be linked quite directly with certain recent avant-garde ideas."[17] No single composer embodies this influence more than Elliott Carter who, since his high school days, was a personal acquaintance of Ives. After showing Ives some of his early settings of Joyce's Chamber Music, Carter says that Ives "...encouraged me to go on and become a composer...."[18] Even more important is the fact that Carter acknowledges the influence of Ives, and others, on one of his most important compositional features:

> ...the music of the early quattrocento, of Scriabin, and Ives, and the "hypothetical" techniques described in Cowell's New Musical Resources also furnished me with many ideas. The result in my own composition was, first of all, the way of evolving rhythms and continuities now called "metric modulation", which I worked out during the composition of my Cello Sonata of 1948. 19

Typical of Ives' influence on Carter is the latter's String Quartet No. 1 (1951). This work utilizes simultaneous layers of music and simultaneous tempi in conjunction with a unique independence of the individual melodic lines, all of which in the final analysis derive from Ives. Carter even quotes Ives, the master of quotation, in his quartet.

Not only does Ives influence the present day composer directly but also indirectly through living composers who are in their own right influential. Like Elliott Carter, John

Cage is such a composer. Cage emerges "...out of the Ives-Cowell line..."[20]; a line which again displays a double influence. Initially, there is the influence of Cowell, who knew the works of Ives from the late 1920's, directly on Cage as teacher to student, and secondly the influence of an experimental tradition begun by Ives and carried on by Cowell and Cage. Yet Cage's direct interest in Ives' music dates only from the early 1960's as he says: "But more recently because of my indeterminate and unstructured works, I am interested in Ives."[21] Furthermore, the works of such recent Pulitzer Prize winners as George Crumb and Jacob Druckman attest to the fact that, like Stravinsky, it is impossible for composers not to be influenced by Ives at this time in the twentieth century.

CHAPTER II

ANALYSIS

> Music seems too often all foreground....1
>
> Charles Ives

The multitude of musical elements comprising any Charles Ives' composition will often relate directly to images of past experiences in the composer's life which have become a part of his personal, musical, aesthetiscism. A case in point is the topic of discussion in this paper: Ives' projection of simultaneous layers of music, an idea which stems from at least two experiences during Ives' youth dating probably from the mid-1880's. Of paramount importance in the establishment of simultaniety in his works is the now famous Danbury, Connecticut parade in which two village bands started marching towards each other from opposite ends of the town, each playing a march in a different key and meter:

> As they approached each other the dissonances were acute, and each man played louder and louder so that his rivals would not put him off. A few players wavered, but both bands held together and got past each other successfully, the sounds of their cheerful dischord fading out in the distance.2

Likewise, a second formative experience also of significant importance took place when Ives' father, the bandmaster, placed several ensembles of instrumentalists in various places around the town square, to include the church tower. All of the groups had different arrangements of the same tune and were instructed to play with varying degrees of dynamics and tempi as the elder Ives conducted. Needless to say, these two experiences are not solely responsible for Ives' concept of simultaneous layers of music, but perhaps they outweigh the other influences of camp meetings, barn dances and band rehearsals.

These experiences, and others, were then embodied by Ives, transformed by his fertile musical intelligence into a sound aesthetic principle, and eventually woven into many of his foremost compositions. Ives expanded his vision of simultaneity so that it not only encompassed real experiences but it also became a way of viewing the whole of nature. No one better expresses this concept than Ives himself as he relates the following analogy:

> As the eye, in looking at a view, may focus on the sky, clouds or distant outlines, yet sense the color and form of the foreground, and then by bringing the eye to the foreground, sense the distant outlines and color, so, in some similar way can the listener choose to arrange in his mind the relation of the rhythmic, harmonic and other material. In other words, in music the ear may play a role similar to the eye in the above instance."[3]

Other men, scholars in the ways and means of Ives' musical expression, have drawn similar conclusions about his

music. John Kirkpatrick comments on the Fourth Symphony:

> In developing these movements (all except the fugue), Ives often surrounded the simpler texture of the prototype with what is at times like a densely populated landscape or streetscape, or a cloud of hovering angels, or a three-ring circus.[4]

Henry Cowell laconically states that "...Ives's music moves in many directions at once and is built on many levels, in the way that experience comes to the mind."[5] Basically, what Kirkpatrick, Cowell and Ives himself are all saying is that the music consists of numerous elements all of which are detached from the tonal framework of the piece and nevertheless belong to the larger whole.

Implementation of this concept is achieved by the amalgamation of distinct technical procedures directly into the music. Initially, basic to the musical texture is the combination of vertical and horizontal elements which produce an underlying feeling of tonality, although the degree to which a tonal area is the most prominent element in the music fluctuates greatly and sometimes disappears entirely. This fluctuation results from the interpolation of the musical elements discussed below which disrupt and blur the rigidity of the tonal scheme. Musical quotes, everything from Bach to Brahms and Mason to Foster, provide the primary means of blurring an existing tonal area, and in addition, independent melodic lines, other than quotes, also form part of the multi-layered texture in a typical Ives piece. Although quotes and independent melodic lines are both horizontal projections

into the music and function similarly, that is, to interrupt the meter, tempo and harmonic flow of the piece, the quotes are such a special case as to be considered as separate components in this analysis. Finally, vertical intrusions upon the tonal fabric, in the form of chords not related to the tonal area and other vertical sonorities such as tone clusters, provide additional disruption and therefore additional layers to the music. The type of intrusions on the tonal area result in varying intensities of disruption. Therefore, the categories designated below account for this aspect of Ives' technique as each successive layer illustrates the overall progression from no disruption to the chaotic effect of nearly total disruption.

The number of layers of sound in the music is constantly being altered by Ives, but the compositional procedures used to achieve these layers are constant. To designate each of the above described techniques which produce the layers of sound, the following system will be employed:

Layer A: This layer consists of the combination of horizontally and vertically projected sonorities which comprise the prominent tonal area. This is the element which all the other layers work against -- the referential norm.

Layer B: This layer consists of the horizontal projection of musical quotations which, by adding independent time and pitch dimensions to the music, blur the tonal context of Layer A. All quotes belong in this category even though they may be in the same key as Layer A.

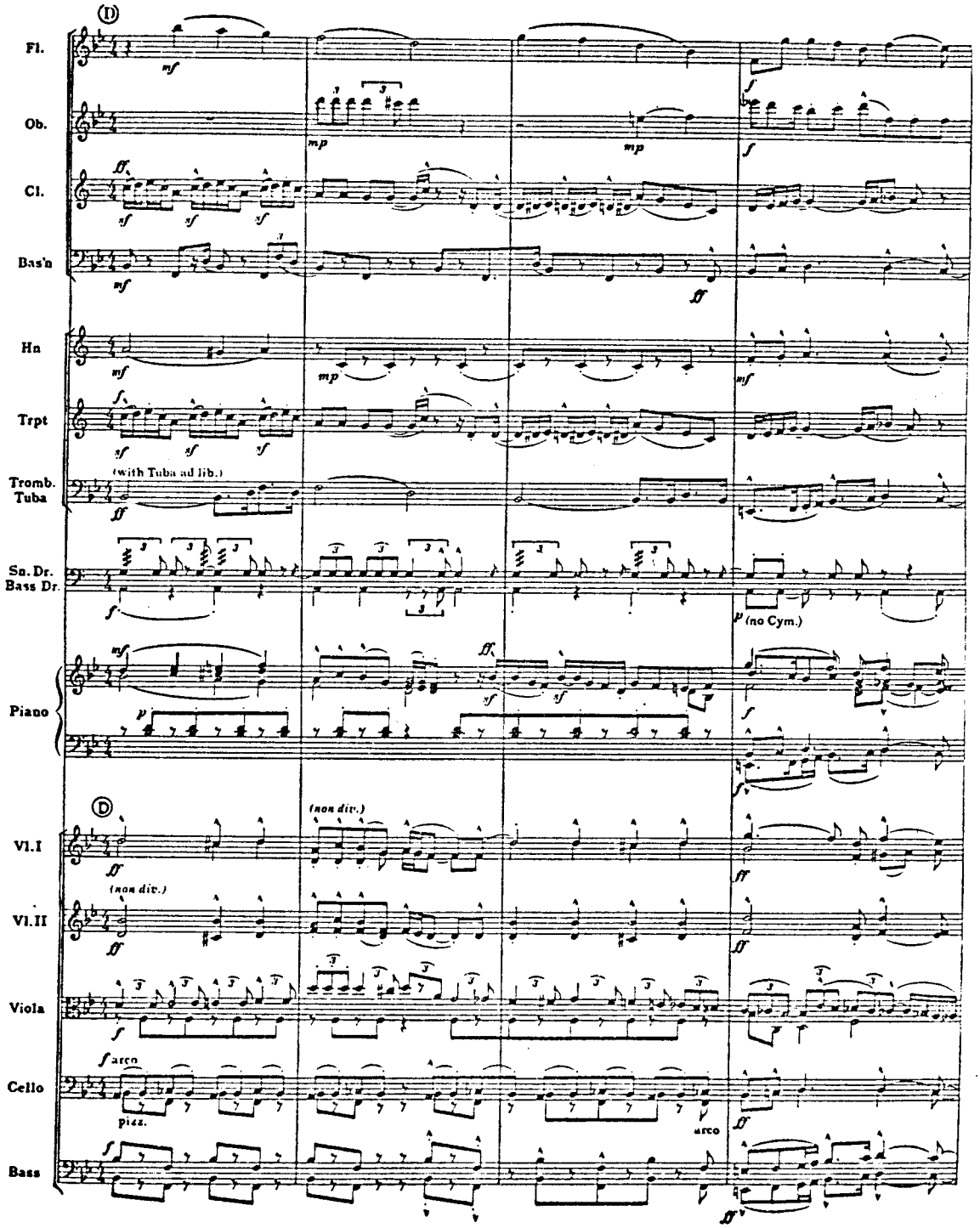
Layer C: The horizontal projection of independent melodic lines other than quotes which, like Layer B, blurs the harmonic context of Layer A by use of conflicting time and pitch worlds.

Layer D: The projection of vertical sonorities, such as chords not related to the tonal area of Layer A and all other vertical densities up to and including tone clusters, comprises this layer. For the most part, it is usually provided by keyboard instruments and occurs less often than the other layers. Like the others, Layer D tends to have a blurring effect on Layer A because of its time and pitch characteristics.

Relating these layers back to the analogy offered by Ives, it should be understood that Layer A is the "foreground" and that Layers B, C, and D correspond to the "clouds" and "distant outlines" in the remainder of the landscape. Listening to Ives music, the ear does "focus" on different layers of music from time to time so that one hears in a type of aural three-dimension. In order to see the interaction between these layers of music in an Ives' score, the following analysis will describe their function in the first four measures of letter D in "Putnam's Camp".

Establishing the context of Layer A becomes the first priority so that those elements which run counter to it can be readily seen. In Example 1, the presence of Layer A is strongly supported by the strings. Found in the 1st violin, the melody is the theme from the Country Band March while the 2nd violin, lower line of viola and cello, and the bass establish a traditional harmonic basis underneath it. Other instruments, too, belong to Layer A -- the bassoon, horn and piano L.H. support it the entire four measures while the flute and trombone-tuba line join them at measure four. Meanwhile, the piano R.H. fluctuates between Layer A and others.

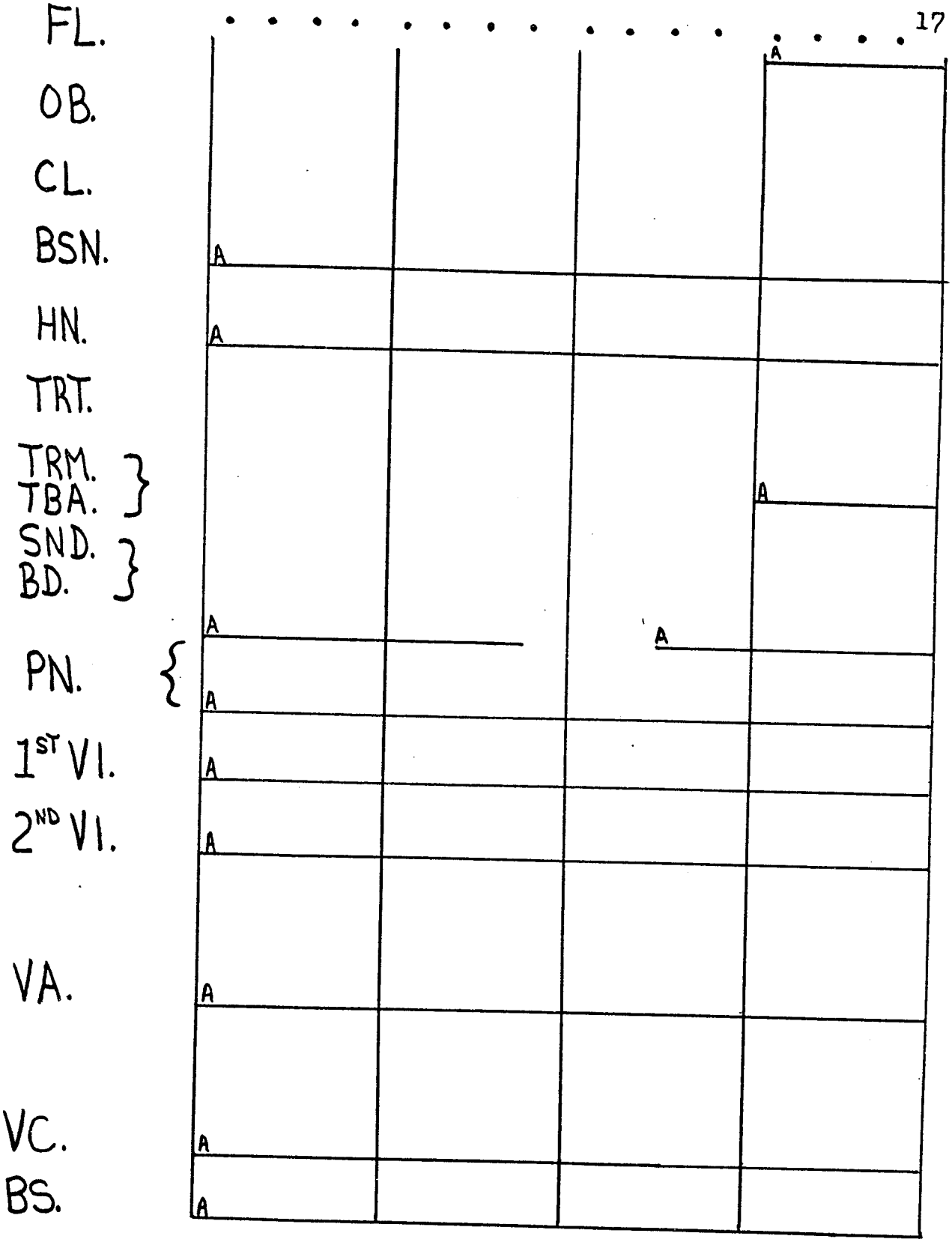
Layer A can be graphed, as in Example 2, to correspond to the normal layout of Ives' score, so that the long vertical lines represent the bar lines and the short slashes at the top of the page indicate the beats within the measure.


Fl.
Ob.
Cl.
Bas'n
Hn
Trpt
Tromb.
Tuba
(with Tuba ad lib.)
Sn. Dr.
Bass Dr.
(no Cym.)
Piano
Vl.I
Vl.II
Viola
Cello
Bass
(non div.)
arco
pizz.

Example 1

Each instrumental part is indicated by a horizontal line, and it is solid only while that instrument is sounding. Therefore, breaks in the line signify a rest in the instrumental part. Although no lines showing Layer A in Example 1 exhibit anything but a sustained instrumental part, other layers will be added to the chart later and these breaks in the horizontal line will become significant in locating the interaction between the various projections.

