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An Analysis and an Historical Contextualization of Frank Ticheli's "Cajun Folk Songs"

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The University of Southern Mississippi

AN ANALYSIS AND AN HISTORICAL CONTEXTUALIZATION OF
FRANK TICHELI'S "CAJUN FOLK SONGS"

by

Jody Anthony Besse

Abstract of a Dissertation
Submitted to the Graduate School
of the University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

May 2012

ABSTRACT

AN ANALYSIS AND HISTORICAL CONTEXTUALIZATION OF FRANK TICHELI'S "CAJUN FOLK SONGS"

by Jody Anthony Besse

May 2012

This document was constructed using a qualitative research approach to discuss and illuminate the various compositional techniques used by Frank Ticheli in his composition *Cajun Folk Songs*. The content will include a biographical background of Mr. Ticheli, documentation related to the Cajun Culture and Cajun Music, an analysis of Ticheli's composition *Cajun Folk Songs*, and valuable information related to the rehearsal and performance of this work. The intent of the study is to shed light on the relevant aspects pertinent to the musical interpretation of the selected work for the conductor, the performer, and the listener.

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A Dissertation
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DEDICATION

I would like to dedicate this work to my father Deynoodt Joseph Besse Sr.

ACKNOWLEDGMENTS

This dissertation would not have been possible without the combined efforts and input of a number of important people. I would like to thank my committee chairman Dr. Jennifer Shank, and the other committee members, Dr. Thomas Fraschillo, Dr. Steven Moser, Dr. Christopher Goertzen, and Dr. Joseph Brumbeloe, for their advice and priceless commentary throughout the duration of this project. Sincere appreciation also goes to the members of the School of Music faculty of The University of Southern Mississippi for their guidance, encouragement, and example of musicianship, scholarship and teaching excellence.

I am indebted to my family, friends, and coworkers who have provided the love, positive support, nurturing atmosphere, and encouragement vital in completing this degree. I wish to extend my gratitude to Dr. Gerald Waguespack for being a pillar of musical strength, for providing an example of teaching excellence that I will call upon as vital information for the rest of my life, and for sharing with me the directions to the path that leads me to becoming a better person each day.

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GLOSSARY

- Bals de maison.* The development of Cajun music is directly related to the spaces in which social gatherings took place in the rural communities. *Bals de maison* (house dances) were held regularly in the homes of individuals. In these gatherings the families socialized, young men and women courted, and the musicians and dancers honed their skills.
- Biniou.* A member of the bagpipe family. Bagpipe is a generic name for a number of instruments having one or several reed pipes (single or double) attached to a windbag that provides the air for the pipes. One or two of the pipes, called “chanter” (*chaunter*), are provided with sound holes and are used for the melody, while the others, called “drones,” produce only one tone each and are used for the accompaniment.
- Cabrette.* A member of the bagpipe family. Literally means “little goat”, also known as a *musette* is a type of bagpipe which appeared in France in the 19th century. The *cabrette* consists of a chanter for playing the melody and a drone. It descended from earlier mouth-blown bagpipes but bellows were added to the *cabrette* in the 19th century.
- Chanky-Chank. A word affiliated with Cajun music. Used to refer to old fashioned rhythms played on the accordion in Cajun music.
- CODOFIL. The Council for the Development of French in Louisiana (*Conseil pour le développement du français en Louisiane*) was created in 1968 by the Louisiana state legislature. The legislation empowers the Council “to do any and all things necessary to accomplish the development, utilization, and preservation of the French language as found in Louisiana for the cultural, economic and touristic benefit of the state.
- Complaintes.* The English translation is laments. In literature it is a poem that laments or protests unrequited love or tells of personal misfortune, misery, of injustice.
- Contredanse.* A dance that attained great popularity in France, England, and Germany during the late 18th century. It was an 18th century French development of the English country dance and was performed by two or more couples facing each other and executing a great variety of steps and motions. The music consists of a long series of eight-measure phrases typically in 2/4 or 6/8 time that may be repeated over and over.
- Coonass. Is a word used in reference to a person of Cajun ethnicity. Many consider it an insult but others consider it a compliment or badge of honor. Although many Cajuns use the word in regard to themselves, other Cajuns view the term as an ethnic slur against the Cajun people.

Creole. The term is derived from the Latin *creare*, meaning, “to create.” The Louisiana Creole people traditionally are descended from French and Spanish colonial settlers in Louisiana. Before the Civil War, the term was used generally for those people exclusively of French and Spanish descent whose families were settled in Louisiana before the Louisiana Purchase. Most Creoles lived in the greater New Orleans area. The term was first used during the colonial times by the settlers to refer to those who were born in the colony, as opposed to those born in France. In New Orleans, the word Creole then applied only to people of European descent. In New Orleans’ French Quarter, the word Creole is everywhere and refers to the culture of these White Creoles. Later the term was also applied to those individuals of mixed heritage born in Louisiana. However, both groups have common European heritage and in most cases are related to each other and share cultural ties.

Travelogue. A description of someone’s travels, given in the form of narrative, public lecture, slide show, or motion picture.

Vielle a’ roué (“wheel fiddle”). A medieval stringed instrument, shaped somewhat like a lute or viol, whose strings are put in vibration not by a bow but by a rotating rosined wheel operated by a handle at the lower end of the body. Notes are produced on the one or two melody strings by stopping them with short wooden keys pressed by the left-hand fingers. The instrument usually had two to four unstopped strings, called bourbons, that were allowed to sound continuously, producing a drone. It was known as the hurdy-gurdy in English speaking cultures and was played into the 20th century by folk and street musicians, notably in France and eastern Europe.

Varsoviennne. A Polish dance, named for the city of Warsaw, in slow mazurka rhythm, usually in slow triple time with an accented dotted note on the first beat of every second and fourth measure. It was popular in ballrooms from about 1850 to 1870.

Valses a’deux temps (“waltz in two beats”).

Yambilee. An annual festival celebrating the yam industry in south Louisiana.

CHAPTER I

INTRODUCTION

The influence of Cajun culture is now ubiquitous. From business establishments worldwide to the social influence of dance, Cajun culture now permeates western society. While not yet well defined in the Pacific Rim, there are signs of its spread to the progressive countries in that part of the world. Composers have used Cajun music in both their didactic publications and their greater, lengthier works with artistic intent. One composer who has specifically made this music a significant source of inspiration is Frank Ticheli. Mr. Ticheli is well-known for his contributions to 20th and 21st century band literature.

The Purpose of the Study

The purpose of this study will be to examine how Frank Ticheli brings out the musical and cultural roots of two traditional Louisiana folk songs in his *Cajun Folk Songs*. Suggestions will be given as to how a conductor can bring this attractive and accessible grade three piece to life. The objectives will be to identify and analyze the historical and theoretical properties of the folk songs that form the basis for this composition. An in-depth history of the Cajun culture and its music will be examined with particular attention to the folk songs used by the composer. A historical account of traditional Cajun folk music will be provided in an effort to define such a medium while specifically illuminating the properties of folk music, including melody and harmony, form, rhythm, instrumentation and texture, ornamentation, singing traditions, and text. This study will examine the use of these folk melodies in the work *Cajun Folk Songs* by Frank Ticheli. The compositional structure of this piece will be assessed as will the issues

associated with its preparation and performance. The intent of the study will be to illuminate the relevant aspects pertinent to musical interpretation of the selected work for the conductor, the performer, and the listener.

Methodology

The research method for the first portion of this paper will be historical. Chapter two will illuminate the development of the culture of the Cajun people and the music that evolved during the establishment of their culture. Information will be gathered from historical literature related to the Acadians and the events that led to their expulsion from Canada and their eventual settlements in south Louisiana. Documentation related to Cajun music and musicians will be used to provide information regarding the unique history and characteristics associated with the creation and performance of Cajun music. The analytical method advocated in this study modified and incorporated methods and ideas advocated by the two wind-band specialists Frank Battisti and Robert Garofalo. Chapters four and five will discuss the process of musical analysis divided into five phases: Melodic Analysis, Harmonic Analysis, Rhythmic Analysis, Scoring, and Rehearsal Suggestions. Data gathered from related studies and the author's personal analysis and performance experience with the selected work have been compiled to provide the reader valuable information beneficial for application to rehearsal and performance.