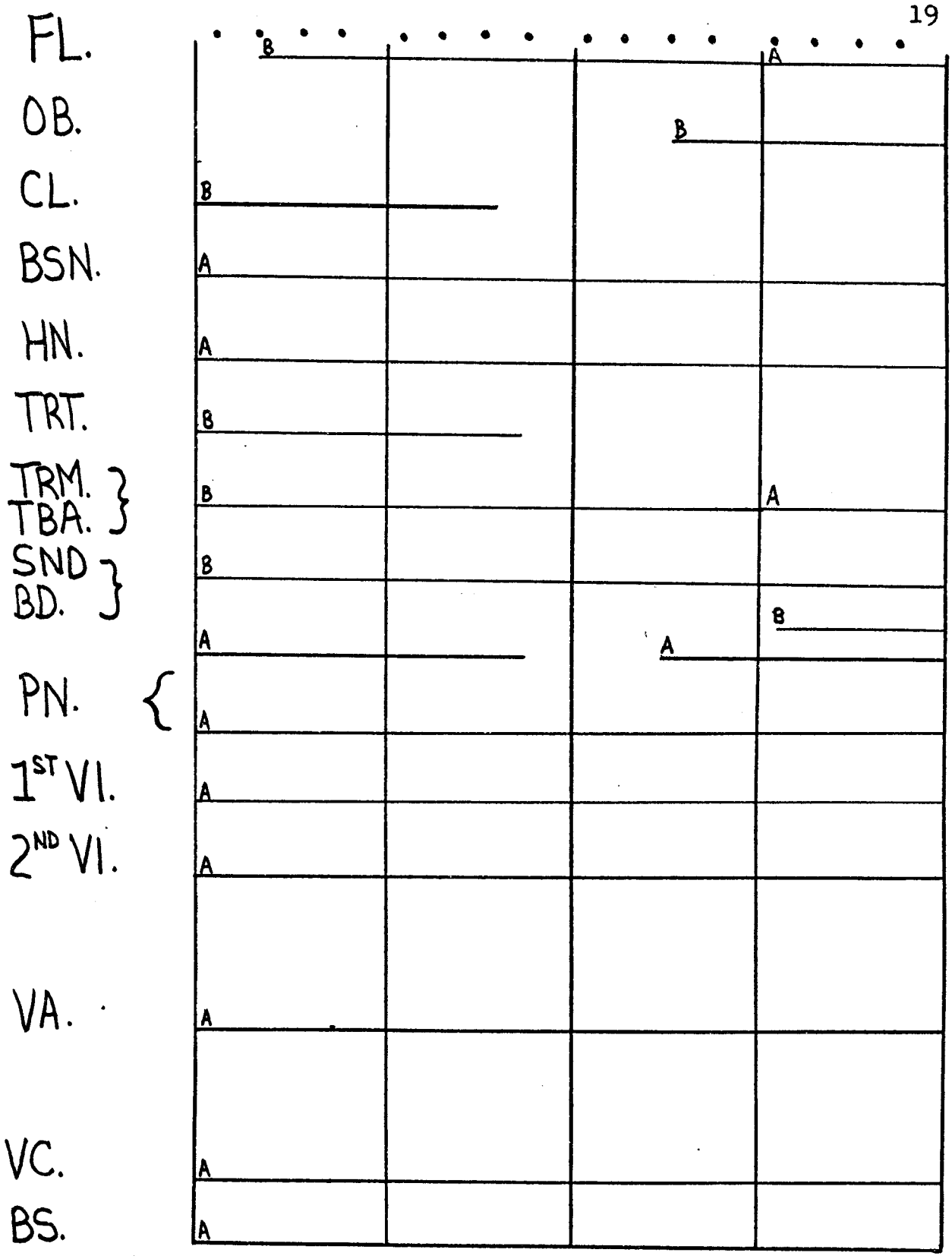
At times, those instrumental parts which belong to Layer B are difficult to determine. Because of the ephemeral nature of popular music, in all probability this author has not detected some quotes used by Ives, however the following parts, and perhaps others, belong in Layer B. Beginning at the top of the score, the flute is quoting Massa's in de Cold, Cold Ground in measures one through three. The oboe introduces Marching Through Georgia in measure three and the piano R.H. joins with the same tune in measure four. The clarinet and trumpet begin with a unison variation of Turkey in the Straw for one and one-half measures as the trombone-tuba part quotes Sousa's Semper Fidelis. Even the percussion becomes part of Layer B by quoting a clichéd street march cadence. A curious fact emerges when one looks at the quoted tunes. Each one is in the key of B^{b} major, the same key as Layer A, yet they tend to blur the strict tonal outlines of that layer because their implied harmonies do not correspond to the harmony of the Country Band March theme.



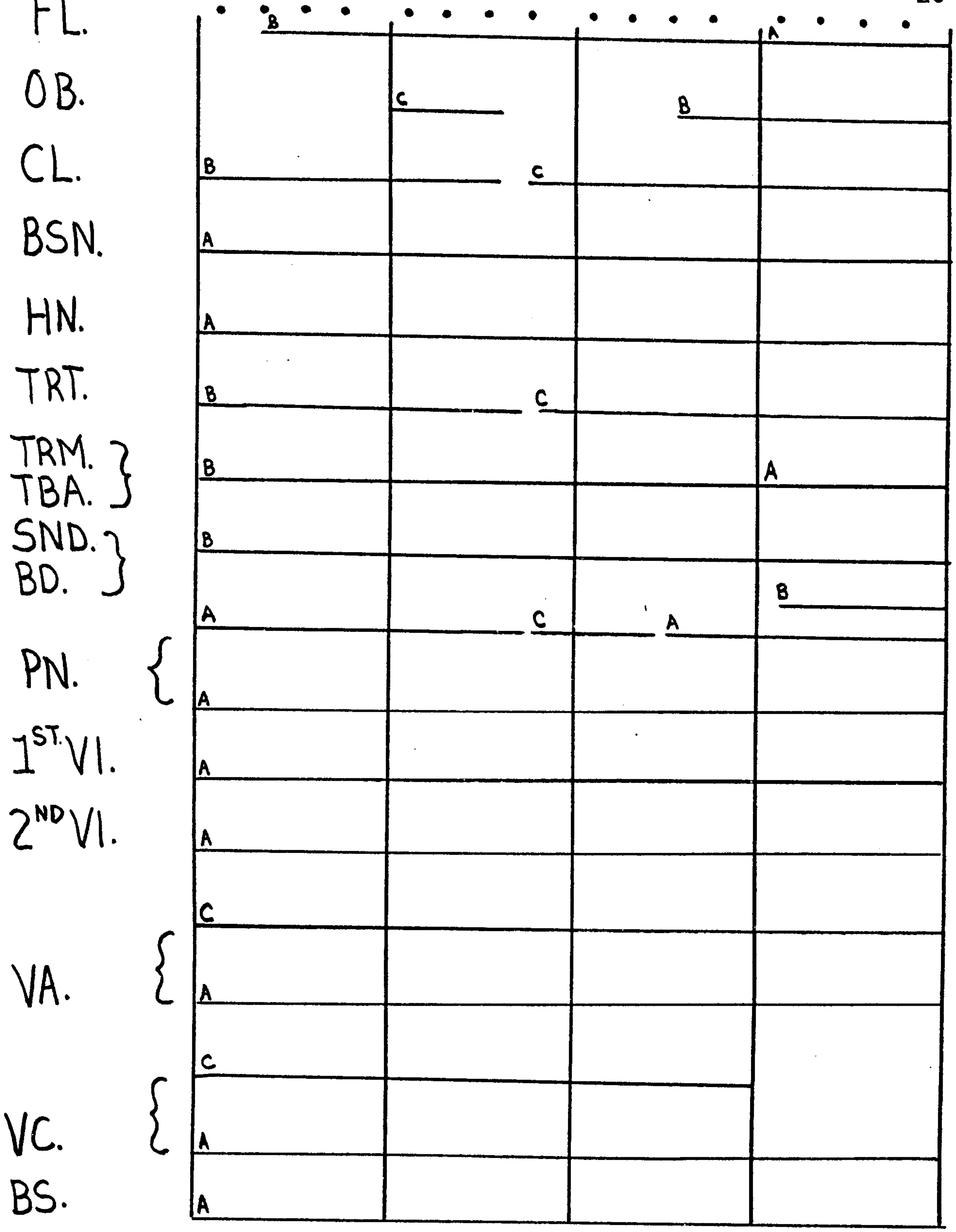
Example 2

This blurring caused by the quotes, which results in the presence of another layer of sound, is compounded by the fact that the metrical placement of one of the quotes does not align itself with the $\frac{4}{4}$ context established in Layer A. Turkey in the Straw in the clarinet and trumpet, which actually begins on beat four of measure one, suggests the feeling of a primary pulse at that same point. Example 3 charts the instrumental movement of Layer B in conjunction with Layer A.

Because Layer D does not exist in these specific four measures of "Putnam's Camp", the remaining parts are independent melodic lines which belong in Layer C. After their brief flirtation with Turkey in the Straw, the clarinet and trumpet begin a unison Layer C line in beat four of measure two. One-sixteenth note before measure three, the piano R.H. interrupts its own Layer A part to interject a short Layer C figure. The viola part is divided so that the top line is playing Layer C, and the oboe doubles the viola at the octave in measure two. Like the violas, the cellos also divide so that the top part belongs to Layer C forming an ostinato. After isolating each of these Layer C lines, the fact becomes clear that some portion of each of these projections tend to blur Layer A metrically because of syncopated rhythms or, in the case of the viola part, the addition of another meter. Example 4 adds the Layer C projection onto the graph used in the previous examples.



Example 3

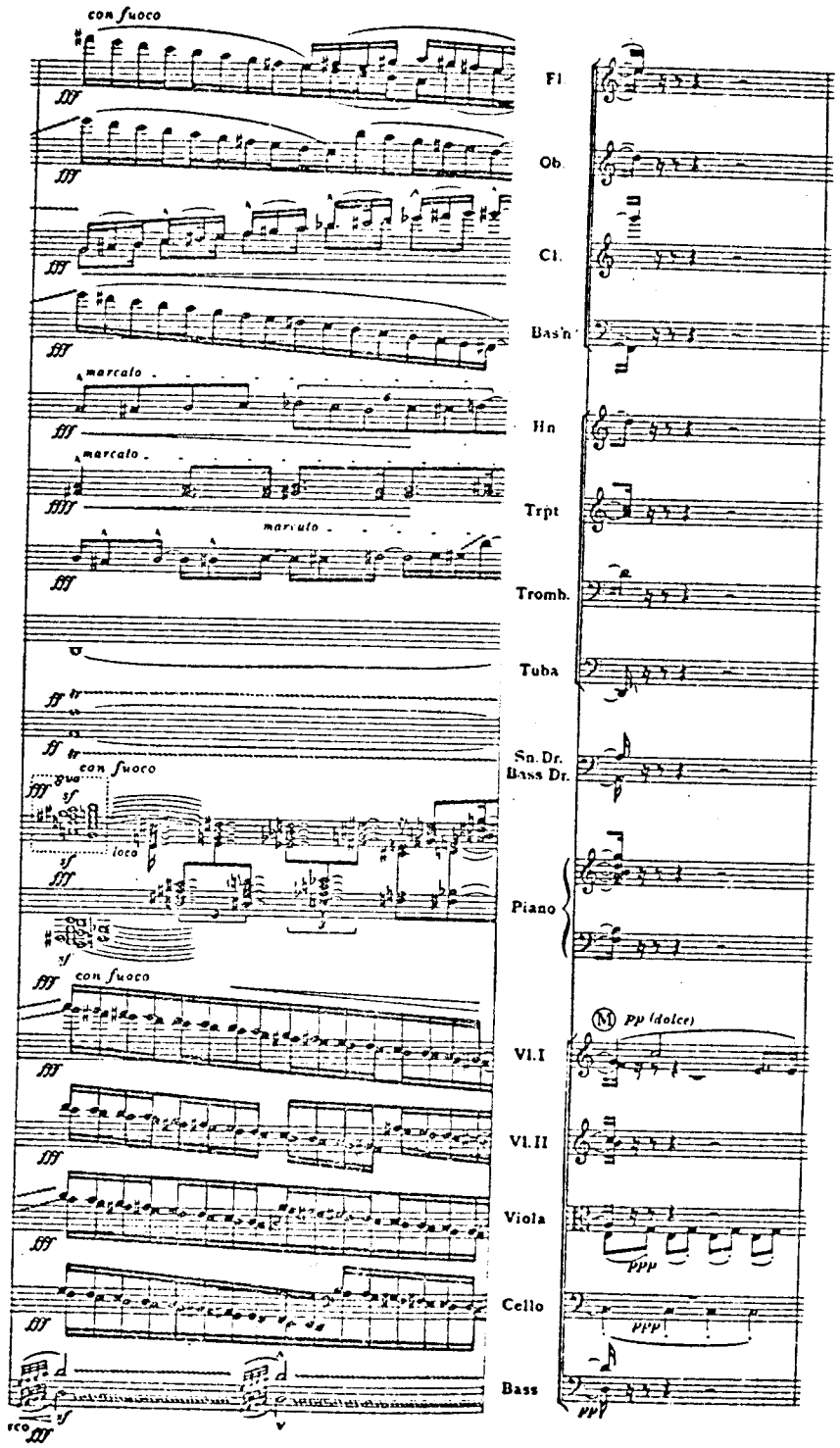


Example 4

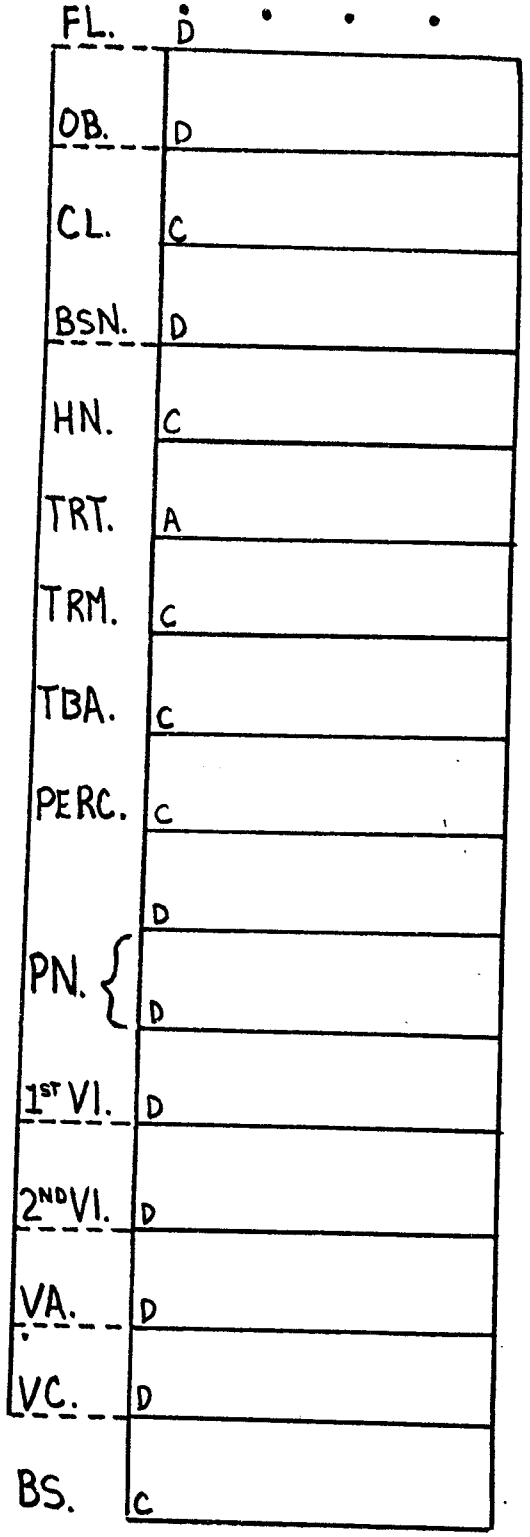
As in the bulk of Ives' works, vertical densities that comprise Layer D are somewhat difficult to locate in "Putnam's Camp" although a few cases do exist. In Example 5, the score shows the piano part employing chords which help to dislodge the tonal implications being reinforced by the trumpets. Ives uses tone clusters in each hand as well as traditional chords to fill the measure's four beats with a continuous vacillation of sound. In this specific example, the piano is not the only instrument projecting Layer D. The flute and oboe unite with the upper strings to form a descending cluster while the bassoon and cello double some parts at the octave. This also properly belongs as part of the Layer D projection. Example 6 graphs each layer of the given measure.

Ives varies his musical presentation so that the number of layers that are projected simultaneously is in a constant state of fluctuation. For instance, the page of score in Example 7 shows the initial occurrence of the theme from the Country Band March in "Putnam's Camp" which, unlike earlier examples, exists solely as Layer A. There is no blurring caused by the intrusion of additional layers. In the 163 measures of "Putnam's Camp", the projection of Layer A without the addition of conflicting elements occurs three times for a total of only 17 measures.