Related Literature

Dissertations written about the composers of wind-band music with analyses of their works are abundant. While extensive documentation related to the use of European Folk Songs and their use in wind-band literature exist, only a few documents have been

written specifically related to the use of Cajun music in wind-band literature. One of the few documents is the 1999 dissertation by Scott Stewart Hanna entitled “*J’ai été au bal: Cajun Music and the Wind Band in the late Twentieth Century.*” Hanna’s work focuses on an analysis of Donald Grantham’s piece *J’ai été au bal* with an introspective interview with Grantham. His analysis and rehearsal suggestions are very informative and his interview with Donald Grantham provides an insightful view of Grantham’s compositional thought processes. Hanna presents a brief history of the Cajun’s along with the history of the two Cajun folk songs selected as the thematic material used to compose *J’ai été au bal*.

John Darling’s dissertation completed in 2001, “A Study of the Wind-Band Music of Frank Ticheli with an Analysis of *Fortress*, *Postcard*, and *Vesuvius*,” is a biographical sketch of the composer with analyses of the three listed works. This study includes interviews with the composer providing background information related to the inspiration for his compositions and the processes for commissioning such works. The interviews add considerable insight into the composer’s methods and influences. Darling’s paper includes a listing of Ticheli’s works and an extensive bibliography.

A similar study by James Robert Tapia in 1997 entitled, Donald Grantham’s “*Bum’s Rush: A Conductor’s Analysis and Performance Guide*,” focuses on the impact of Grantham’s work on contemporary wind-band literature. Included is a detailed biography of Grantham, his compositional output, and critical reviews of his works. Tapia presents an interesting discussion of the literary and musical influences on Donald Grantham and his creative compositional output from these influences. An interview with Grantham about his compositional process, events leading to the composition *Bum’s Rush*, and

analysis questions specifically regarding the composition are contained in this paper. An analysis with thematic examples and rehearsal and performance practice suggestions are included to facilitate the performance of this work.

A dissertation primarily focusing on score study and a theoretical approach to analysis of band literature proved to be very helpful. “An Approach to the Musical Analysis of Wind-Band Literature Based on Analytical Modes used by Wind Band Specialists and Music Theorists,” by Jerome Markoch Jr. in 1995 offered comparisons of several analytical methods. The purpose of this study was to construct a method of musical analysis based on proven analytical methods used by theorists and wind-band specialists and to apply this method to wind-band literature. Two compositions were selected based on contrasting difficulty and analyzed to demonstrate the analytical method: *Overture on a Southern Hymn* by Robert Palmer and *Postcard* by Frank Ticheli. Among its strongest attributes are its potential to enrich the analytical experience of the wind-band conductor, to offer a heightened perspective of the analytical process, and to result in substantive rehearsal and performance applications.¹

The Instrumentalist magazine proved to be a valuable source of information regarding Frank Ticheli and his composition *Cajun Folk Songs*. Several published articles include pertinent information about the composer and one by William Kenny provided valuable information related to Ticheli’s *Cajun Folk Songs*. Kenny’s article, “Frank Ticheli’s *Cajun Folk Songs* a Musical Gem for Grade 3 Bands,” is a valuable resource regarding the interpretation of this piece. His rehearsal and performance suggestions

¹ Jerome R. Markoch Jr., “An Approach to the Musical Analysis of Wind-Band Literature based on Analytical Modes Used by Wind-Band Specialists and Music Theorists” (PhD diss., Louisiana State University and Agricultural and Mechanical College, 1995), viii.

along with a score and part errata are offered and can save a director valuable rehearsal time in the preparation of this work.

“A Conversation with Frank Ticheli,” by Dan Blaufuss located in *The Instrumentalist* magazine in the March 2008 issue details the sometimes-agonizing process the composer undergoes while composing. A similar article can be found in the January 1997 issue in *The Instrumentalist* entitled “The Composer’s Viewpoint.” In this interview Frank Ticheli discusses what attracted him to compose for concert bands and wind ensembles. He mentions how directors can persuade great composers to write music for young bands and the extent to which a person who commissions a work should get involved in the creative process.

CHAPTER II

THE CAJUN CULTURE AND THEIR MUSIC

The History of the Cajun Culture

Picture this: a hot, sweltering afternoon in modern-day, southern Louisiana. A lone man sits in his chair on the porch; a stringed instrument nestled on his shoulder. The heat inspires long, slow sounds emitting from his sweaty hand on bow on vibrating string. As the sun starts to set and the air cools, “Jolie Blond” can be heard as the bow picks up speed and re-creates a well-known Cajun folk song. While this seems a simple scene, it is really full of complexity and historical struggle regarding how Cajun music came to be.

A major component in the creation of Cajun music is the historical background of the people who created and lived the Cajun culture. In 1682 Robert Cavelier de La Salle, a former Jesuit from Quebec, stood on the banks of the Mississippi River near the Gulf of Mexico and claimed all the land drained by that great river in the name of King Louis XIV and France.² After that moment, the first French settlers began to arrive in Louisiana in the early eighteenth century. In 1714, France established its first permanent settlement, Natchitoches, on the border of the Spanish territory, in north central Louisiana. Louisiana was hardly the ideal place for French men and women to relocate; it was hot and humid, with none of the conveniences of continental life and crawling with reptiles and insects.³ Nevertheless, a few French settlers succeeded in establishing themselves along waterways of the colony. They learned about the flora and the fauna of the area from local Native American tribes and managed to adapt to life in this subtropical region.

² William Faulkner Rushton, *The Cajuns: From Acadia to Louisiana* (New York: Farrar Straus Giroux, 1979), 310.

³ Ibid.

Eventually they imported slaves from Africa to work the large farms or plantations they developed.⁴ The New World, in this case Louisiana, provided the opportunity to experiment. While individual cultures did preserve some of their old ways in the New World, the frontier environment also provided the opportunity for them to create new ways based on the old.⁵

In the mid-eighteenth century, France transferred administrative control of Louisiana to Spain. Spain wanted Louisiana primarily as a buffer zone between its gold and silver mines in the Southwest and Mexico and the Anglo-American settlements on the Atlantic coast. But for the colony to function as a buffer, it had to be populated. Though Spain sent some settlers, the established French Creole population continued to dominate everyday life. The descendants of the first French settlers in Louisiana, those born in the colony, were called Creoles to distinguish them from French immigrants. Originally, Creole meant simply “local, homegrown, not imported,” and referred to people and things as well as to ways of doing things. Additionally, German-speaking settlers arrived from Alsace and Germany, and English-speaking settlers came from England, Ireland, Scotland, and the new United States during the Spanish tenure.⁶

The largest group that came to Louisiana, however, was the Acadians, who arrived in several waves between 1765 and 1785, from their Nova Scotia homeland following the end of the Seven Years War with the signing of the Treaty of Paris in 1763.⁷ At the time of their arrival, the Spanish administrators of Louisiana considered the

⁴ Ibid.

⁵ Ibid., 311.

⁶ Ibid.

⁷ Ibid.

Acadians ideal settlers. They were Catholic, small farmers, very poor, apolitical, and were thought to be uninterested in meddling in governmental matters. In addition, their sentiments, like those of the Spanish, were decidedly anti-British. Initially, the Spanish administrators of Louisiana saw the Acadian settlement as a benefit to the struggling colony. The newly arriving Acadians could be moved towards the peripheries of the zone of settlement to function as a kind of buffer against the English, who represented a strong threat to Spanish Louisiana at this time.⁸

In addition to their military usefulness, the Acadians were prolific and provided a much-needed increase in the population of this highly under-populated colony. They were clearly worth the initial investment in aid that had to be extended. As one observer commented, “They are so poor that when they arrive in these settlements, they come burdened with a family but have not a shirt to wear.”⁹ They were industrious and hard working. They cleared and planted land, provided extra food for New Orleans markets, and facilitated communication along the Mississippi River.

These Acadian exiles were the descendants of the first northern European settlers in the North America. Most people who eventually became known as Acadian came from an area within a radius of about twenty miles from the town of Loudon near the border between the provinces of Poitou and Vendee in France. Some authorities believe that as many as two-thirds of the original Acadian immigrants came from the coastal regions of France, lured to the New World by the tales of fishermen who had ventured to this new area as early as 1504. French fishermen and their relatives from the surrounding towns

⁸ Barry Jean Ancelet, Jay D. Edwards, and Glen Pitre, *Cajun Country* (Jackson, MS: University Press of Mississippi, 1991), 14-15.

⁹ Ibid.

and countryside constituted an unusual breed of social and political refugees in this period of Western history, because they possessed both the means of escape from the old country and a means of maintaining an independent livelihood afterwards.¹⁰

Intense French religious wars were being waged in the provinces of Poitou and Vendee during the late sixteenth and early seventeenth centuries. Many of the worst atrocities of the religious wars were committed in Poitou. The population had to be constantly on guard against attacks by marauding bands of religious fanatics, foraging mercenaries, and brigands (bandits) capitalizing upon the breakdown in local law enforcement. Years of unseasonable weather brought famine and a series of epidemics. The years of trauma stemming from decades of civil warfare, heightened by the famines and epidemics, motivated many French peasants to begin life anew in North America.¹¹ As peasant immigrants, the Acadians sought to escape the violence that had disrupted their lives in France and destroyed what generations of their families had sought to build.

In the New World, they settled the colony that Samuel Champlain had founded for France in 1604, named *La Cadie*, after the Micmac word for “land of plenty.”¹² Later, perhaps because of the linguistic overlap with Arcadia, the Greek land of milk and honey, the colony came to be called *l’Acadie* or Acadia. The people who lived there began calling themselves *Cadians* or Acadians, and were among the first European colonists to develop a sense of identity apart from that of the old country. The distinct Acadian identity was the result of several factors: the sense of community the people brought with them from France, the frontier experience, and the unique blending of those first French

¹⁰ Rushton 1979, 6.

¹¹ Ancelet 1991, 4-5.

¹² Rushton 1979, 312.

settlers, Native American tribes such as the Micmac and Souriquois, and a small number of Catholic Irish and Scottish families.¹³

For nearly a century, the Acadians thrived in their new homeland, adapting to the area and its climate with the help of the Native American tribes. They settled along the banks of the rivers and along the coast. Their houses overlooked vast fields of grass and wheat; rye, corn, and oats were also cultivated, together with peas, potatoes, cabbages, apples, flax, and hemp. The original Acadians were carpenters, coopers, blacksmiths, fishermen, shipbuilders, trappers, and sealers, as well as farmers and herders.¹⁴ The Acadians remained outside the mainstream of communication between France and England, though their isolation was frequently disturbed by the power struggle between the French and English colonial empires. Acadia changed hands back and forth until the Treaty of Utrecht in 1713, when England gained permanent possession of the colony and renamed it Nova Scotia.¹⁵

A provision in the Treaty of Utrecht, obtained by Louis XIV, stipulated that the Acadians could retain their property or sell their land and migrate to other parts of Canada. If the settlers chose to remain, they were guaranteed the freedom to practice Catholicism. Once the deadline permitting migration had passed, the British proposed that the Acadians take a modified oath of allegiance to the king of England. This oath allowed the continued practice of Catholicism for the Acadians but did not force them to

¹³ Ibid.

¹⁴ Ancelet 1991, 8.

¹⁵ Ibid.

recognize the king as head of the church.¹⁶ Perhaps the most important condition of this oath exempted the Acadians from British military service. This provision eliminated the possibility that the Acadians would be forced into conflicts with the French.

Due to rising tensions between England and France in the mid-eighteenth century, the British attempted to persuade the Acadians to take an unqualified oath of allegiance. In 1755, preceding the outbreak of the Seven Years War, Governor Charles Lawrence of Nova Scotia gave the Acadians an ultimatum requiring the swearing of unconditional British allegiance.¹⁷ The settlers considered this unacceptable because such an oath would mean the loss of religious freedom and the possibility of engaging in conflicts against France.

At the beginning of the French and Indian War, the American name for the war between France and Great Britain in North America, the British struck first, attacking and capturing Fort Beausejour at the head of the Bay of Fundy in June of 1755. Unfortunately, three hundred Acadian conscripts were discovered together with French military personnel within the walls of Fort Beausejour when it surrendered. To the British, this implied that the Acadians were combatants and a potential threat to British sovereignty. The Acadians, now over twelve thousand strong, were given another chance to swear allegiance to the English King, which they refused to do. To the new British military governor, Major Charles Lawrence, deportation was the best solution to the problem of the British inability to neutralize the allegiance of the Acadian population to

¹⁶ Scott Stewart Hanna, "*J'ai e'te' au bal: Cajun Music and the Wind Band in the Late Twentieth Century*" (D.M.A. diss., University of Texas at Austin, 1999), 9.

¹⁷ Ibid.

French ways. Instead of returning the Acadians to French soil, however, they would be separated and sent to the English colonies, there to become proper British subjects.¹⁸

The deportations began almost immediately. The British military forces deported approximately 6,000 of the region's estimated 15,000 Acadians during several waves of an ethnic cleansing exercise commonly known as the *Grand Dérangement* (Great Upheaval).¹⁹ All men and boys were told to present themselves at the British Fort Beausejour on August 9, 1755. The prisoners were held and then shipped to the Carolinas and Georgia (the distance calculated in proportion to the magnitude of their treason). Many Acadians did not believe that they would actually be deported, and so they behaved in a docile manner. After the men were confined, the women and children remained in the houses until transports were available. Then families were loaded on board ships, their houses and crops were burned, and their livestock was confiscated to pay for the costs of deportation.²⁰

For the unfortunate Acadians, years of untold hardship and misery began. Much of it was not due to deliberate cruelty on the part of the British, but rather to poor preparation and planning for the care of the Acadians during and after the deportation. Both the French and the English openly regarded Acadians as prisoners of war. However, the British refused the exiles in their care the rights and privileges generally accorded such military detainees, who had a right to expect food, clothing, and shelter under prevailing international law. Instead, exposure, malnutrition, and death defined the grim

¹⁸ Ancelet 1991, 10.

¹⁹ Ryan Andre Brasseaux, *Cajun Breakdown: The Emergence of an American-Made Music* (New York: Oxford University Press, Inc. 2009), vii.

²⁰ Ancelet 1991, 10.

reality facing the outcasts.²¹ One ship left Nova Scotia with 417 Acadians on board and arrived in South Carolina with only 210 still alive. In Philadelphia, the Acadians were forced to remain on board their ship for three months in the middle of winter. Over two hundred lost their lives to smallpox and other diseases during this time.²² Many Acadians escaped the British roundup. Some joined French forces to fight an effective guerrilla war against the British, forcing the British to abandon several forts and capturing or killing many of them.

The deportation of the Acadians by the British Crown in 1755 was an effort to disintegrate the Acadian society, relieve social and political pressures in the colony, and to make room for new English colonists. Exiles were dispersed throughout the thirteen British colonies and some were sent to English prisons. Some exiles were repatriated to France and some eventually made their way to the French West Indies, the Malouines (Falklands) and Cayenne (Giana).²³ Many of the Acadians eventually returned voluntarily to Nova Scotia, both from French Canada and from the English colonies. Some were permitted to settle once again in the province, but care was taken to ensure that they were widely scattered.

After a period of wandering and migration, some exiles found a new home and new cultural landscape along south Louisiana's intricate labyrinth of waterways and vast, open prairies.²⁴ Research has shown that the Acadians who resettled in southern

²¹ Brasseaux 2009, 28.

²² Ancelet 1991, 10.

²³ Barry Jean Ancelet, *The Makers of Cajun Music* (University of Texas Press, Austin, Texas, 1984), 20.

²⁴ Brasseaux 2009, vii.