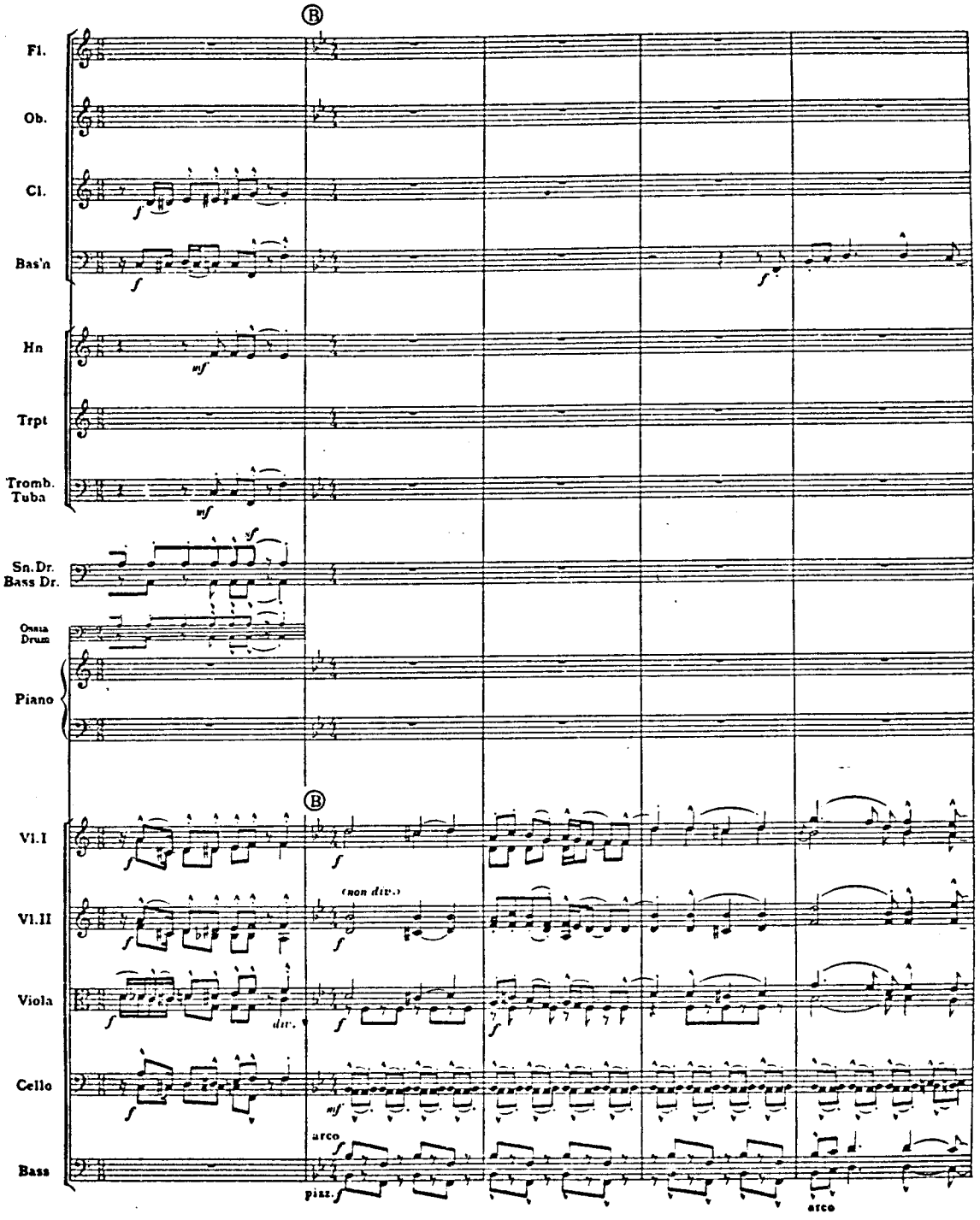
Other avenues of layer distribution than the single projection cited above and the multi-layered texture discussed


con fuoco
marcato
marcato
marcato
con fuoco
loco
con fuoco
Fl
Ob.
Cl.
Bas'n
Hn
Trpt
Tromb.
Tuba
Sn. Dr.
Bass Dr.
Piano
Vl.I
Vl.II
Viola
Cello
Bass
pp (dolce)

Example 5


FL.
D
OB.
D
CL.
C
BSN.
D
HN.
C
TRT.
A
TRM.
C
TBA.
C
PERC.
C
D
PN.
D
1ST VI.
D
2ND VI.
D
VA.
D
VC.
D
BS.
C

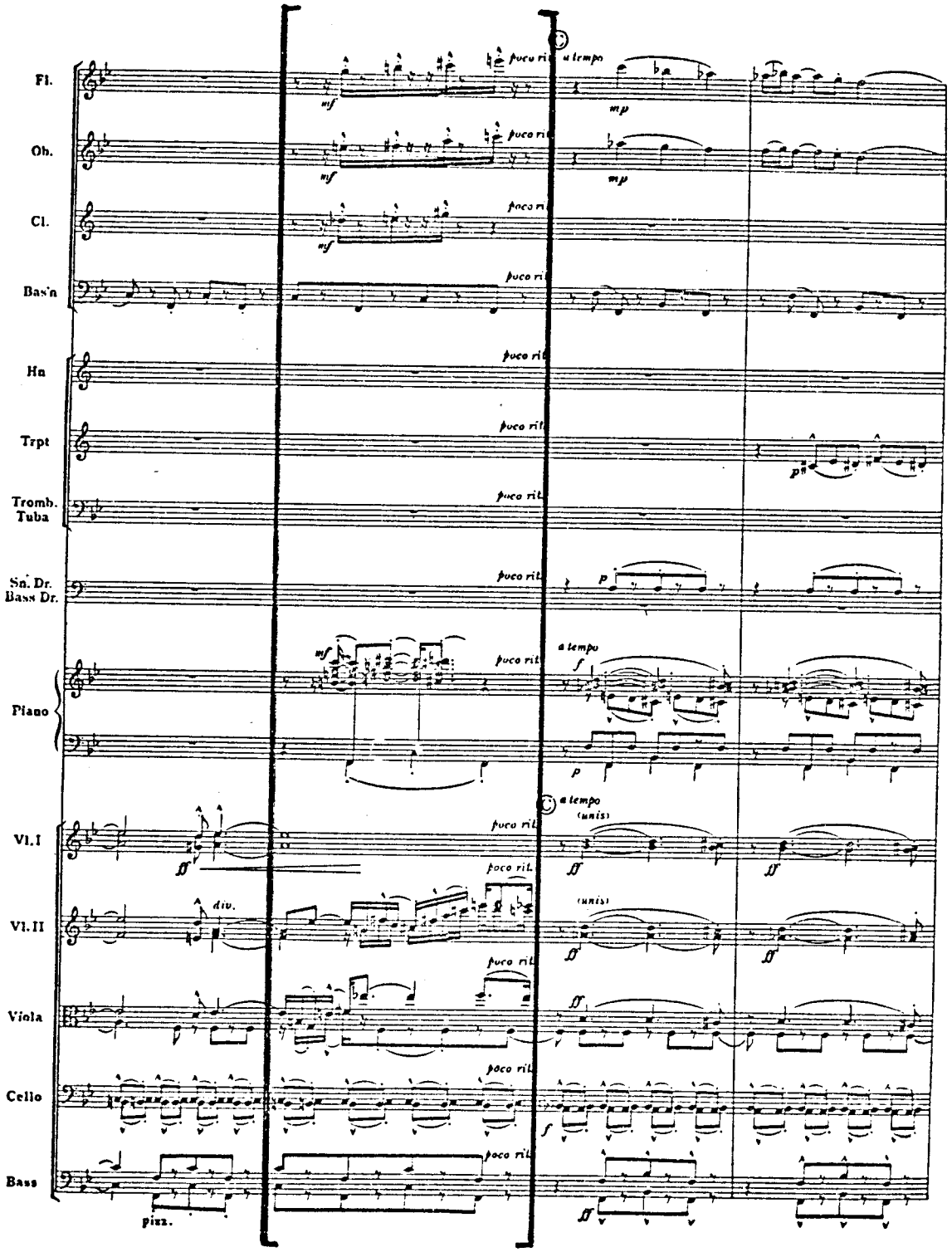
Example 6


Fl.
Ob.
Cl.
Bas'n
Hn
Trpt
Tromb.
Tuba
Sn.Dr.
Bass Dr.
Ossia
Drum
Piano
Vl.I
Vl.II
Viola
Cello
Bass
(non div.)
div.
arco
pizz.
arco

Example 7

earlier exist throughout the pages of "Putnam's Camp", and the segment of score in Example 8 illustrates yet another approach by Ives. Here, in a unique example, the composer takes a single idea and divides it up among several instrumental parts -- the woodwinds, piano, violin, and viola. Although theoretically belonging to separate projections, the parts are related to each other as the two string lines play linearly what is projected vertically by the woodwinds and piano. Whether the linear projection of the strings derives from the chordal projections in the woodwinds and piano, or whether the reverse is true, is difficult to ascertain. Whatever the origin of the idea, the important feature to remember is that Layer A is blurred by the interruption of another musical element, regardless of the fact that its genesis may be the string line (Layer C) or the woodwind-piano line (Layer D).

Ives employs the gamut of possibilities in his selection of layer projections. As has been shown earlier, the number of projected layers varies from the presence of only Layer A, to Layer A being blurred by a single other layer (B, C or D), through the blurring caused by the projection of several layers simultaneously. One final type of projection used by Ives results when tonality ceases to be a factor in the music, that is, Layer A has been omitted. This particular feature occurs concretely only once in "Putnam's Camp" as shown in Example 9. Although Ives has divided up

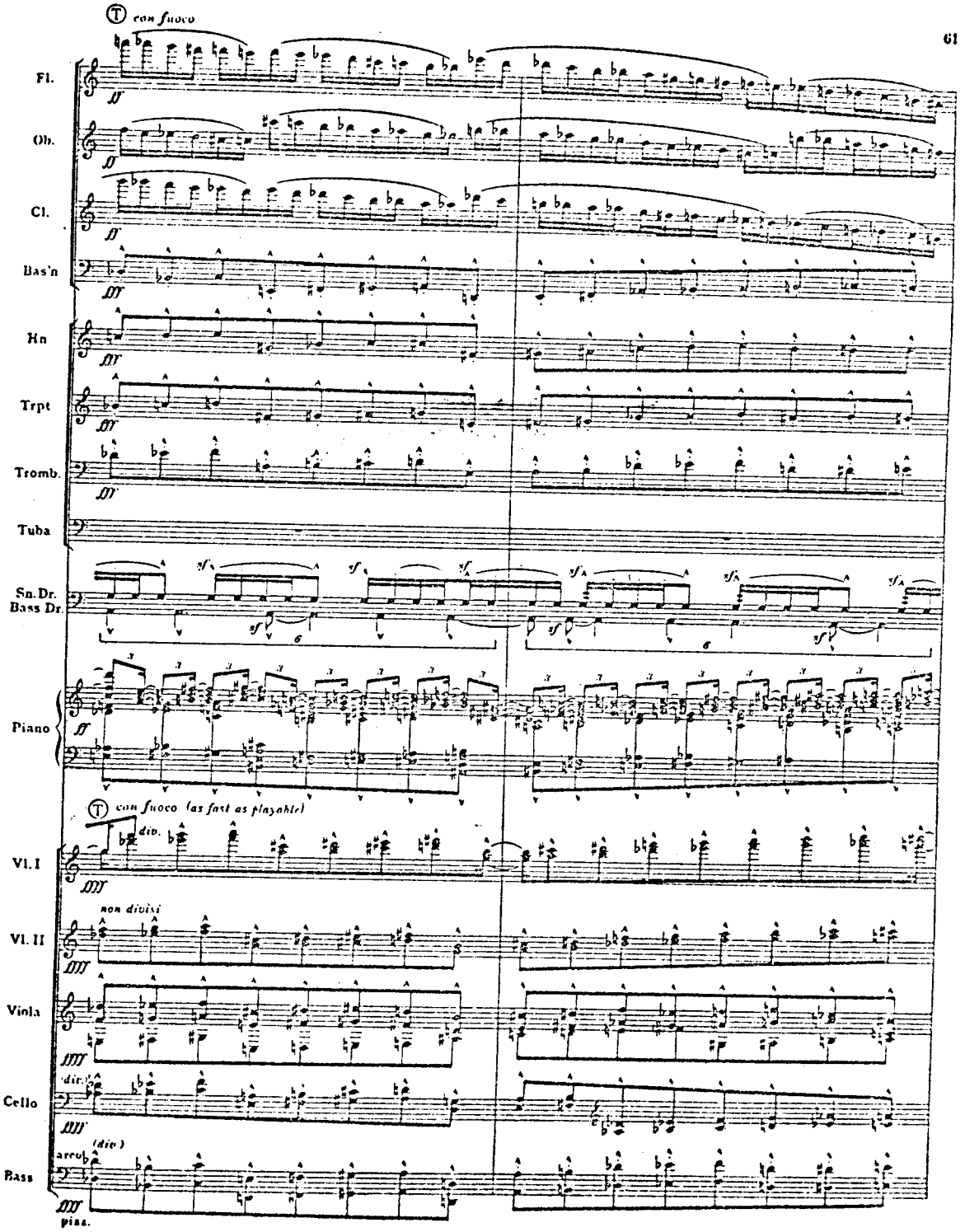

Fl.
Ob.
Cl.
Bas'n
Hn
Trpt
Tromb.
Tuba
Sn. Dr.
Bass Dr.
Piano
Vl. I
Vl. II
Viola
Cello
Bass
poco rit.
a tempo
mf
mp
p
f
ff
div.
(unis)
pizz.

Example 8

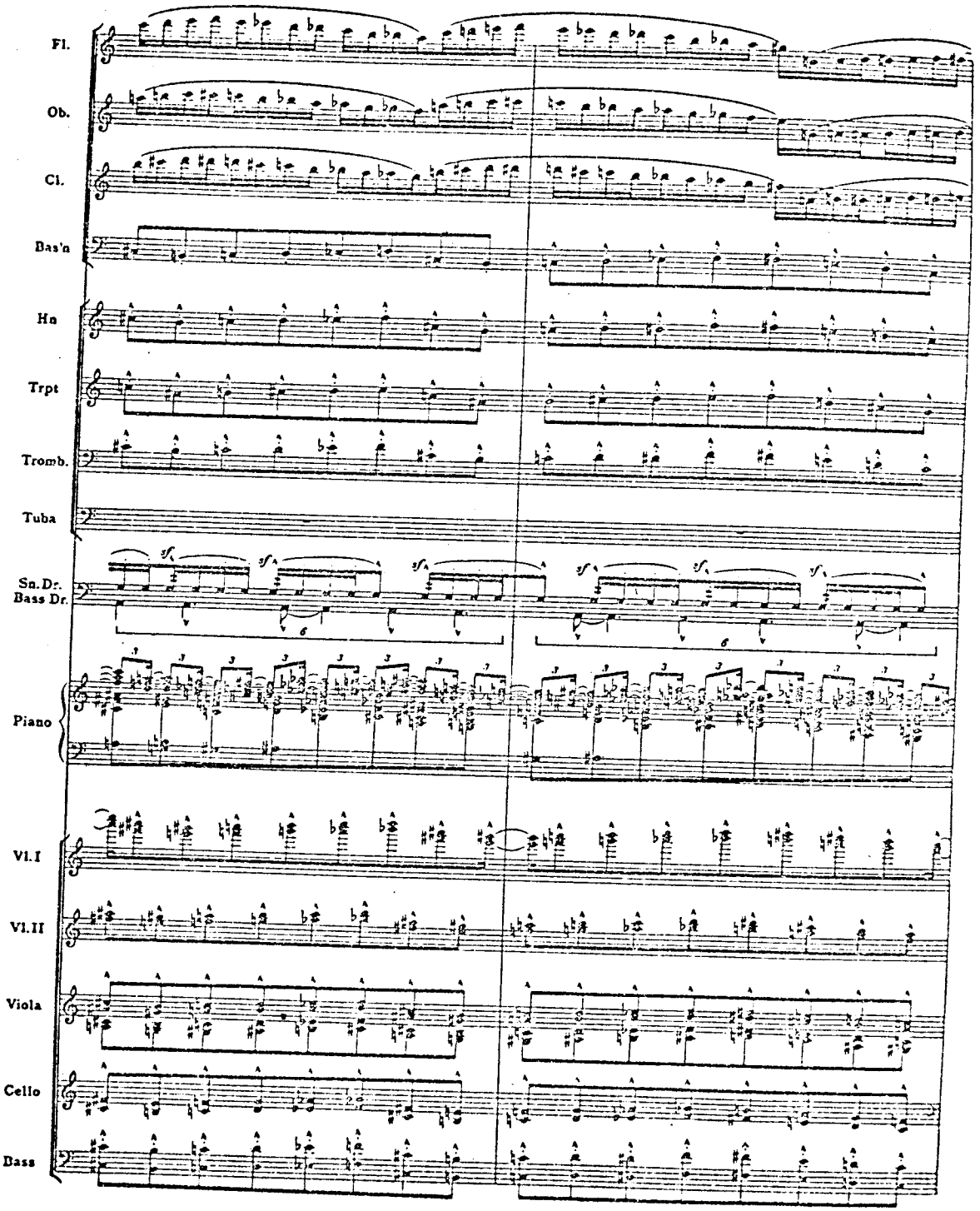
his forces very consistently in these few measures, the musical effect is one of ambiguity, an effect achieved partly by a sudden increase in the number of tones, and their rapid change to other tones. This includes both horizontal and vertical projections. Generally speaking, the woodwinds play descending chromatics, the strings play ascending whole tone scales, while the brass play a combination of the two, as all these parts unite to project Layer C. Meanwhile, the piano plays chords which quite convincingly belong to Layer D. Example 10 graphs the passage under discussion.

The techniques involved in the creation of distinct layers in "Putnam's Camp" are identical with those throughout the Ives' canon. Examination of the Symphony No. 4 reveals a use of simultaneously projected layers similar to those employed by Ives in "Putnam's Camp" with one important exception: no instance of Layer A without intruding layers occurs in the second movement of the symphony. Nevertheless, a brief look at two passages in the work should serve to illustrate that the techniques of layer projection in the two works are similar.

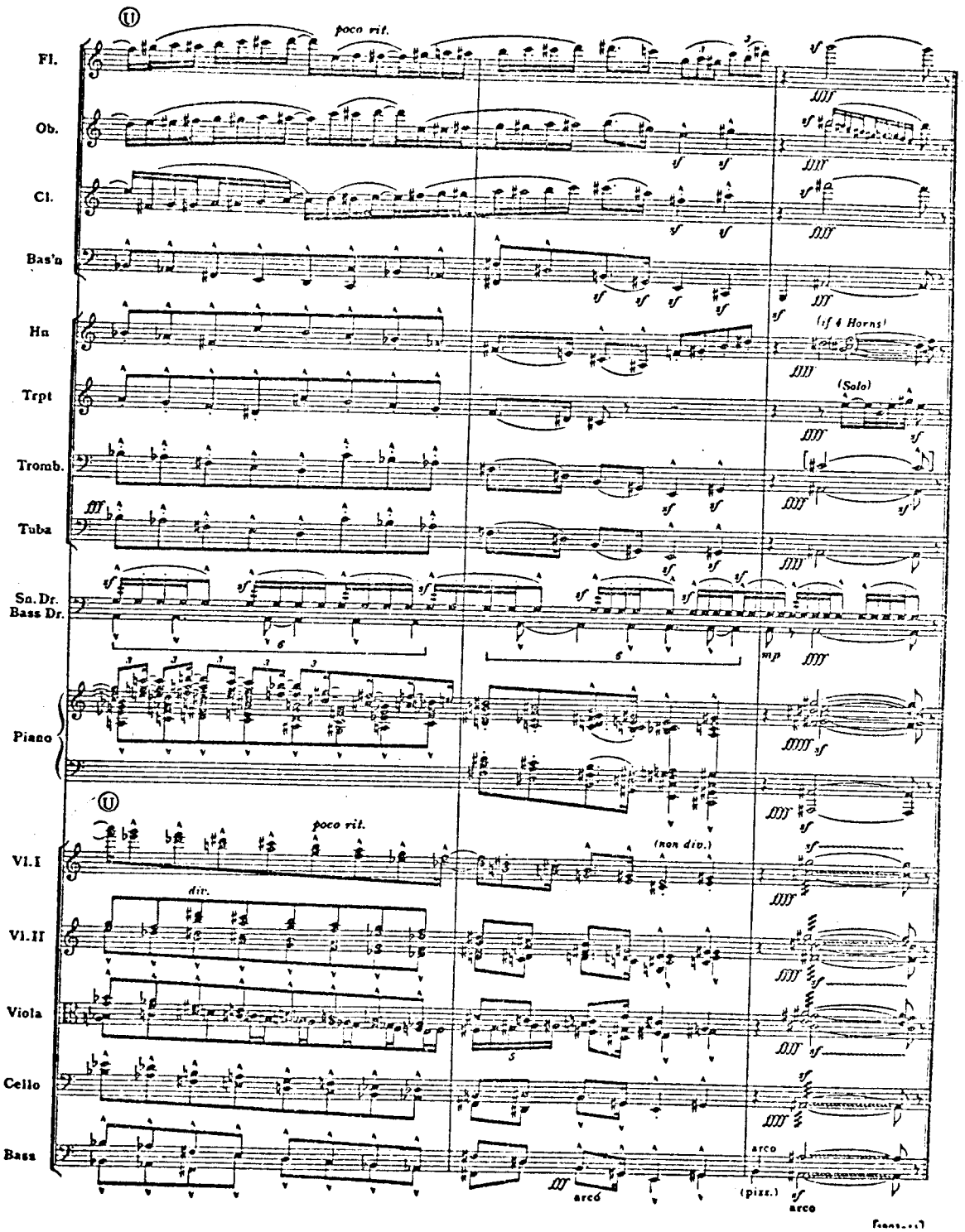
First of all, taken from the second movement, the passage shown in Example 11 bears a strong thematic similarity to "Putnam's Camp", as the primary theme in the below cited exerpt is the tune from the Country Band March. All four types of layers are projected in this passage which is graphed in Example 12. The quoted tunes include Marching


con fuoco
61
Fl.
Ob.
Cl.
Bas'n
Hn
Trpt
Tromb.
Tuba
Sn.Dr.
Bass Dr.
Piano
con fuoco (as fast as playable)
div.
Vl. I
non divisi
Vl. II
Viola
Cello
(div.)
arco
Bass
pizz.

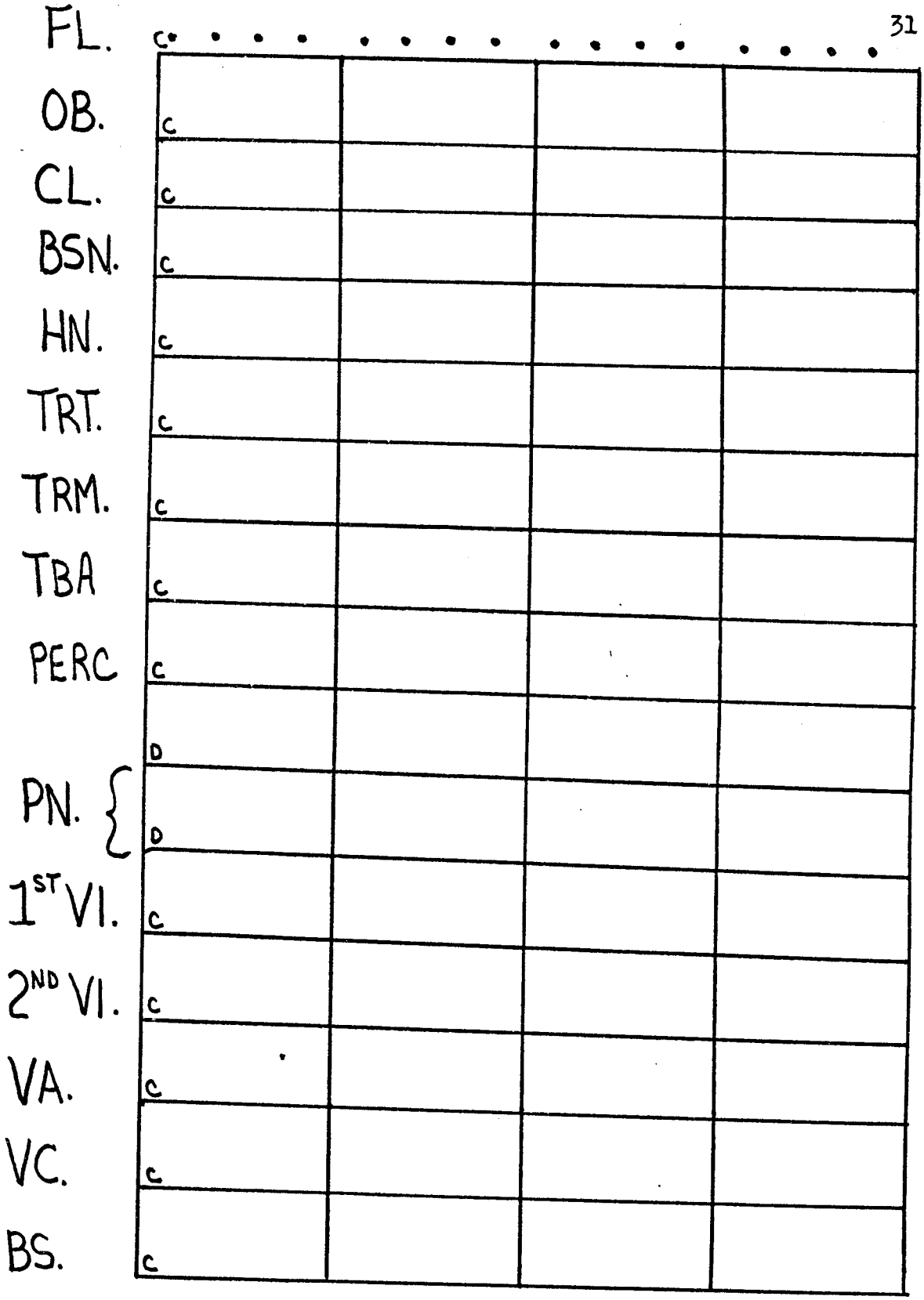
Example 9



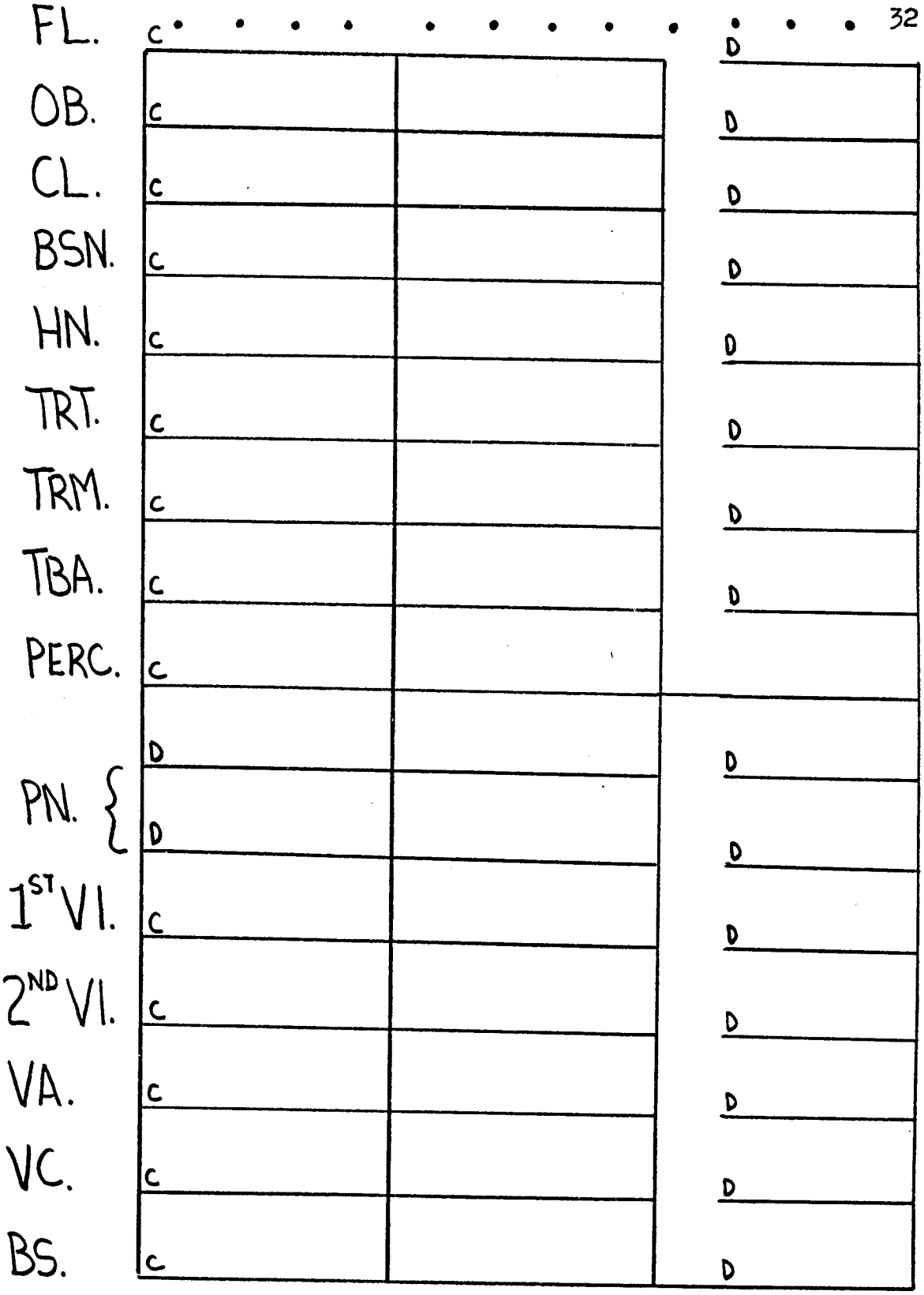
Example 9 (continued)



Example 9 (continued)



Example 10

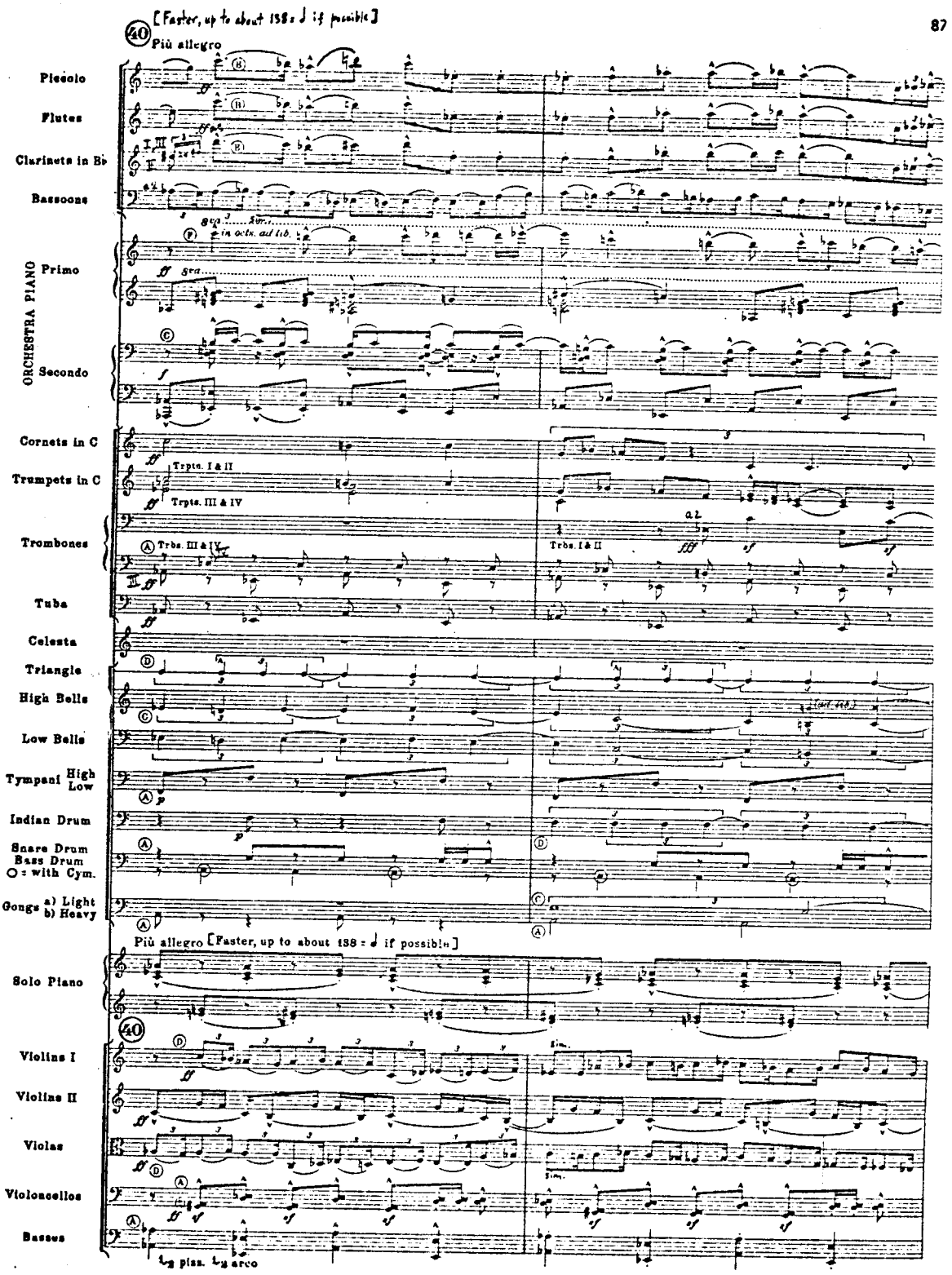


Example 10 (continued)

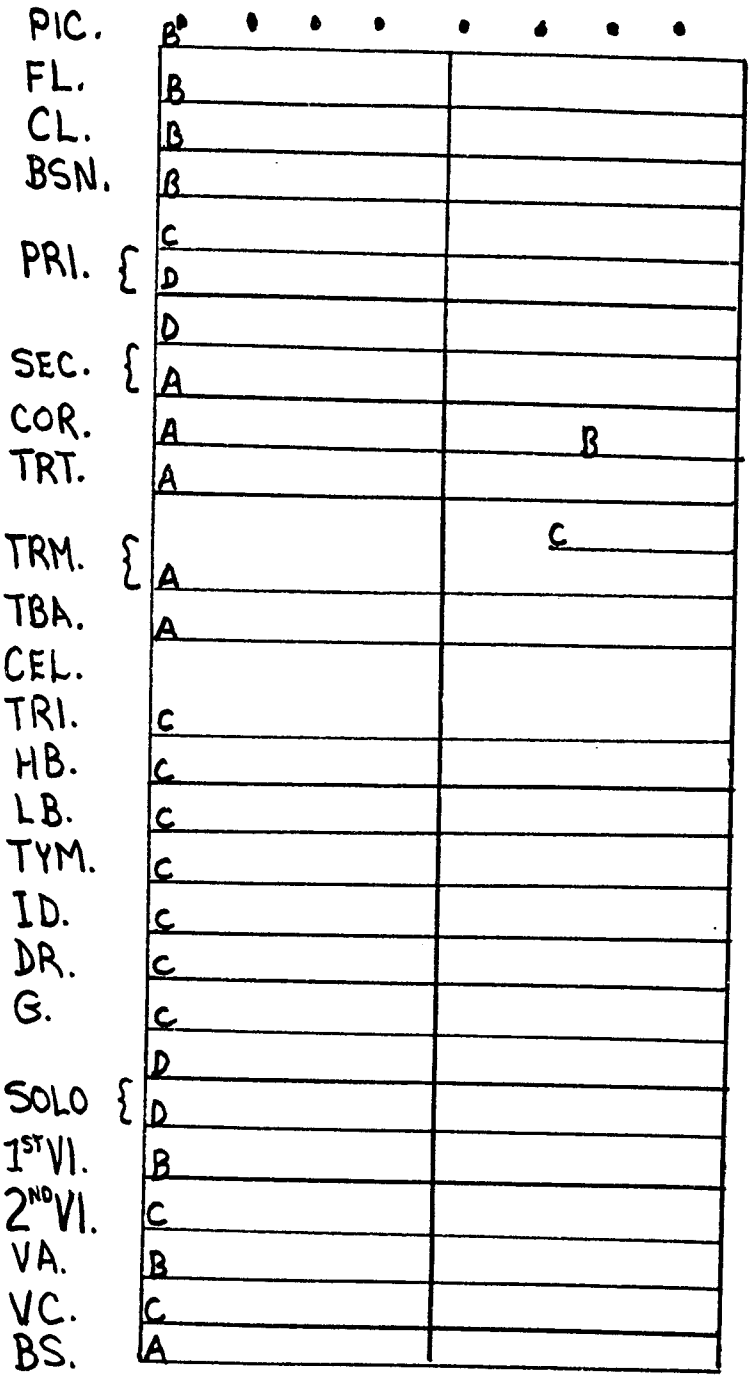
Through Georgia in the upper woodwinds, Turkey in the Straw in the bassoon, 1st violin and viola, and Long, Long Ago in the cornet.