Louisiana between 1765 and 1785 fully intended to reestablish their broken society. About fifteen hundred Acadians, representing some one hundred families, found their way to south Louisiana.²⁵ Though they carried few possessions, these Acadians brought a rich cultural heritage comprised of a blend of French, Celtic, Scots-Irish, and Native American influences.²⁶ Even those who had been repatriated to France volunteered to help the king of Spain settle his newly acquired colony. In Louisiana, the Acadians encountered the French Creoles who had been in the colony since the Lemoine brothers, Iberville and Bienville established the first permanent settlement there in 1699 and who had also developed a sense of their own identity. The two groups remained distinct for the most part. The French Creoles considered the Acadians to be peasants, while many Acadians considered the Creoles aristocratic snobs. Some Acadians aspired to the affluent French Creole plantation society and climbed up the social ladder toward the gentry.²⁷

Once in Louisiana, the Acadians interacted and intermarried with their neighbors. They encountered a new set of Native Americans, including the Houmas, the Chitimachas, and the remnants of the Attakapas. They also encountered German-Alsatians, Spanish, Anglo-Americans, Irish, and Scots. The combination of these cultures eventually produced the group called Cajuns (as close as Anglo-Americans could come to pronouncing *Cadiens*).²⁸ While Black Creoles remained distinct from the Cajuns, the

²⁵ Hanna 1999, 10.

²⁶ Barry Jean Ancelet, *Cajun Music: Its Origins and Development* (Lafayette, LA: University of Southwestern Louisiana, 1989), 7.

²⁷ Ibid.

²⁸ Ancelet 1991, 15.

French Creoles, and even the English-speaking blacks from other parts of the plantation south contributed to the Cajun blend in areas such as music, dancing, and cooking.²⁹

The Americanization of south Louisiana began in earnest in 1803 when Napoleon Bonaparte sold the Louisiana territory to the United States, after recently reacquiring the colony from Spain. Following the Louisiana Purchase, the region's Francophone population became subject to American Law.³⁰ In 1803, the Bayou Country boasted seven times more Francophones than Anglophones in the region's free population. The Louisiana Purchase was soon cut up into several territories, and in 1812 the southernmost section became the present-day state of Louisiana. At the time of Louisiana's admission to the Union in 1812, an influx of Anglo-Americans moved into the territory and considerably altered that ratio, as French speakers outnumbered English speakers by only three to one. This Anglo-American invasion thus accelerated the complex cultural exchanges that transpired over the course of the nineteenth century.³¹ The boundaries ignore historical settlement patterns, to include the English-speaking northern and eastern parishes along with remnants of the original French settlements in the south.³²

Though various French-speaking populations initially maintained the hope of remaining distinct, by the end of the Civil War, Louisiana was clearly going to become integrated as a part of the United States. Upwardly mobile Cajuns as well as the French Creoles, who participated in the social, economic, political, and educational systems, could foresee this integration. However, the small plot-farming Cajuns, who were

²⁹ Ancelet 1989, 7.

³⁰ Brasseaux 2009, 10.

³¹ Ibid.

³² Ibid.

marginal to these systems and who had little or no stake in the war, did not take part in the changes until later. An indication that many Cajuns were not interested in the Civil War was the rate of desertion among Cajuns drafted into the Confederate Army: in some units as high as 85 to 100 percent. They simply walked home from the nearby battlefields to resume taking care of their farms and families.³³ The ravages of the Civil War, the virtual collapse of the American South's economy, the rise of sharecropping, and the increased interaction between the Cajuns and their black neighbors outlined the shifting cultural and social climate of the period. The combination of these forces forever altered the course of the group's socio-cultural landscape.³⁴ During the course of the nineteenth century, the Cajun culture, similar to other regional cultures in the United States, took on all of the characteristics of an established society, even while remaining largely separate from the social orders outside of south Louisiana.³⁵

The majority of the Cajuns opted not to Americanize until the turn of the twentieth century, when nationalistic fervor of the early 1900s followed by World War I forced cultural change. Participation in this conflict, which divided most of the world into political camps, prompted national leaders like Theodore Roosevelt to declare that there was no such thing as a "hyphenated American." Members of various ethnic and national groups were urged to conform to America or leave it.³⁶ This Americanization Process refers to the concerted efforts of an American nationalist movement during the first

³³ Ancelet 1991, 17.

³⁴ Ibid.

³⁵ Hanna 1999, 11.

³⁶ Ancelet 1989, 27.

quarter of the twentieth century to assimilate the unprecedented number of immigrants in the United States. Rooted in notions of white Anglo-Protestant exceptionalism, Americanization for the middle- and upper-class English-speaking whites translated as the forced enculturation of “inferior” cultural communities into the mores and values of nondenominational Protestantism, republicanism, and the English language.³⁷ Louisiana’s 1916 Compulsory Education Act, a state board of education policy, made English the only language allowed at school. This policy was reinforced by the new state constitution of 1921, which stripped the French language of its historical official status.³⁸

A simultaneous influx of outsiders uninterested in learning the native language and culture further eroded what had, only twenty years earlier, been a thriving, healthy community.³⁹ The discovery of oil in Jennings, Louisiana in 1901 brought in outsiders and created salaried jobs. The improvement of transportation and highways provided access to areas of the state that were previously isolated. Ironically, the Works Progress Administration, which administered projects meant to alleviate the negative effects of the Great Depression, further eroded the Cajun cultural identity. These projects brought a generation of young Cajuns out into the rest of the United States. The inevitable result was, in turn, to bring America into this previously isolated culture.⁴⁰ The emergence of a national communications network and the increasing availability of mass media technology profoundly shaped the discourse between Cajun and American cultures.⁴¹

³⁷ Brasseaux 2009, xii.

³⁸ Ibid.

³⁹ Ancelet 1989, 28.

⁴⁰ Ibid.

⁴¹ Brasseaux 2009, 12.

Increased income allowed the purchase of radios, effectively bringing the entire world to the homes of south Louisiana.

Class distinctions which had appeared early in Louisiana Acadian society were heightened by Americanization and the Great Depression. The upwardly mobile Cajuns, whose ancestors had espoused Louisiana Creole plantation society, offered little or no resistance to what seemed a move in the right direction. Money and education were hailed as the way up and out of the mire. Many involved in local and state government enthusiastically fostered the Americanization process, especially in the schools. Being “French” became a stigma placed upon the less socially and economically ambitious Cajuns who had maintained their language and culture in self-sufficient isolation. The very word “Cajun” and its harsh new counterpart “coonass” became ethnic slurs synonymous with poverty and ignorance and amounted to an accusation of cultural senility.⁴² This stigmatizing of the Cajun culture was at its worst from 1910 to 1930, when speaking French became a punishable offense at public schools, and many children began dropping out of school and working full-time on the family farms.⁴³

During the 1930s and 1940s, the Cajuns were educated and acculturated into the American mainstream. Yet, somehow the Cajun culture survived this period of homogenization to emerge from World War II with enough identity to renew itself beginning in the 1950s and 1960s. Traditional Cajun culture including Cajun music made a comeback, and politicians and educators became interested in preserving and reviving

⁴² Ibid.

⁴³ Savoy 1989, 113.

the French language.⁴⁴ Cajun culture regained its footing, and today it has become not only acceptable, but even fashionable, as Cajuns have learned to negotiate a place for themselves in the contemporary world on their own terms.

To understand today's Cajuns, one must take a long, hard look at their culture and history: friendly, yet suspicious of strangers; easy-going, yet stubborn; deeply religious, yet anticlerical; proud, yet quick to laugh at their own foibles; unfailingly loyal, yet possess a frontier independence. Non-Cajun visitors to south Louisiana often must reassess their expectations in the light of certain realities. French Canadians, for instance, who expect to find Cajuns a symbol of dogged linguistic survival in a predominately Anglo-Saxon North America, find virtually no open Anglophone-Francophone confrontation and a confounding absence of animosity in cultural politics. The French who seek quaint vestiges of former colonials find instead French-speaking cowboys (and Indians) in pickup trucks. They are surprised at the Cajuns' love of fried chicken and iced tea, forgetting this is also the American South; at their love of hamburgers and Coke, forgetting this is the United States; at their love of cayenne and cold beer, forgetting this is the northern tip of the West Indies. American visitors usually skim along the surface, too, looking in vain for romantic traces of Longfellow's *Evangeline* and a lost paradise. (Ancelet 1991, 19)

The most consistent element in Cajun country may well be an uncanny ability to swim in the mainstream. The Cajuns seem to have an innate understanding that culture is an ongoing process, and appear willing constantly to reinvent and renegotiate their cultural affairs on their own terms. This adaptability has become indeed the principal issue of cultural survival in French Louisiana.⁴⁵

The Music of the Cajuns

The clash of empires sowed the seeds of Cajun music. New France clashed with New England and wrestled with New Spain in the geopolitical contests for territorial control in North America. Positioned at the crossroads of empire, Acadia and, later, Louisiana buffered the French interest on the continent. The Louisiana territory became a

⁴⁴ Ancelet 1991, 18-19.