A second exerpt from the symphony illustrates the absence of Layer A from this specific point in the composition, as Ives depicts the image from his youth when the two bands march past one another. Example 13 shows the score while Example 14 graphs the same passage. Ives quotes Reveille in the flute, Long, Long Ago in the cornet, and towards the end of the exerpt he quotes St. Patrick's Day in the 1st violin and viola.

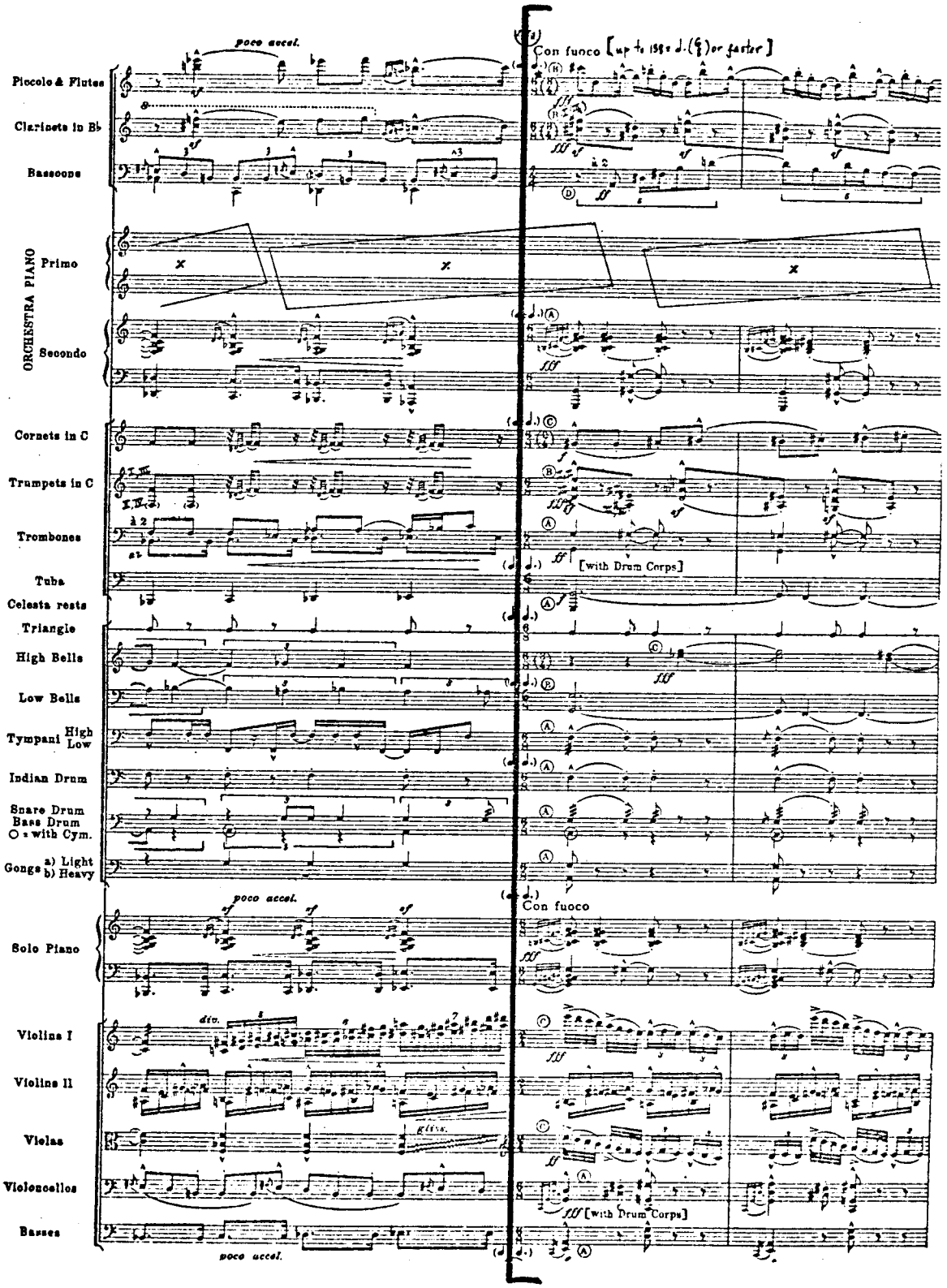
Typical of the layer projection in "Putnam's Camp" is the fact that when a specific instrumental line is projecting a given layer, it tends to remain attached to that layer for several consecutive measures. This is demonstrated by score and graph in Examples 15 and 16. However, in the symphony a somewhat different procedure is emphasized by Ives. Linear projections progressing in Layers B, C or D will suddenly shift among several layers. In the passage below, Example 17, the bassoon line changes from its Layer C projection to flirt briefly with Layer A before it changes to become part of a Layer B projection. Again in the symphony, a similar instance is found in the cornet part as its Layer B variation on Long, Long Ago is interrupted for a three beat fluctuation into Layer A before changing to Layer C. See Example 18.


[Faster, up to about 138 = ♩ if possible]
87
40
Più allegro
Piccolo
Flutes
Clarinets in B♭
Bassoons
ORCHESTRA PIANO
Primo
Secondo
Cornets in C
Trumpets in C
Trpts. I & II
Trpts. III & IV
Trombones
Trbs. III & IV
Trbs. I & II
a2
Tuba
Celesta
Triangle
High Bells
Low Bells
Tympani High Low
Indian Drum
Snare Drum
Bass Drum
○ = with Cym.
Gongs a) Light b) Heavy
Più allegro [Faster, up to about 138 = ♩ if possible]
Solo Piano
40
Violins I
Violins II
Violas
Violoncellos
Basses
tr pizz. tr arco

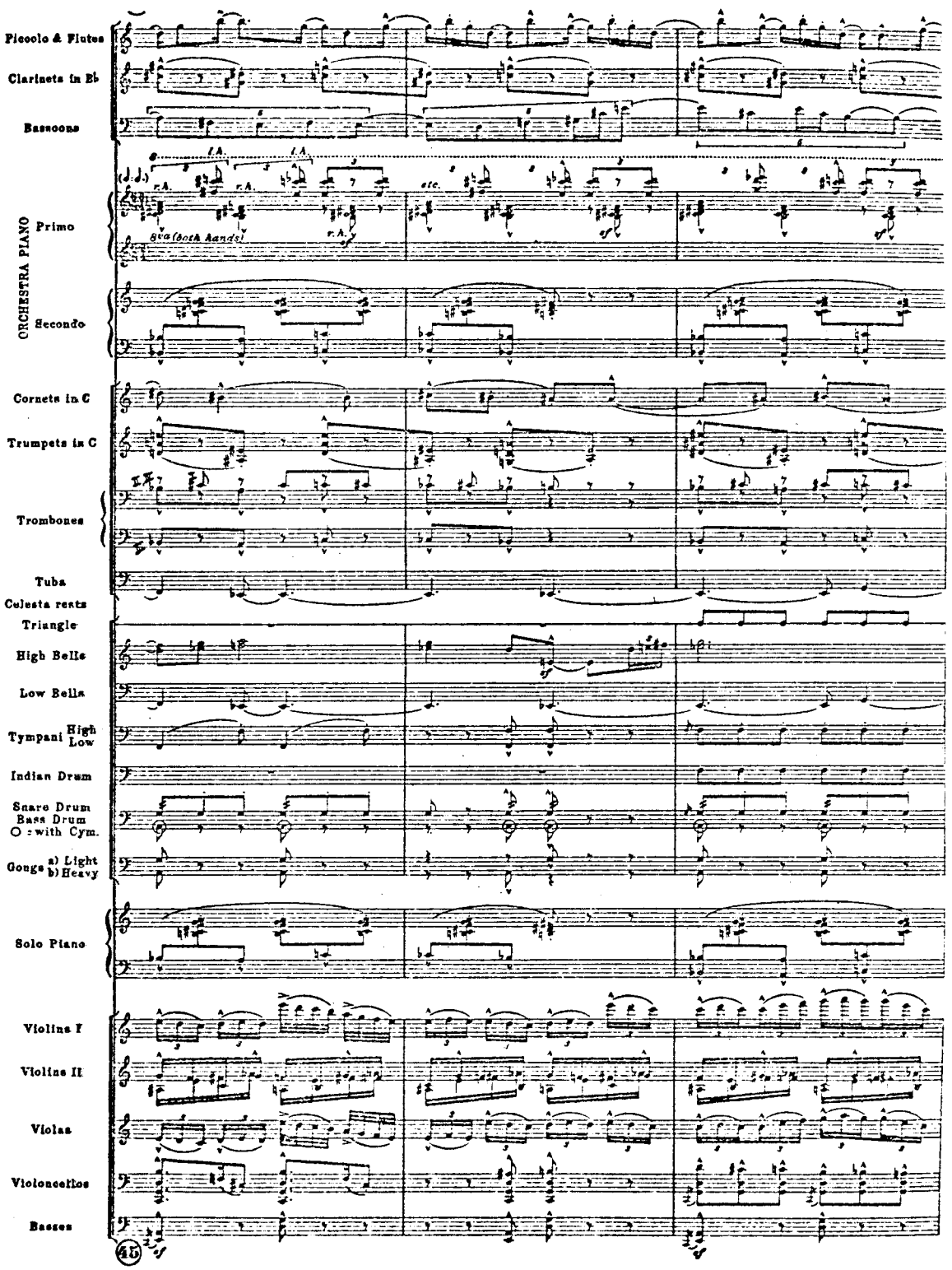
Example 11


PIC.
FL.
CL.
BSN.
PRI.
SEC.
COR.
TRT.
TRM.
TBA.
CEL.
TRI.
HB.
LB.
TYM.
ID.
DR.
G.
SOLO
1ST VI.
2ND VI.
VA.
VC.
BS.
B
B
B
B
C
D
D
A
A
A
A
B
C
A
C
C
C
C
C
C
D
D
B
C
B
C
A

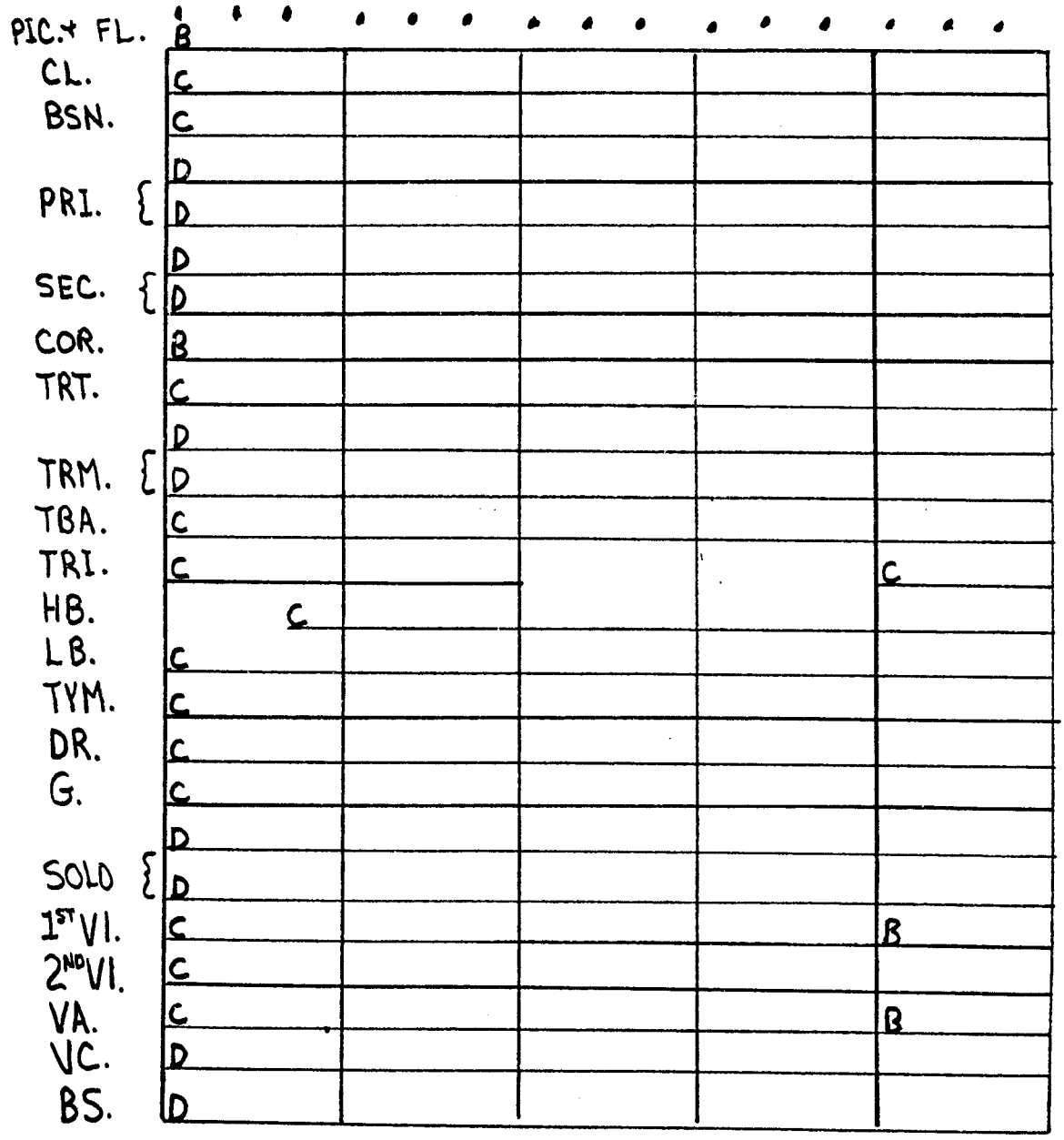
Example 12


poco accel.
Con fuoco [up to 138 of ♩.(𝅗𝅥) or faster]
Piccolo & Flutes
Clarinets in B♭
Bassoons
ORCHESTRA PIANO
Primo
Secondo
Cornets in C
Trumpets in C
Trombones
Tuba
Celesta rests
Triangle
High Bells
Low Bells
Tympani High
Low
Indian Drum
Snare Drum
Bass Drum
○ = with Cym.
Gongs a) Light
b) Heavy
[with Drum Corps]
poco accel.
Con fuoco
Solo Piano
Violins I
Violins II
Violas
Violoncellos
Basses
div.
glissando
[with Drum Corps]
poco accel.

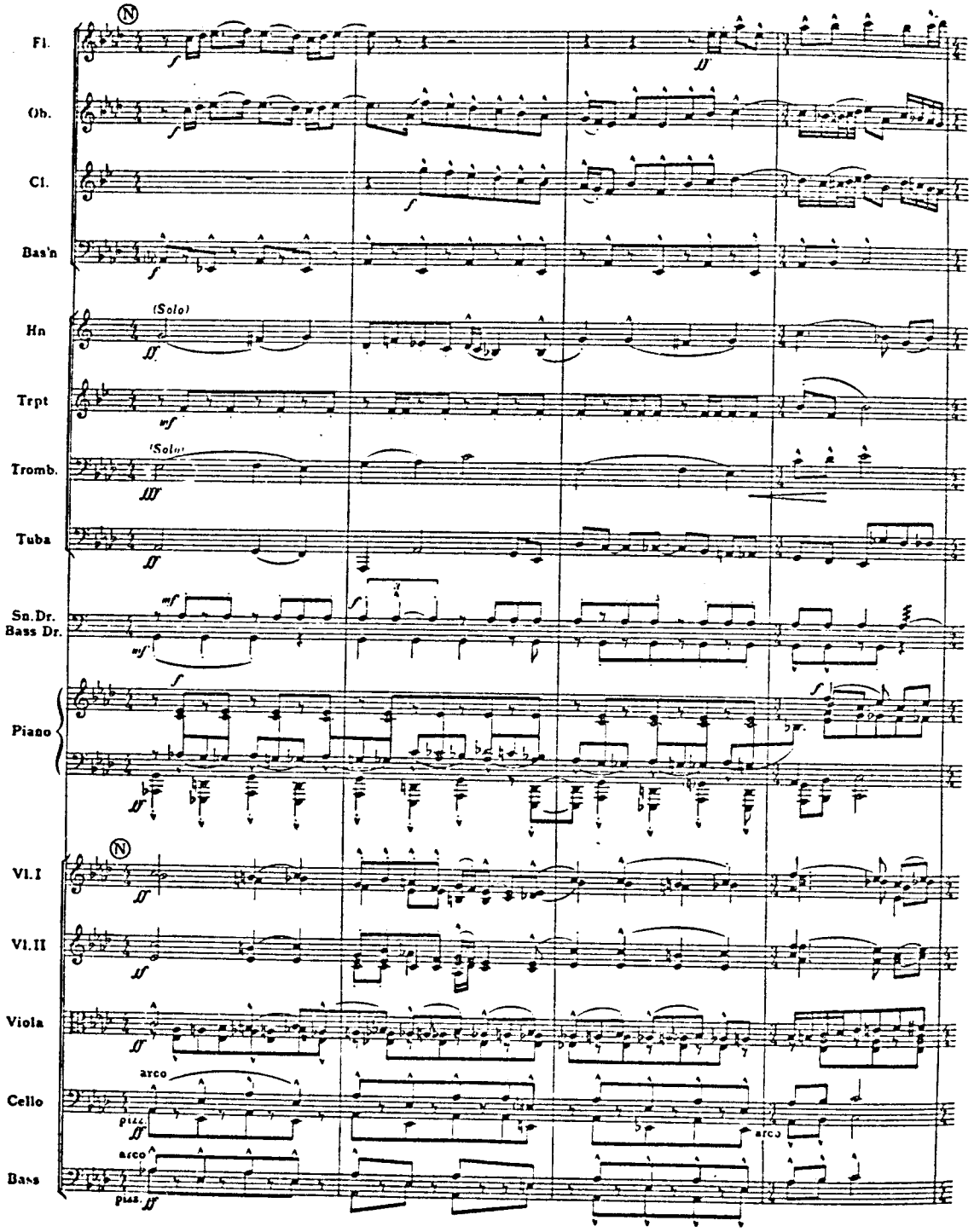
Example 13



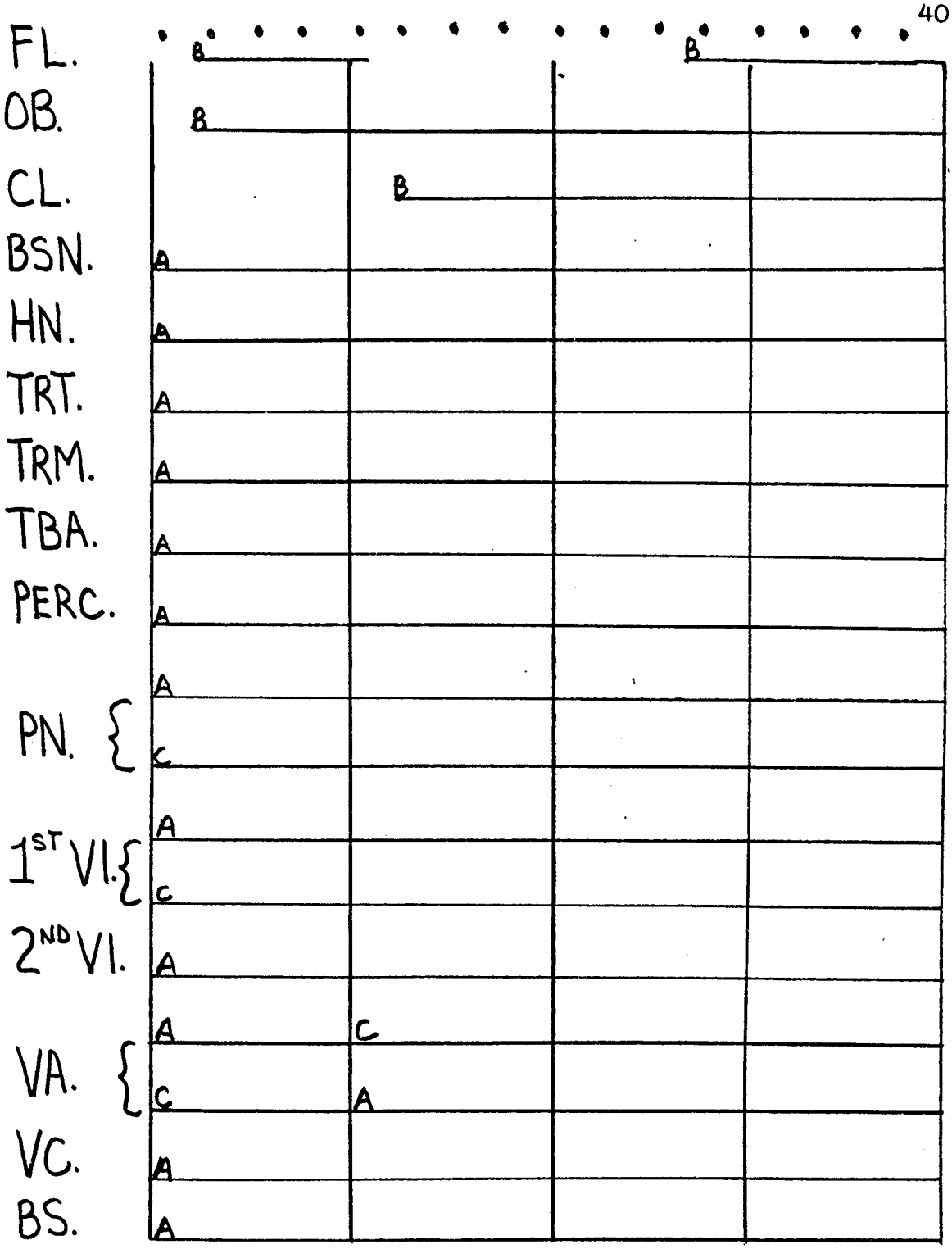
Example 13 (continued)


PIC.* FL.
CL.
BSN.
PRI.
SEC.
COR.
TRT.
TRM.
TBA.
TRI.
HB.
LB.
TYM.
DR.
G.
SOLO
1ST VI.
2ND VI.
VA.
VC.
BS.

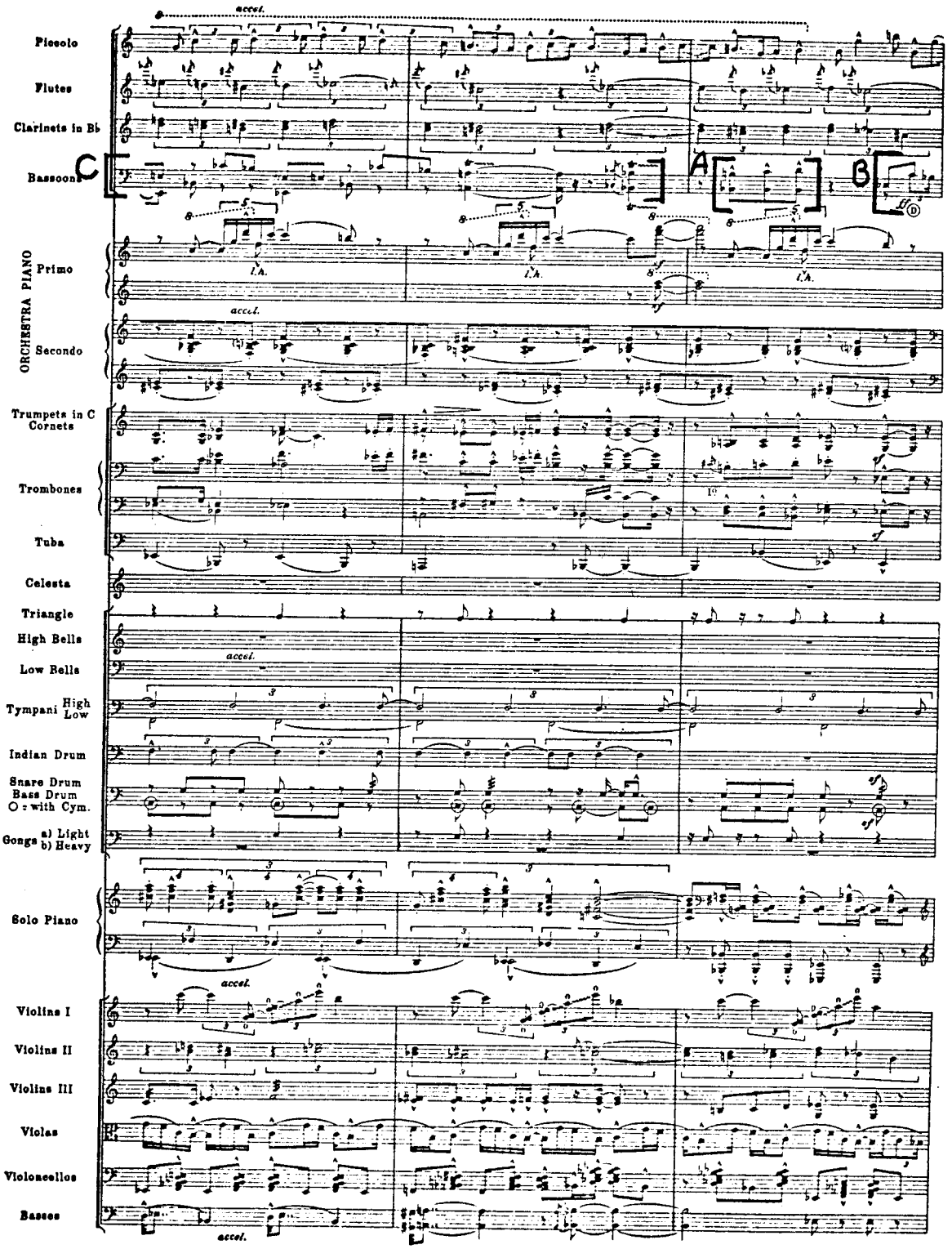
Example 14


Fl.
Ob.
Cl.
Bas'n
Hn
(Solo)
Trpt
Tromb.
(Solo)
Tuba
Su.Dr.
Bass Dr.
Piano
Vl.I
Vl.II
Viola
Cello
arco
pizz.
arco
Bass
arco
pizz.

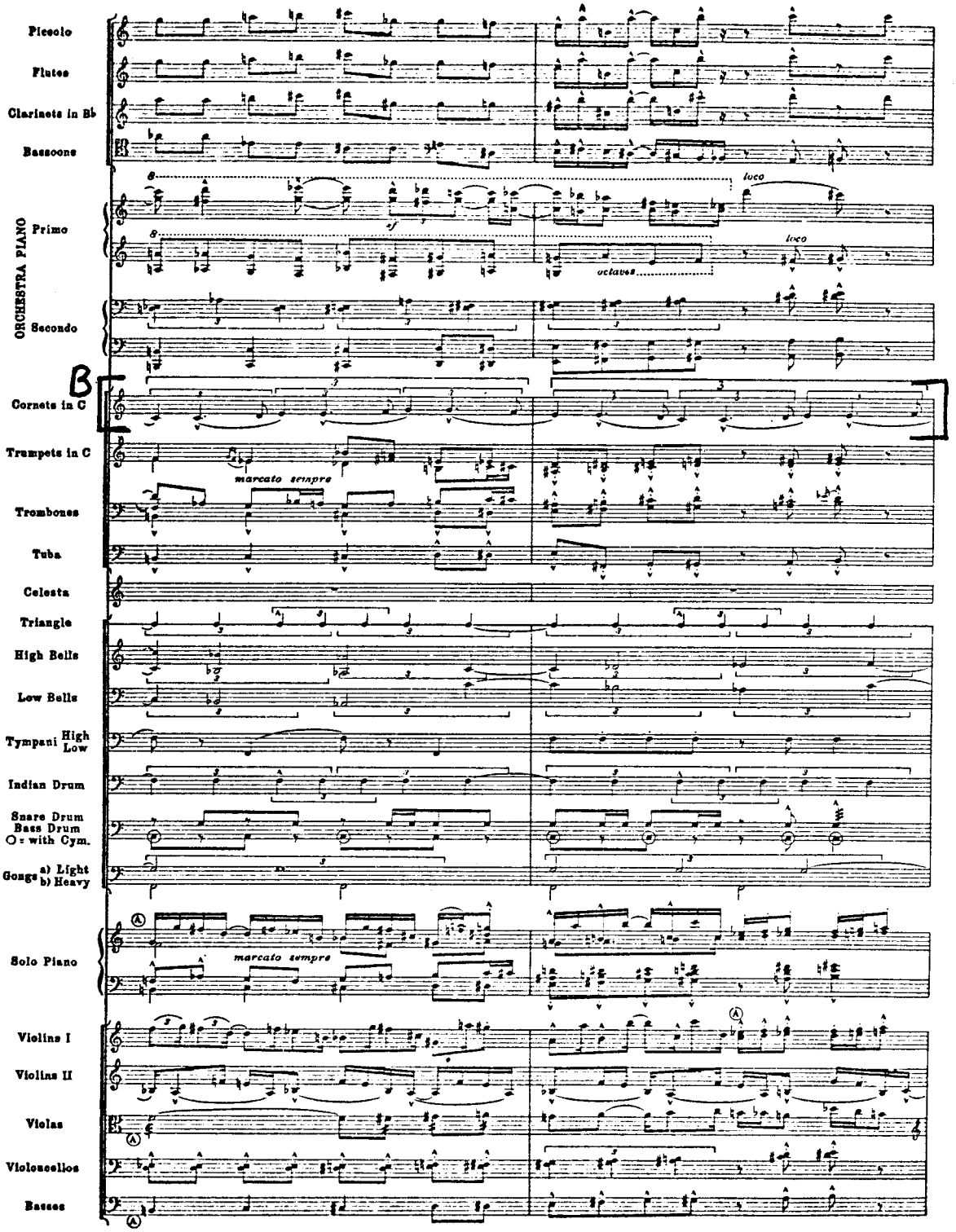
Example 15


FL.
OB.
CL.
BSN.
HN.
TRT.
TRM.
TBA.
PERC.
PN.
1ST VI.
2ND VI.
VA.
VC.
BS.
B
B
B
A
A
A
A
A
A
A
C
A
C
A
C
A
A
C
A
A

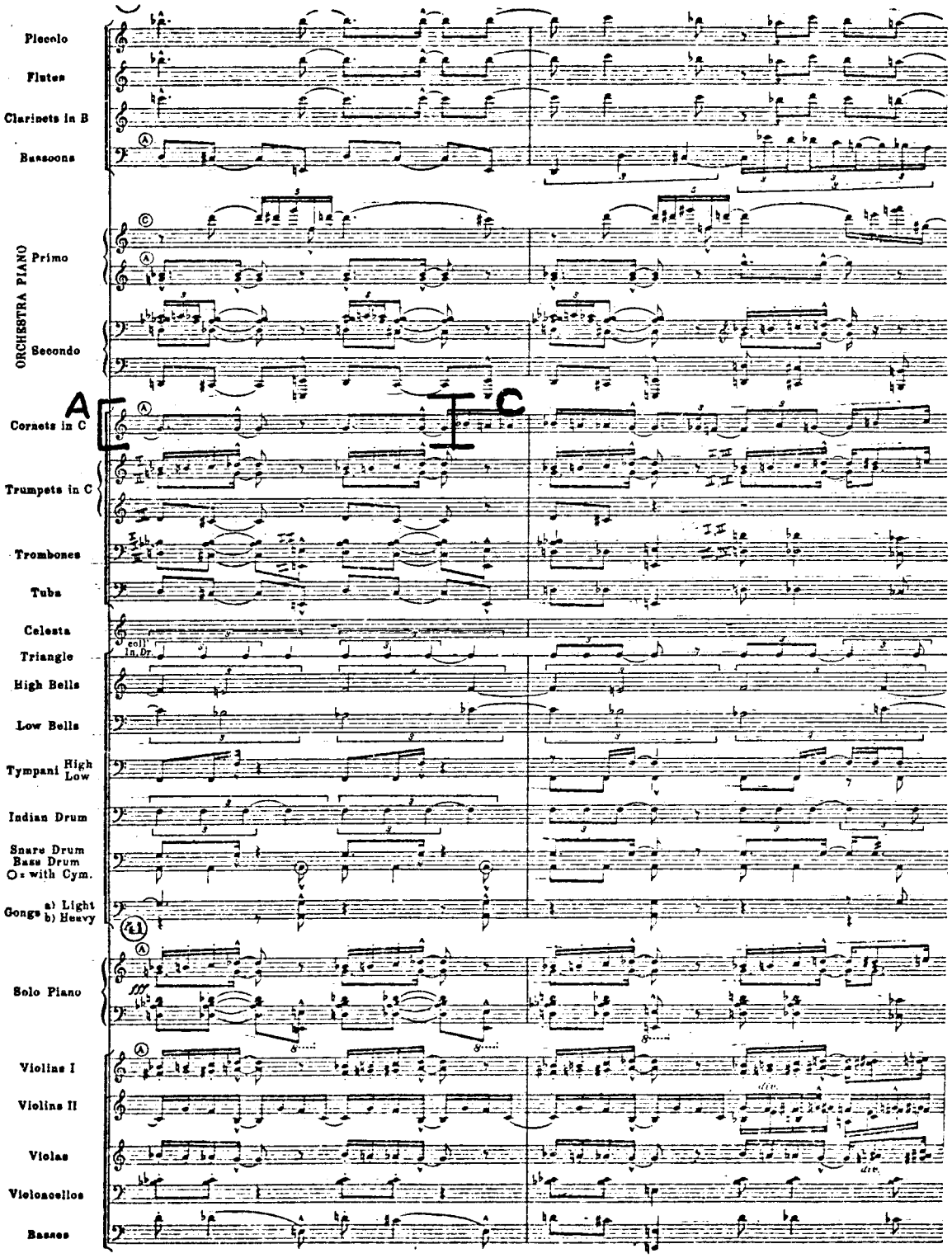
Example 16


accel.
Piccolo
Flutes
Clarinets in B♭
Bassoons
C
A
B
ORCHESTRA PIANO
Primo
Secondo
l.h.
accel.
Trumpets in C
Cornets
Trombones
Tuba
Celesta
Triangle
High Bells
Low Bells
Tympani
High
Low
Indian Drum
Snare Drum
Bass Drum
O = with Cym.
Gongs
a) Light
b) Heavy
Solo Piano
accel.
Violins I
Violins II
Violins III
Violas
Violoncellos
Basses
accel.