⁴⁵ Ibid.

lively contact zone variously blessed and cursed with porous borders through which American Indians, African slaves, European administrators, soldiers and sailors, merchants, smugglers, refugees, and pioneers circulated and cohabitated. Amid this global contest, musical traditions from three continents, Europe, Africa, and North America, collided in the Bayou Country. Those musical customs, which amalgamated in varying degrees within the confines of those ethnically diverse communities dotting the Gulf Coast landscape, ultimately stimulated the genesis of an indigenous form of musical expression unique to Louisiana.⁴⁶

The people and cultural processes that nurtured Cajun music's development are best understood through a nexus of relations. Musicians crafted their art via exchange and cultural transaction while performing for dancers or simply among themselves through private discourse. Local entertainers forged interactive networks linking individuals, rural neighborhoods, and the broader community at large well before they first stepped into the recording studio or stood in front of a live broadcasting microphone in a radio station. These relationships took form as early as 1764, the year the first Acadian refugees set foot on Louisiana soil.⁴⁷

It is doubtful that the Acadian exiles and earliest French settlers brought instruments with them to colonial Louisiana. Before 1780, there is no mention of instruments in the succession records of the five major French outposts (Attakapas, Opelousas, Iberville, Lafourche, and St. Jacques).⁴⁸ Western French tradition included

⁴⁶ Brasseaux 2009, 8.

⁴⁷ Ibid.

⁴⁸ Ancelet 1984, 29.

brass instruments like the cornet, stringed instruments like the violin or the *vielle a' roue*, and variants of the bagpipe family such as the *cabrette* or the *binou*. Melodies came to the New World, but instruments of any kind were rare on the early frontier. However, even with houses to be built, fields to be planted, and the monumental task of reestablishing a society, families would gather after a day's work to sing *complaintes*, the long, unaccompanied story songs of their French heritage. They adapted old songs and created new ones to reflect the Louisiana experience. They sang children's songs, drinking songs, and lullabies in the appropriate settings and developed songs for square and round dancing. These songs expressed the joys and sorrows of life on the frontier. They told of heady affairs and ancient wars, of wayward husbands and heartless wives; they filled the loneliest nights in the simplest cabins with wisdom and art.⁴⁹ Not a literary people in the typical sense, the Acadians in the past did not keep many written accounts of their lives and interests. As is the case with most folk cultures, the Acadians did not write down their early music, so the most primitive examples we have of Acadian music is ballad singing.⁵⁰

Within one generation, the Acadian exiles had reestablished their society well enough to acquire musical instruments. A 1780 succession record lists a violin, and in 1785 a Spanish commandant's report mentions a fiddle and clarinet player named Prejean. For approximately seventy-five years after the commandant's report, descriptions of music in the Bayou Country slip into obscurity before reappearing during

⁴⁹ Ibid.

⁵⁰ Ann Allen Savoy, comp. and ed. *Cajun Music: A Reflection of a People*. 3rd, ed. (Bluebird Press, Eunice, LA, 1988), 109.

the mid-nineteenth century, when travel writers began to document their experiences there.⁵¹

Complex instruments such as the bagpipes and *vielle* were too cumbersome and delicate to survive the frontier. The violin was relatively simple and when played in open tuning with a double string bowing technique, achieved the conspicuous, self-accompanying drone that characterized much of traditional western French style.⁵² Soon enough, fiddlers were playing for *bals de maison*, traditional dances held in private homes where furniture was arranged to make room for crowds of visiting relatives and neighbors. The French Louisiana natives loved to dance, and at these house parties, fiddlers would play a round of seven dance styles and then start the round again.⁵³ In 1803, French immigrant and travel writer C. C. Robin witnessed the festivities at a house dance along the Bayou Lafourche. His fascination with local customs generated a lively description of the intricate social interaction among friends, family, and dancers. These soirees served as the group's primary source of entertainment and generally featured live music, couple dancing, and refreshments including coffee, gumbo, and alcohol. Customs such as dancing and musical performance would evolve slowly after Robin's visit until the onset of the Civil War, when frequent violent encounters dramatically altered the dynamics of local entertainment in rural districts.⁵⁴

The most popular musicians were those who were heard, so fiddlers bore down hard with their bows and singers sang in shrill, strident voices to pierce through the

⁵¹ Brasseaux 2009, 15.

⁵² Ancelet 1984, 29.

⁵³ Savoy 1988, 109.

⁵⁴ Brasseaux 2009, 9.

clamor of the dancers. Some fiddlers began playing together and developed a distinct twin fiddling style in which the first played the lead and the other accompanied with a percussive bass second or a harmony below the melodic line. From their Anglo-American neighbors, they learned jigs, hoedowns, and Virginia reels to enrich their growing repertoire which already included polkas and *contredanses*, *varsoviennes* and *valse a' deux temps*.⁵⁵ Transformations in fiddle and dance styles reflected the social changes simmering in Louisiana's cultural gumbo. For example, Dennis McGee's "*La Valse du vacher*," handed down from his Irish, Indian, and Acadian forebears, describes the loneliness of an Acadian cowboy to the tune of an Old World mazurka clearly influenced by the blues: "Miserable woman, I'm taking my rope and my spurs to go and see about my cattle. My horse is saddled, it's so sad to see me going away all alone, my dearest."⁵⁶

Cajun music's character assumed a new attitude and feel between 1830 and 1880 as Cajuns had increased contact with their black neighbors. Historian Carl Brasseaux notes that cross-cultural interaction was common before emancipation, and that Francophone yeoman disrupted the divisions of power dividing white planters and black slaves: American sugar planters generally viewed the Acadian small farmers and the far less numerous *petits habitants* (subsistence farmers possessing no slaves) as nuisances who "demoralized" their slaves. Not only did the small farmers' comfortable existence persuade blacks "that it was not necessary for men to work so hard as they themselves were obliged to," but the Acadians frequently hired slaves to do odd jobs, paying them

⁵⁵ Ibid.

⁵⁶ Ancelet 1984, 29.

“luxuries” their masters did not wish them to have.⁵⁷ Over time, communication between Acadians and Afro-Creoles and African Americans extended to musical interaction, particularly after the Civil War, when poor whites worked alongside their black neighbors as sharecroppers. Syncopation, call-and-response, rhythmic patterns, emotive vocals expressed with full-body release, and even repertoire became essential components of the Cajun dance music.⁵⁸

Through the music of Dennis McGee, a native of the Louisiana prairies, we can hear the music as it was played in the 1800s. McGee was a sharecropper, barber, and cook, but his passion was playing his fiddle whenever possible. McGee learned most of his repertoire from a hundred-year-old man, his jigs, reels, polkas, contradanses, and mazurkas document the music developed in Louisiana in the 19th century. Were it not for a trip McGee made to New Orleans in 1929 to record for Brunswick, these tunes might easily have been lost forever. His early tracks have a haunting quality, possibly due to the open drones of the fiddles or to his high-lonesome singing style. Later recorded by folklorists and students, McGee left behind hundreds of taped performances and a treasure trove of early American music.⁵⁹

Between 1880 and 1927, technologies such as the railroad and steamboat propulsion further connected Cajuns to American cultural trends allowing outside cultural forces to alter Cajun music’s dynamics.⁶⁰ Acadians were able to leave the bayou banks and go farther west to rice-growing territory to set up small homesteads. Germans, Spaniards, French, Irish, and other

⁵⁷ Brasseaux 2009, 10.

⁵⁸ *Ibid.*, 11.

⁵⁹ Savoy 1989, 110.

⁶⁰ Brasseaux 2009, 12.

nationalities, all of who were pursuing various enterprises mostly connected to the raising of sugar, indigo, and rice, already inhabited these vast prairies.⁶¹ It may have been this move to the prairies that introduced the diatonic accordion to the Acadians.

Invented in Vienna in 1828 and introduced to South Louisiana by way of Texas and German settlers, the diatonic accordion quickly transformed the music played by the Cajuns.⁶² This loud and durable instrument, first imported by New York merchants like Bügeleisen and Jacobson, and later by mail order catalogs, became popular in the years following the Civil War. Even with half of its forty metal reeds broken, it made enough noise for dancing. When fiddlers and accordionists began playing together, the accordion dominated the music by virtue of its sheer volume, an important feature in the days before electrical amplification. The fiddle was relegated to providing a supportive second accompaniment. Moreover, the accordion's brash sound expressed the frontier character of Cajun culture. Limited in its number of available notes and keys, it tended to restrict and simplify tunes. Musicians adapted old songs and created new ones to feature its sound. The volume, the diatonic chord structures, and tonal limitations dramatically altered the sound and the perception of ensemble arrangements in south Louisiana. Musicians quickly learned to adapt the instrument to local aesthetics, and fused European song styles such as polkas and mazurkas with the choppiness and syncopation heard among Afro-Creole accordionists.⁶³ Black Creole musicians such as Amede Ardoin and Adam Fontenot played an important role during the formative period at the turn of the

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid., 19.

twentieth century, contributing a highly syncopated accordion style and the blues to Cajun music.⁶⁴

Eventually, dance bands were built around the accordion and fiddle with a triangle, washboard, or spoons added for percussion. Some groups added a Spanish box guitar for rhythm. They performed for house dances and later in public dance halls. The more complex instrumentation of these early bands led to the development of a new sound, which was a structured synthesis of the looser, improvised style of individual performance.⁶⁵ By the late 1920s, musicians had developed much of the core repertoire now associated with Cajun music. Record company talent scouts traveled to New Orleans looking for Cajun musicians to sign because of the growing interests in “race” and “hillbilly” recordings. Businessmen would sponsor accordion and fiddle contest offering the winners the opportunity to journey to New Orleans to audition for the scouts.⁶⁶ Okeh, Columbia, Decca, RCA Victor, Paramount, Brunswick/Vocalion, and Bluebird recording companies made the first commercial recordings of this music between 1928 and 1932.

In April of 1928, husband-and-wife duo Joe and Cleoma Falcon recorded the first Cajun disc, “*Allons a’ Lafayette*,” which featured Joe singing and playing accordion and Cleoma playing guitar. The Falcons were groundbreaking in both the idea of a woman playing in a Cajun band and the use of a guitar on a recording. The Falcons’ success among the general population had a profound, positive effect on the self-esteem of the stigmatized, French-speaking Cajuns, who, despite the high regard in which they are held today, were considered a lower class by their fellow Louisianans during the early part of the twentieth century. With this recording, however, the tables began to turn, and,

⁶⁴ Ancelet 1984, 30.

⁶⁵ Ibid.

⁶⁶ Savoy 1989, 113.

subsequently, other Americans began to respect the Cajuns' music and language.⁶⁷ The Cajun music scene in the mid-1930s reflected these social changes. Musicians abandoned the traditional turn-of-the-century style in favor of new sounds heavily influenced by hillbilly music and western swing. The once dominant accordion disappeared abruptly, ostensibly because the instruments were no longer available from wartime Germany. In fact, however, the accordion fell victim to the newly Americanized Louisiana French population's growing distaste for the old ways. With the shortage of money during the Depression, recording companies abandoned regional and ethnic music. When conditions improved in the late thirties, they recorded music with a broad, national appeal.⁶⁸

As songs from Texas and Tennessee swept the country, string bands that imitated the Texas and Tennessee styles sprouted across South Louisiana. Freed from the limitations imposed by the accordion, string bands absorbed various outside influences. Among the leaders in this new trend were the Hackberry Ramblers who recorded new, lilted versions of what had begun to emerge as the classic Cajun repertoire, such as "Jolie blonde." The Hackberry Ramblers were among the first to use an electrical amplification system.⁶⁹ Dancers across South Louisiana were shocked in the mid-1930s to hear music that came not only from the bandstand, but also from the opposite end of the dance hall through speakers powered by a Model T idling behind the building. The electric steel guitar and trap drum sets were added to the standard instrumentation as Cajuns continued to experiment with new sounds borrowed from Anglo-American

⁶⁷ Ibid.

⁶⁸ Ancelet 1984, 30.

⁶⁹ Ibid.

musicians. Amplification made it unnecessary for fiddlers to bear down with the bow in order to be heard, and they developed a lighter, lilting touch, moving away from the soulful intensity of earlier styles.⁷⁰

Working-class Cajun musicians interpreted and disseminated cultural information to the community at large through public performances, while simultaneously sharing ideas and songs among colleagues within a complex matrix of interpersonal relationships that connected many of Cajun music's luminaries.⁷¹ Performers moved in and out of ensembles so frequently that this informal network facilitated considerable cross-pollination across stylistic inclination and repertoire. Cajun musicians also encountered new cultural and musical terrain while traveling along a dance circuit that thrived in dance halls as far west as East Texas. This interaction encouraged stylistic vitality and heterogeneity within Cajun music and ultimately expanded an individual's repertoire.⁷²

Eventually, bands began recording bilingual songs, reflecting a gradual gravitation toward the English language. By the late 1940s, commercially recorded Cajun music was unmistakably sliding toward Americanization. Then in 1948, Iry Lejeune recorded "*La Valse du Pont d'Amour*" which was greatly influenced by the recordings of Amedé Ardoin and by his own relatives in Pointe Noire, Louisiana.⁷³ Lejeune went against the grain to perform in the old, traditional style long forced underground. Some said the young singer from rural Acadia Parish who carried his accordion in a flour sack did not know better, but crowds rushed to hear his

⁷⁰ Ibid.

⁷¹ Brasseaux 2009, 76.

⁷² Ibid.

⁷³ Ibid.

highly emotional music. His unexpected popular success focused attention on cultural values that Cajuns and Creoles had begun to fear losing.

Ira Lejeune became a pivotal figure in the revitalization of Cajun music; his untimely death in 1955 only added to his legendary stature. Following his lead, Cajun musicians dusted off long-abandoned accordions to perform and record traditional-style Cajun music.⁷⁴ Interest and demand were especially strong after World War II among returning GIs, tired of foreign wars and foreign affairs, which wanted only to sink into the comfort and security of their own culture. Local recording studios began filling the void of regional music left by national recording companies that abandoned regional tradition in favor of a broader base of appeal. Traditional dance bands, performing as often as seven and eight times a week, developed a tightly structured, well-orchestrated style. They added electric guitars and an electric bass to push a driving, upbeat sound.⁷⁵ In the 1950s, many Cajun musicians were also tempted by the success of popular Louisiana singers like Jerry Lee Lewis and Antoine “Fats” Domino, who were breaking onto the national scene, and borrowed from the sounds of early rock and roll.⁷⁶ However, to remain a legitimate expression of Louisiana French society, Cajun music would need to return to its roots.

The necessary impulse came from the national folk revival movement. One of its leaders, Alan Lomax, had stopped in South Louisiana with his father, John, when collecting American folksongs for the Library of Congress in the 1930s. In addition to producing a record of the underground, unofficial music scene, this visit set off a chain reaction that directly affected the revitalization of Cajun music. Lomax sought to encourage the maintenance of America’s rich and diverse folk cultures. In Louisiana, he had found a vital society with its own folk music sung in French. Like Appalachia, South Louisiana became a proving ground to show that homogenization

⁷⁴ Ibid.

⁷⁵ Ancelet 1984, 31.