Example 17


Piccolo
Flutes
Clarinets in Bb
Bassoons
ORCHESTRA PIANO
Primo
Secondo
loco
loco
octaves
B
Cornets in C
Trumpets in C
marcato sempre
Trombones
Tuba
Celesta
Triangle
High Bells
Low Bells
Tympani High Low
Indian Drum
Snare Drum
Bass Drum
O = with Cym.
Gongs a) Light b) Heavy
Solo Piano
marcato sempre
Violins I
Violins II
Violas
Violoncellos
Basses

Example 18

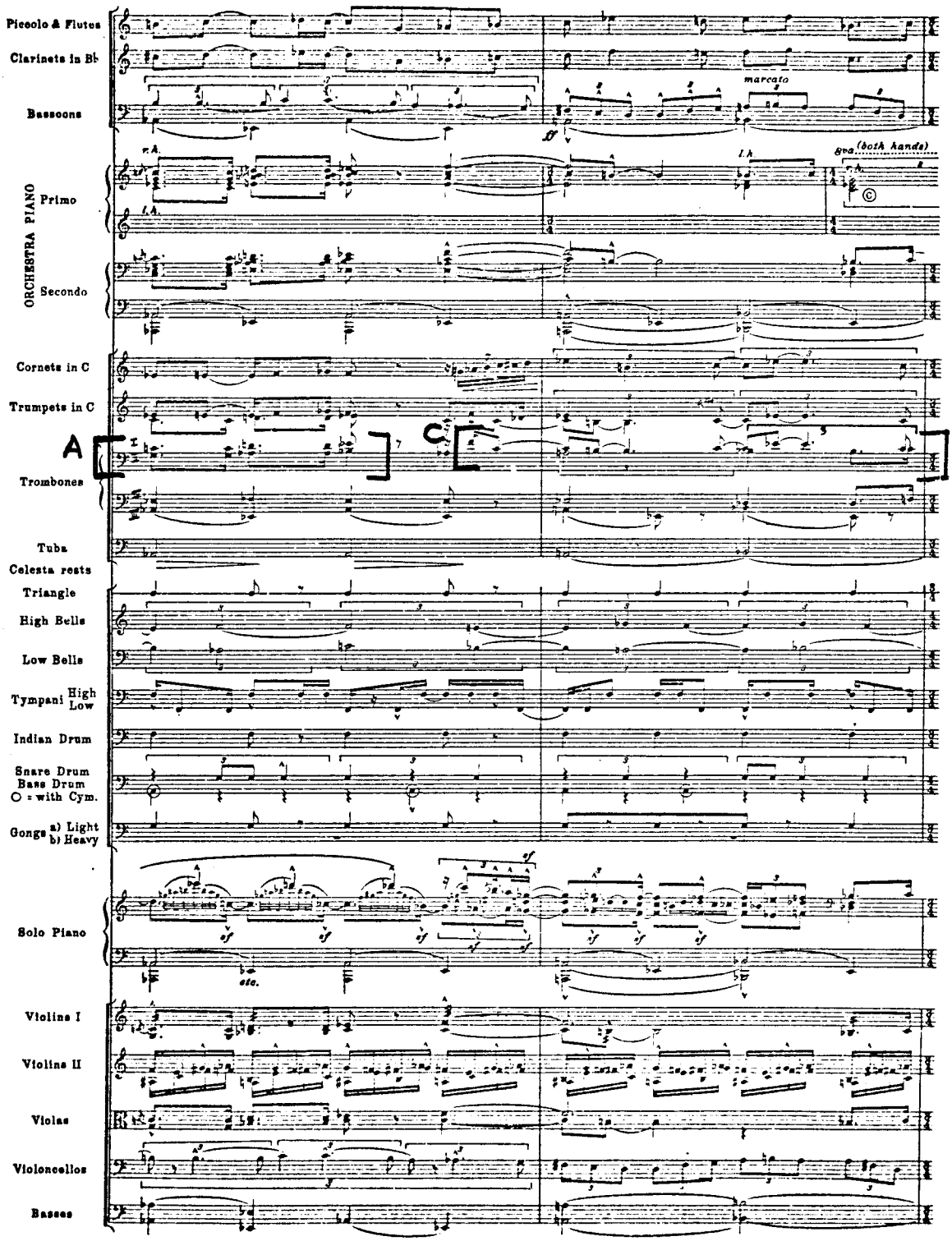


Example 18 (continued)

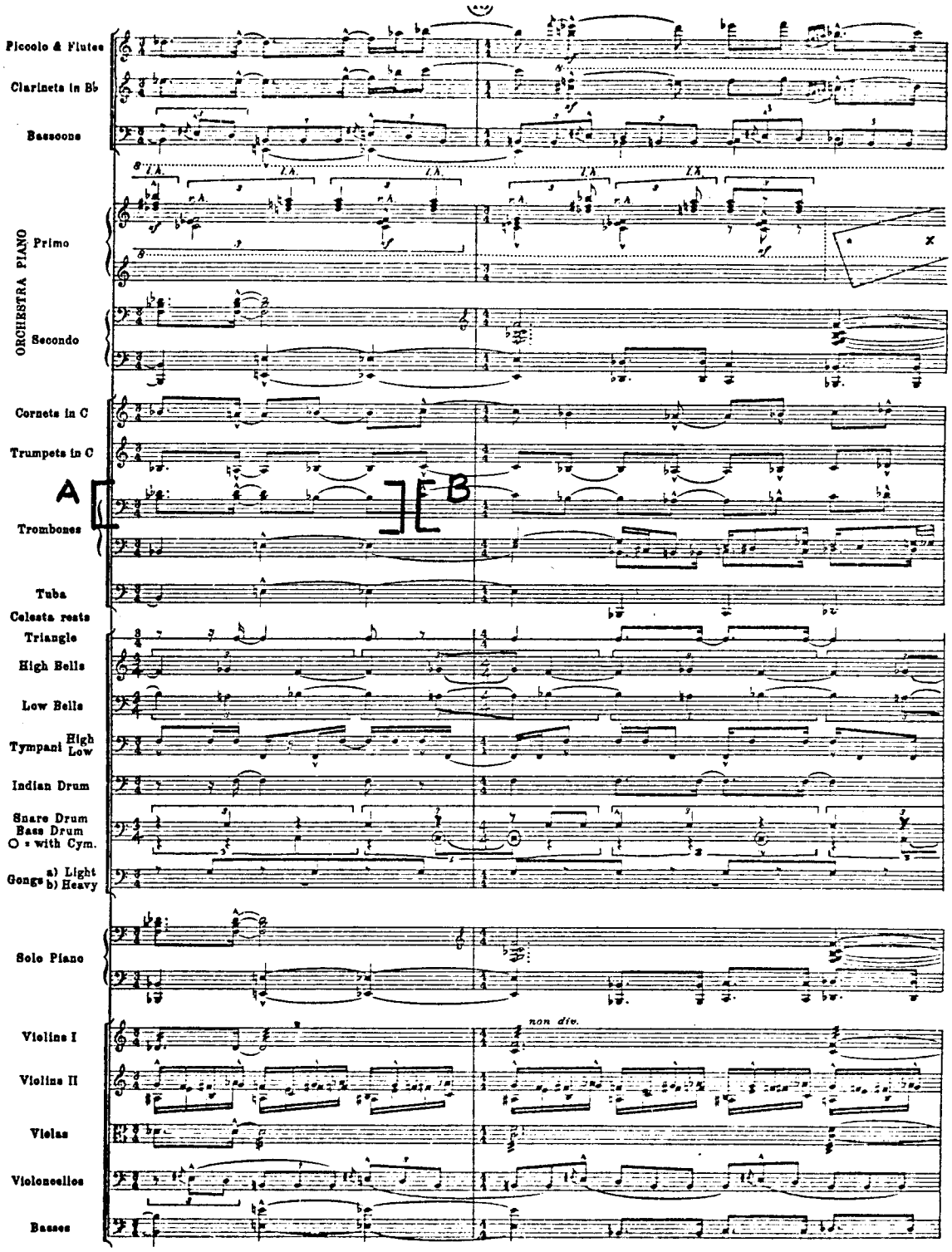
One final example should serve to illustrate the point. In Example 19 the trombone part vacillates between Layers A and C before finally remaining in C.

The above mentioned examples are but a few of the numerous occasions where these rapidly fluctuating layers exist. To determine why Ives chose to punctuate the flow of the line in this fashion results in perilous guesswork, yet two related possibilities come to mind, one aesthetic and one technical. Ives utilized this compositional procedure to parallel his aesthetic analogy of the eye viewing images in the foreground and then focusing on clouds, or other objects, in the background. A second supposition is that these fluctuating layers within one melodic line help to produce the textural effect he desires -- a constantly changing fabric with snatches of different melodies darting in and out seemingly at random. In reality, perhaps the two possibilities are actually only one, as it seems that the technical feature is used to implement the aesthetic premise.

In an issue of Die Riehe magazine, György Ligeti introduced a term called "permeability" into the musical vocabulary. Its application is as follows: "This means that structures of different textures can run concurrently, penetrate each other and even merge into one another completely, whereby the horizontal and vertical density-relationships are altered...."[6] Although the parallels are not exact, the fluctuation discussed above among the layers in Ives' works


Piccolo & Flutes
Clarinets in B♭
Bassoons
marcato
ORCHESTRA PIANO
Primo
Secondo
l.h.
gva. (both hands)
Cornets in C
Trumpets in C
A
C
Trombones
Tuba
Celesta rests
Triangle
High Bells
Low Bells
Tympani High Low
Indian Drum
Snare Drum
Bass Drum
○ = with Cym.
Gongs a) Light b) Heavy
Solo Piano
Violins I
Violins II
Violas
Violoncellos
Basses

Example 19

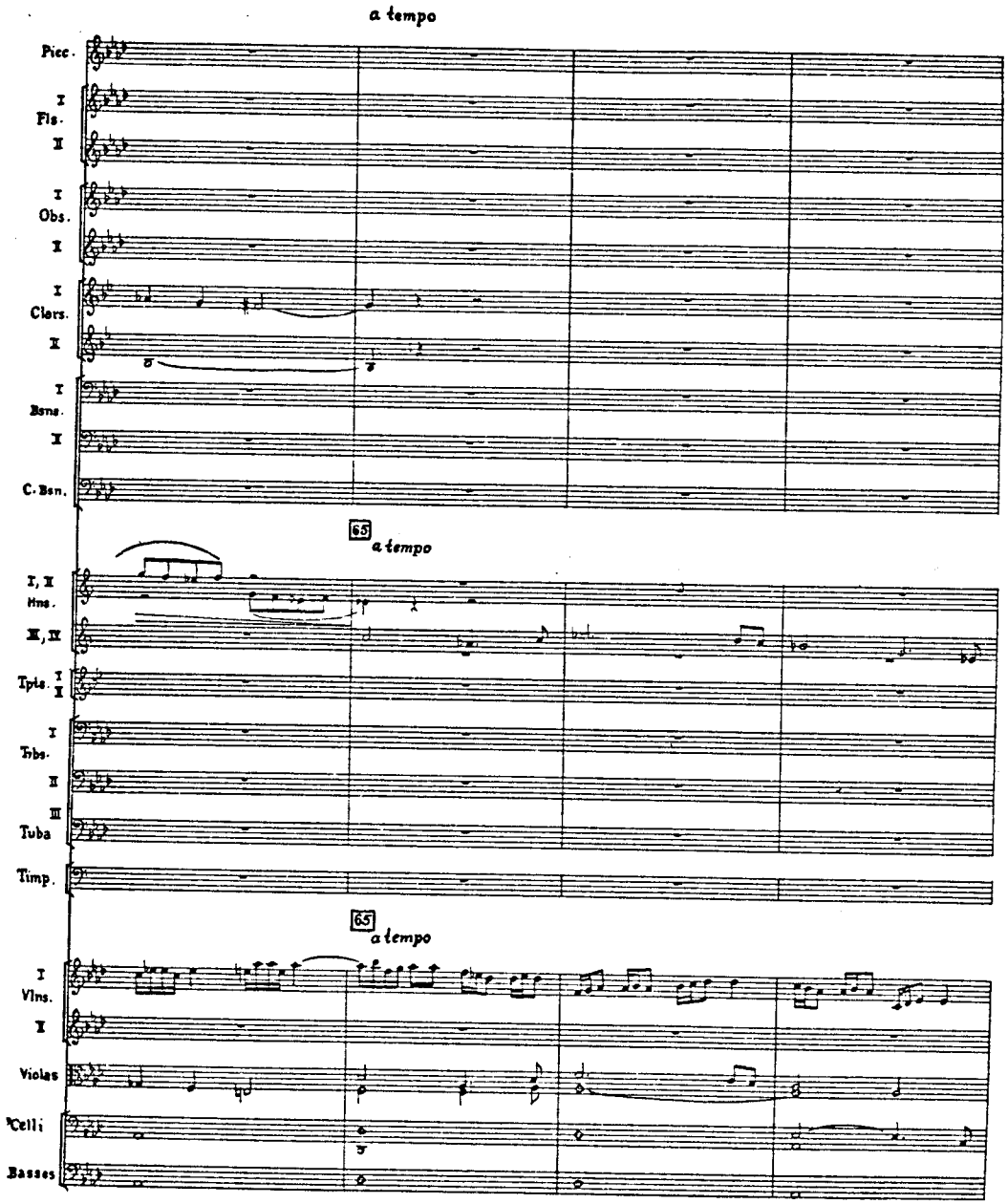


Example 19 (continued)

embraces a type of "permeability" where the independently projected layers can run concurrently or penetrate and merge with one another, and thereby alter the textural makeup of the composition.

Because Ives' output of compositions was so vast and so varied in their technical procedures, it must be established that the "layers" as discussed in this paper are valid mainly for his mature works for orchestra which constitute, along with the Concord Sonata, his most important music. Yet even such early works as the Symphony No. 2 (1897-1901), which has its roots firmly in the tonal tradition, foreshadows Ives' later extensive use of simultaneously projected layers of sound. In the Second Symphony, the fifth movement has a melodious horn solo accompanied by a type of obbligato in the violin. Coyly disguised as part of the violin accompaniment is the juxtaposition of Turkey in the Straw and a figure probably derived from Bringing in the Sheaves. See Example 20.

Although Ives' concept of composing music which incorporates several layers of sound is usually limited to orchestral works, distinct parallels can be seen in his piano works as well, especially the Concord Sonata and the Celestial Railroad. Briefly, the following examples cite a few cases to illustrate Ives' use of layers in a medium other than orchestral. Example 21 illustrates an unadorned Layer A in the "Hawthorne" movement of the Concord, Example 22 shows

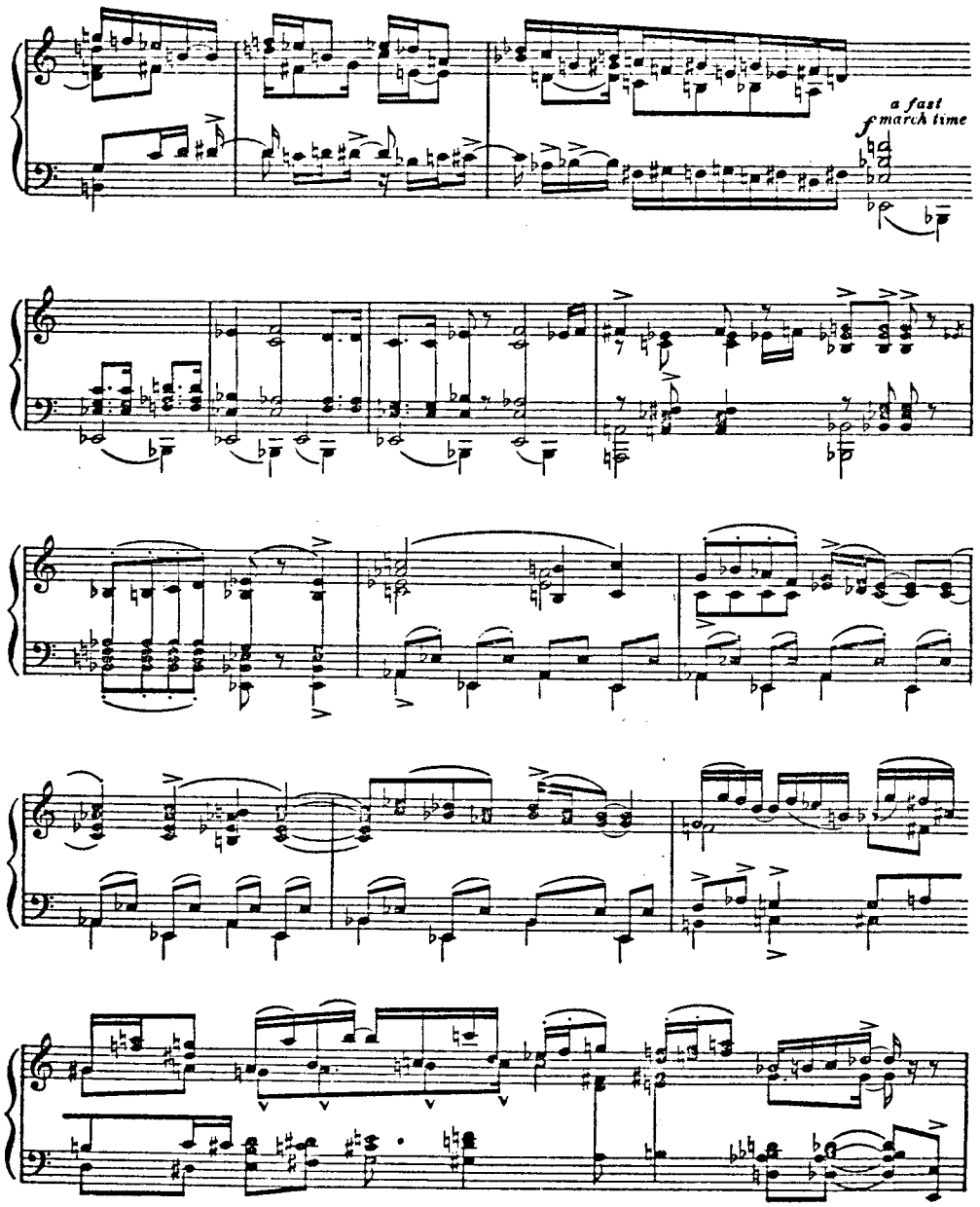

a tempo
Picc.
I
Fls.
II
I
Obs.
II
I
Clars.
II
I
Bsns.
II
C. Bsn.
65
a tempo
I, II
Hns.
III, IV
I
Tpts.
II
I
Tbns.
II
III
Tuba
Timp.
65
a tempo
I
Vlns.
II
Violas
'Celli
Basses