⁷⁶ Ibid., 30.

and acculturation could be resisted. The fierce nationalism resulting from World War I, which fueled the melting pot philosophy, called for a monolithic American culture that threatened to replace ethnic and regional cultures with an amorphous, mass-produced imitation.⁷⁷ Lomax challenged that this cultural grey-out must be checked or there would soon be no place worth visiting and no place worth staying. The Louisiana Cajuns represented one alternative.

As early as the 1930s, individuals working in the academic community had laid the groundwork for cultural self-preservation. Louise Olivier developed a local version of the Works Progress Administration, through the Louisiana State University Agricultural Extension Service, which encouraged the maintenance of traditional culture by attempting to create a market for the folk arts. In 1939, one of the Lomax's first contacts in Louisiana, Irene Whitfield, published her LSU master's thesis, "Louisiana French Folksongs," still a definitive collection of Cajun and Creole folk music.⁷⁸ In the 1940s, Elizabeth Brandon included numerous ballads in her University Laval (Quebec) dissertation on Vermilion Parish, and William Owens recorded folksongs under the guidance of Miss Whitfield.⁷⁹ Students in state college graduate French programs collected songs and folktales while gathering material for linguistic studies of Louisiana dialects.

In 1956, ethnomusicologist Harry Oster joined the English Department faculty of LSU. A quiet man of great energy, Oster was devoted to cultural preservation as prescribed by Lomax.⁸⁰ He revived the dormant Louisiana Folklore Society and recorded a landmark collection of Cajun music. He worked extensively in Vermilion and Evangeline parishes, with the assistance of local activists such as Paul Tate and Revon Reed. His study, which included current developments as well as Old World vestiges, revealed the depth of Cajun Music.

⁷⁷ Ibid.

⁷⁸ Irene Therese Whitfield, *Louisiana French Folk Songs* (New York: Dover Publications, Inc., 1969), 29.

⁷⁹ Ancelet 1984, 31.

⁸⁰ Ibid.

From his position in the national folk revival movement, Alan Lomax sent what Charles Seeger had called “cultural guided missiles,”⁸¹ fieldworkers who collected folk music and encouraged its preservation. He influenced his colleagues on the Newport Folk Festival board to send Ralph Rinzler scouting for Louisiana French musicians. In 1964, Gladius Thibodeaux, Louis “Vinesse” Lejeune (a cousin of Iry), and Dewey Balfa performed at Newport alongside Joan Baez, and Peter, Paul, and Mary.⁸² Huge crowds gave them standing ovations for playing music which, back home, was often dismissed by upwardly mobile Cajuns as “nothing but chanky-chank.”⁸³ Two members of the group were simply impressed, but Dewey Balfa returned a cultural militant, determined to bring the echo back home.

Cajun musicians had played at the National Folk Festival as early as 1935, but their participation had no real impact on the local scene. Newport officials, however, wanted to encourage the preservation of traditional music at the grassroots level. The Newport board sent Rinzler back to Louisiana with Mike Seeger, in 1965, to help establish programs to “water the roots”⁸⁴ in consultation with local academics and activists. They helped form the new Louisiana Folk Foundation, which organized traditional music contests to search out outstanding performers with cash prizes (funded by Newport) at local harvest festivals such as the Opelousas Yambilee and the Crowley

⁸¹ Ibid.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid., 32.

Rice Festival.⁸⁵ The Newport fieldworkers recorded music and continued to bring groups to perform in subsequent years.

This external financial support and psychological encouragement fueled internal interest in South Louisiana, where the culture had begun to disintegrate. Interested persons began working within Louisiana for cultural preservation. A new consciousness was forming: the culture would fade away unless systematic efforts changed the trend. War was declared to save the culture, and Cajun music became the major battleground. The musical renaissance in South Louisiana coincided with budding social and political changes.⁸⁶ In the late 1940s, several key figures had urged the French-speaking population to reassess its values and reaffirm its ethnic, cultural, and linguistic identity. These early activists, such as Louise Olivier and Roy Theriot, remained low-key and directed their efforts primarily toward the preservation of Cajun culture, but their limited activity created a sense of pride and eventually affected the political scene. The time was right. The trend across the country after World War II was clearly toward homegrown culture. Cajun soldiers on the European front had found themselves in an unusual position of demand because the French readily understood their native fluency in Cajun French, which they were surprised to learn. The same language, which had been a stigma back home, served to distinguish them. Many returned with a different attitude concerning the value of their native tongue.⁸⁷

This diffuse activity was ultimately focused in 1968 with the creation of the Council for the Development of French in Louisiana (CODOFIL). An official agency of

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Ibid.

the state that banished the French language from its school grounds a few decades earlier, CODOFIL represented an official endorsement of what became known as the Louisiana French renaissance movement.⁸⁸ CODOFIL's chairman, former U.S. Congressman James Domengeaux, made the organization the leader in the preservation of Louisiana's French language as he attacked the problem simultaneously on political, educational, and psychological fronts. New laws were written to establish French-language education at all levels. Teachers were brought from France, Quebec, and Belgium to implement the educational program until Louisiana could form its own native French teaching corps.

Though CODOFIL's early efforts were directed primarily at linguistic preservation, it soon became clear that language and culture were inseparable. In 1974, under the influence of Dewey Balfa, Ralph Rinzler, and NEA Folk Arts fieldworkers Ron and Fay Stanford, CODOFIL officially wedded the linguistic struggle and the cultural battle with its first Tribute to Cajun Music festival. The success of this event exceeded the dreams of even its most enthusiastic organizers, attracting more than 12,000 people to a rainy Tuesday-night concert, the largest mass rally of Cajun culture ever at that time. Presented in cooperation with the Smithsonian Institution's Folk life Program (under Rinzler's direction), the festival presented a historical overview of Cajun music from its medieval antecedents to modern styles.⁸⁹ The concert setting took music out of the dance halls and focused attention on its esthetic value.

It is difficult to overstate the impact of the festival experience on Cajun music. Contact with prestigious programs such as the Newport Folk Festival, the Smithsonian's

⁸⁸ Ibid.

⁸⁹ Ibid.

Festival of American Folk life, and the National Folk Festival caused area musicians to reassess their self-image and realize their worth. Many, such as the Balfa Brothers, became cultural leaders, proudly spreading the renaissance spirit far beyond South Louisiana. Local festivals aroused the interest of young musicians in their roots and made readily available cultural heroes of local performers. It was long feared that no one would replace the older performers when they passed away. Instead, talented young musicians are taking the venerable tradition in new directions and replacing the old guard as they retire from the weekend dance hall circuit. Even the educational system, previously considered hostile to traditional culture, has been infiltrated through Dewey Balfa's Folk-Artist-in-the-Schools program funded by the National Endowment for the Arts and the Louisiana Division of the Arts/State Arts Council.⁹⁰

Tradition is not a product, but a process. The rugged individualism, which characterized frontier Cajun life, has been translated into modern terms, yet its underlying spirit persists. The momentum of recent developments will carry traditional Cajun music to the next generation.⁹¹ Meanwhile, a steady stream of new songs shows the culture to be alive again with creative energy. As Dewey Balfa insists, "Things have to change. When things stop changing, they die. Culture and music have to breathe and grow, but they have to stay within certain guidelines to be true, and those guidelines are pureness and sincerity." The Louisiana experiment shows that American regional and ethnic

⁹⁰ Ibid.

⁹¹ Ibid.

cultures can endure, when change comes organically from within and when the past survives to serve the present, not as a restriction but as a resource.⁹²

In the midst of this debate are signs of renewed vigor. Young Cajun parents are deliberately speaking French to their children. Cajun music has now infiltrated radio, television, and the classroom. With festivals and recording companies watering the roots at the local and national levels, young musicians are not only preserving the music of their tradition but also improvising to create new songs for that tradition.⁹³

Yet, while the French language struggles to maintain its role in the cultural survival of south Louisiana, there are other changes such as Cajun music that reflect the successful incorporation of modern influences. Cajun music is woven of many strands. Like Ralph Ellison's America, this synthetic musical idiom is the product of worlds in collision. Cajuns filtered the cultural and musical systems, overlaid for centuries in Louisiana, into an intricately nuanced and wholly creolized expression that eludes stringent categorization. In the words of Cajun fiddler Doug Kershaw, "It was just music: the melodic voice of a dynamic, heterogeneous, and largely invisible people."⁹⁴ Contemporary musicians would be less than honest if they pretended that they never listened to the radio or watched music videos. Thus, the sounds of rock, country, and jazz are incorporated today, as were the blues and the French *contredanses* of old. Sportsmen have found that the waters around offshore oilrigs provide excellent fishing, and cooks have found a way to make *roux* in microwave ovens. Cajuns are constantly adapting their culture to survive in the modern world. Such change, however, is not necessarily a sign of

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Brasseaux 2009, 3.

decay, as was first thought; it may even be a sign of vitality. People have been predicting the demise of Cajun culture for decades. Yet every time someone tries to pronounce a funeral oration, the corpse sits up in the coffin.⁹⁵

⁹⁵ Ibid.