Example 20

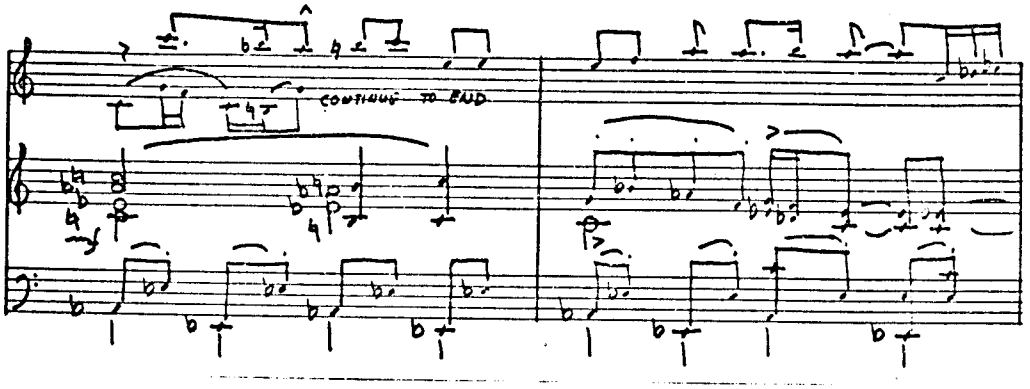
Layers A, B and C in the Celestial Railroad, and Example 23 parallels an isolated Layer D.

Turning to the final topic of discussion, one encounters a new variation on the projection of simultaneous layers of musical elements. Previously, in this analysis of "Putnam's Camp", with its numerous layers of sound, Ives' compositional material was understood in terms of tonalities and other elements which conflicted and blurred them. But now it becomes necessary to augment that previous analytical format to include special cases where Ives intends that two larger musical bodies confront, conflict and blur one another so that both groups entertain an equally prominent position to the listener.

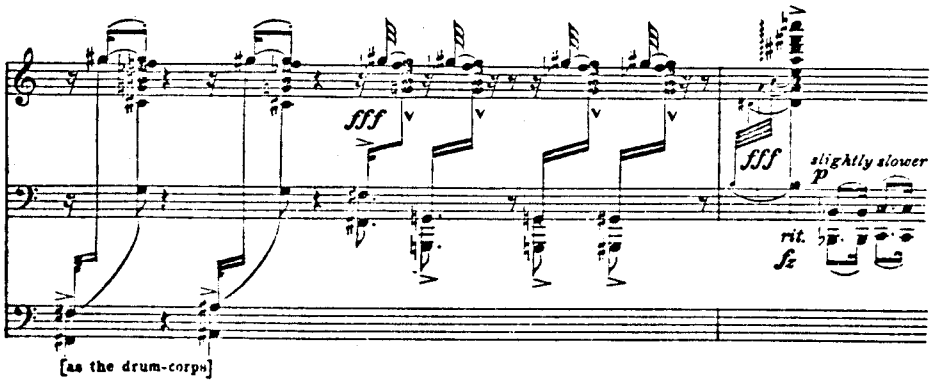
Such a case can be found in "Putnam's Camp" as the orchestra divides into two opposing groups -- roughly speaking, strings and woodwinds versus brass, percussion and piano. Quite literally, Ives revives the image of the "two bands" here so that four measures of one group equals three measures of the other, and as seen in Example 24, both groups play the clichéd military march rhythm "Left, Left, Left-Right-Left" but in different tempi. Each group is constructed harmonically on chords containing augmented triads yet the feeling of tonality remains, however tenuous it may be. In short, Ives has exploited two unique time worlds, each independent but linked as part of a larger whole.



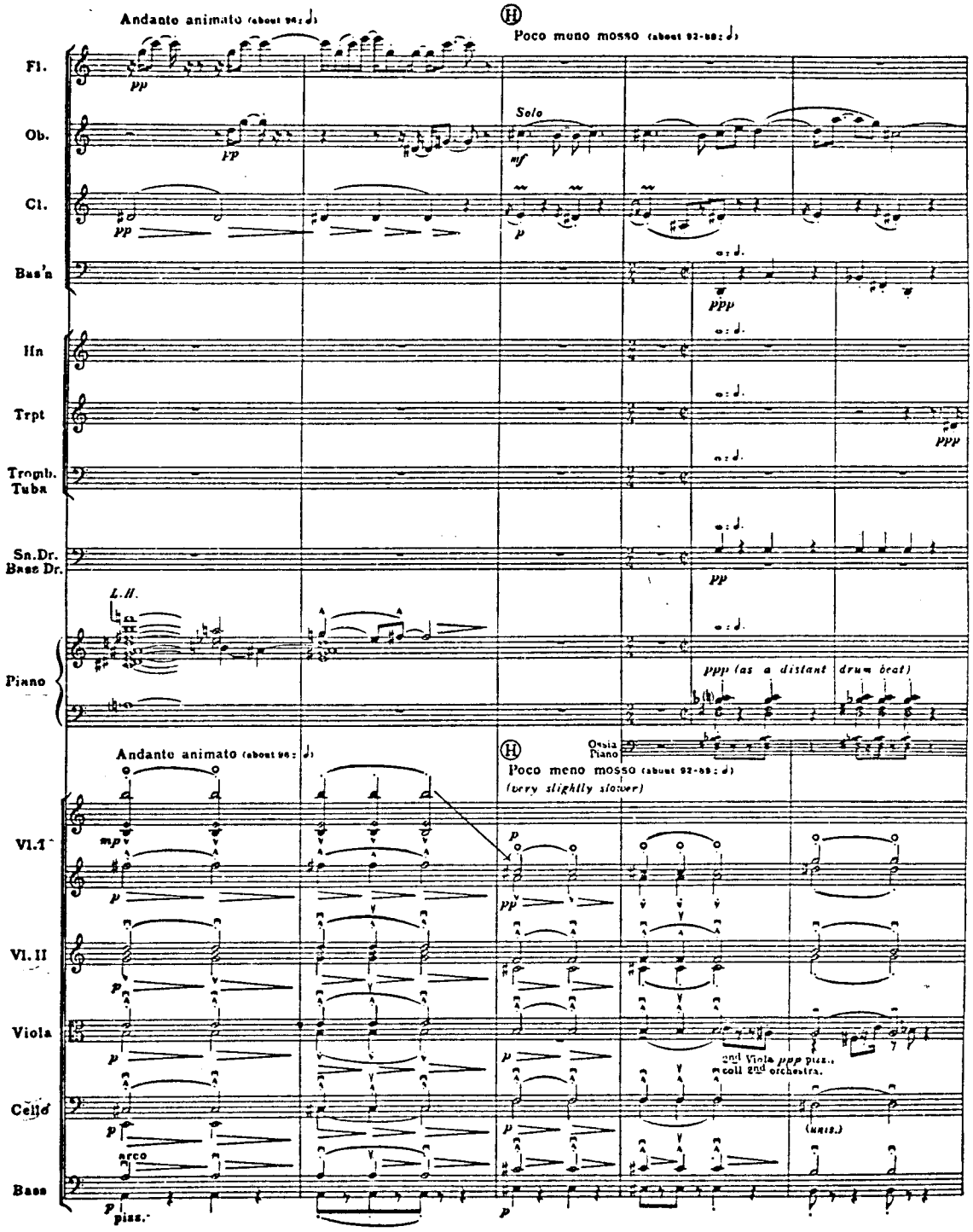
Example 21



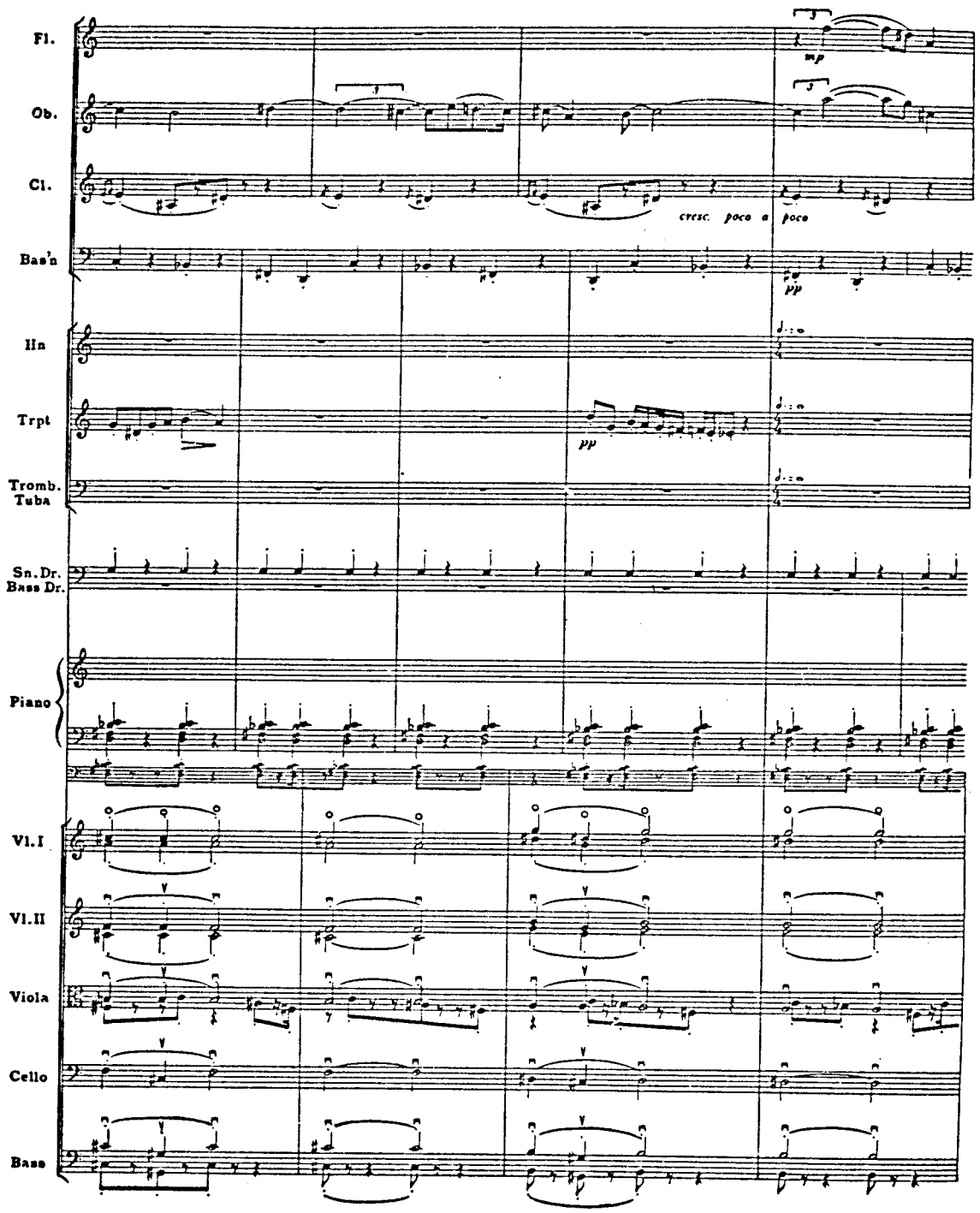
Example 22



Example. 23


Andante animato (about 96: ♩)
Poco meno mosso (about 92-88: ♩)
Fl.
Ob.
Cl.
Bas'n
Hn
Trpt
Tromb.
Tuba
Sn.Dr.
Base Dr.
Piano
Vl.I
Vl.II
Viola
Cello
Bass
Solo
L.H.
Ossia Piano
(very slightly slower)
arco
pizz.
2nd Viola ppp pizz., coll 2nd orchestra.

Example 24



Example 24 (continued)

Other works such as the Holidays Symphony and the Unanswered Question exhibit the same procedure, as part of the orchestra, often off stage, plays a unique and autonomous projection. But once again the divergent elements merge at a higher level as part of one and the same whole.

CHAPTER III

CODETTA

> The art of Ives has depth and ecstasy, humor and sadness, commonness and exquisiteness. To translate into words the feeling of any music is futile -- one must hear the music itself. 1
>
> Henry Cowell

"We're learning, I hope, to stop looking at Ives as the Grandma Moses of music, as a crude if inspired primitive, snowbound in a Thoreau-ian New England wilderness and producing raw, rugged, original music in utter isolation."[2] Hopefully, this paper has portrayed Ives in his new role -- his proper role -- as an important contributor to the musical ideas of the twentieth century.

Musicians can recite from memory the number of root position diminished seventh chords in the chorales of Bach as well as the ordering of the twelve tone set in Schoenberg's Variations for Orchestra, yet few people can discuss, with any authority, the significant technical contributions made by Ives in his voluminous canon. Long before much of the world had even heard any of his music, Ives was famous for his musically artistic accomplishments of polymetric and

polytonal excursions as well as for rhythmic conglomerations never previously employed by a composer. Although his music has been mentioned, in scholarly journels and verbally, very little attention has been paid to the precise compositional procedures exercised by Ives in any given work. The attempt of this paper has been to make the reader aware of Ives' preeminent compositional legacy, one which has received wide acclaim, yet one which theorists have rarely analyzed or discussed in depth.

In conclusion, the final words shall be reserved for Ives himself, as he speaks of the ideal in music, a music imbued with profundity, a musical odyssey which alters the very essence of all who embark on its adventure:

> Whence cometh the wonder of a moment? From sources we know not. But we do know that from obscurity and from this higher Orpheus come measures of sphere melodies, flowing in wild, native tones, ravaging the souls of men, flowing now with thousand-fold accompaniments and rich symphonies through all our hearts, modulating and divinely leading them. 3

NOTES

Chapter I

1. Aaron Copland, The New Music 1900-1960 (New York, 1968), p. 109.

2. Igor Stravinsky and Robert Craft, Retrospectives And Conclusions (New York, 1969), p. 32.

3. Charles Ives, Symphony No. 4, Preface by John Kirkpatrick, (New York, 1965), p. VIII.

4. Henry and Sidney Cowell, Charles Ives and His Music (New York, 1955), p. 230.

5. Eric Salzman, Twentieth-Century Music: An Introduction (Englewood Cliffs, 1967), p. 147.

6. Cowell, Ives and Music, p. 9.

7. Salzman, Twentieth-Century, p. 144.

8. Charles Ives, Essays Before A Sonata (New York, 1964), p. 72.

9. Ibid., pp. 72-73.

10. Ives, Symphony No. 4, p. VIII.

11. Ives, Essays, p. 1.

12. Elliott Carter, "Ives Today: His Vision and Challenge," Modern Music, XXVI (May-June, 1944), 200.

13. William Flint Thrall and Addison Hibbord, A Handbook To Literature, Revised by C. Hugh Holman, (New York, 1960), p. 471.

14. Robert Humphrey, Stream of Consciousness in the Modern Novel (Berkeley, 1954), p. 2.

15. Phillip F. Herring, "Ulysses Notebook VIII.A.5 at Buffalo," Studies In Bibliography, XXII (1969), p. 288

16. Ibid., p. 289.

17. Salzman, Twentieth-Century, p. 147.

18. Allen Edwards, Flawed Words and Stubborn Sounds, A Conversation with Elliott Carter (New York, 1971), p. 45.

19. Ibid., p. 91.

20. Salzman, Twentieth-Century, p. 164.

21. John Cage, A Year From Monday (Middletown, 1967), p. 37.

22. Stravinsky and Craft, p. 72.

Chapter II

1. Ives, Symphony No. 4, p. 13.

2. Cowell, Ives and Music, pp. 144-145.

3. Ives, Symphony No. 4, p. 13.

4. Ibid., p. VIII.

5. Cowell, Ives and Music, p. 7.

6. György Ligeti, "Metamorphoses of Musical Form," Die Reihe No. 7 (1965), p. 8.

Chapter III

1. Henry Cowell, "Charles Ives," Modern Music, X (November-December, 1932), 27.

2. Eric Salzman, "New Stereo Discs for a Further Look at Ivesian Questions and Answers," High Fidelity/Musical America, XVI (June, 1966), 70.

3. Ives, Essays, p. 31.

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