CHAPTER III

COMPOSER BIOGRAPHY

Biographical Sketch of Frank Ticheli

Frank Paul Ticheli IV was born in Monroe, Louisiana in 1958. He is the oldest child in a family of two girls and two boys. While he grew up around music, he is the only member of his immediate family to pursue it as a career. His grandfather was a very musical saxophonist that performed in a jazz band in Chicago called the “Five Aces” and his first cousins were three founding members of a well-known Dixieland group known as the “Dukes of Dixieland”. Ticheli states, “I don’t just have a geographical connection to Dixieland jazz, I have a familial connection to it.”⁹⁶ His admiration for Louis Armstrong prompted him to start playing the trumpet in the fourth grade band program while attending John L. Ory Elementary School in La Place, Louisiana, a suburb of New Orleans.⁹⁷ At the age of nine, Ticheli’s father took him to a pawnshop in the French Quarter to buy his first instrument. In the shop window were an old silver clarinet and a badly dented copper-belled trumpet. He was attracted to the shinier clarinet, but it was \$80, and the trumpet was only \$45. Ticheli’s father said, “Son, you’re going to play trumpet.”⁹⁸ When Ticheli was a young boy, his father would frequently take him into the heart of New Orleans to listen to live, traditional jazz. During this developmental period he would listen to the LP recordings his father played in their home of Pete Fountain and

⁹⁶ Linda R. Moorhouse, “A Study of the Wind Band Writing of Two Contemporary Composers: Libby Larsen and Frank Ticheli” (DMA diss., University of Washington, 2006), 135.

⁹⁷ Ibid.

⁹⁸ Mark Camphouse, ed. *Composers on Composing for Band* (GIA Publications, Inc. Chicago, IL, 2004), 367.

Louis Armstrong. Ticheli credits his father with directing him towards music.⁹⁹ In 1971 Ticheli's family moved to Richardson, Texas, a suburb of Dallas, where he attended Richardson Junior High School in eighth and ninth grades followed by Berkner High School. As a member of the Berkner High School Band he performed with the school's concert band, marching band, jazz band, and orchestra. Ticheli describes the Berkner band program as "one of the truly great school programs in the country."¹⁰⁰ Ticheli was an accomplished trumpet player by this point in his life and was concurrently developing his composition skills by transcribing and arranging music for his high school band. It would be Ticheli's experiences in the Richardson band programs that would inspire him to become a composer, particularly the mentoring of Robert Floyd, the band director at Berkner.¹⁰¹

After graduating from Berkner High School, Ticheli remained in Dallas and attended Southern Methodist University, where he double majored in music education and theory/composition. He told his advisors he wanted to study music education and composition because he could not decide if he wanted to be a conductor, teacher, or a composer. He performed in the Southern Methodist orchestra, new music ensemble, concert band, marching band, and jazz band. Ticheli found time to arrange for the SMU marching band, teach trumpet lessons, and perform with church ensembles and local rock bands. His composition teachers included Bruce Faulconer, Jack Waldenmaier, and Donald Erb. He studied music education with William Lively and Howard Dunn and

⁹⁹ Moorhouse 2006, 136.

¹⁰⁰ John Darling, "A Study of the Wind-Band Music of Frank Ticheli with an Analysis of *Fortress*, *Postcard*, and *Vesuvius*" (DMA diss., The Ohio State University, 2001), 4-5.

¹⁰¹ Moorhouse 2006, 138.

credited Dunn as being an inspiration to him during his junior and senior years of college.¹⁰² After graduating from Southern Methodist University with a Bachelor of Music degree in 1980, Ticheli taught high school in Garland, Texas. This experience, although brief, was very beneficial. It was during this brief teaching experience that Ticheli gained valuable introductory information about musical perception and cognitive learning. This insight helped shape his early compositional approach to writing music for winds, especially for young performers.¹⁰³

Deciding to pursue composition as more than a hobby, Ticheli moved on to the University of Michigan for his graduate studies. He received his Masters in Music in 1983 and his Doctor of Musical Arts in Composition in 1987. During his five years at Michigan, Ticheli was a graduate assistant working with the nationally recognized Pulitzer Prize winners Leslie Bassett, William Bolcom, William Albright, and George B. Wilson.¹⁰⁴ While pursuing his doctorate, Ticheli received several academic awards including the Rackham Pre doctoral Fellowship (1986-87), The Ross Lee Finney Award (1986), The Earl V. Moore Award (1985, the highest award given to graduate students at The University of Michigan), and he was the first recipient of The Christine Rinaldo Memorial Scholarship (1984).¹⁰⁵

Following his graduation from Michigan, Ticheli taught composition as a faculty member at Trinity University in San Antonio, Texas. While in San Antonio, Ticheli had the opportunity to expand his work in the orchestral genre. It was also during this time

¹⁰² Ibid.

¹⁰³ Darling 2011, 5.

¹⁰⁴ Ibid.

¹⁰⁵ Moorhouse 2006, 144.

that Ticheli composed and published *Cajun Folk Songs*. In 1991, he joined the faculty of the University of Southern California's Thornton School of Music as an assistant professor of composition. In addition to his duties at USC he accepted the position as Composer in Residence of the Pacific Orchestra (Orange County, California), a post he held until 1998. He credits the position with the Pacific Symphony as a significant event in his development as a composer.¹⁰⁶

Ticheli credits his success as a composer to his not limiting himself to only one genre. He feels that his work with orchestras and voices as well as the experiences he has had with wind bands provides a broader, more comprehensive approach to writing music and to the process of creating meaningful musical moments for all of the various genres with which he works.¹⁰⁷ Frank Ticheli currently holds the title of Professor of Composition in the Flora L. Thornton School of Music at USC. He lives in Pasadena, California with his wife and two children.

¹⁰⁶ Ibid., 148.

¹⁰⁷ Ibid.

CHAPTER IV

FRANK TICHELI'S *CAJUN FOLK SONGS*

Ticheli's *Cajun Folk Songs* was composed using two contrasting unaccompanied songs originally recorded by John and Alan Lomax in 1934 for the *Archive of Folk Music* located in the Library of Congress. It was commissioned and dedicated to the Murchison Middle School Band, Austin, Texas and premiered on May 22, 1990 under the direction of Murchison Middle School director Cheryl Floyd. Ticheli states that this composition is a tribute to the people of the old Cajun folksong culture, created with hopes that the contributions made by these singers and musicians will not be forgotten.¹⁰⁸ Dr. William Kenny considers this grade three piece a “musical gem that is full of spirit and avoids the rhythmic clichés, trivial melodies, and artificial pathos often found in music for this level. It was crafted with the taste and flair usually found only in more advanced music.”¹⁰⁹ *Cajun Folk Songs* is a composition that holds the interest of bands regardless of the performing ensemble's level. It is one of only ten works for grade three ensembles that Frank Battisti cited in his February 1995 article “Growing Excellence in Band Literature” in *The Instrumentalist*. According to this list *Cajun Folk Songs* is one of the five most significant grade three works of the past twenty years.¹¹⁰ This work does a wonderful job of introducing the performers and listeners to indigenous American folksongs and to how a composer can creatively develop these beautiful melodies.

¹⁰⁸ Frank Ticheli. *Cajun Folk Songs*. Program notes. Brooklyn, NY: Manhattan Beach Music, 1990.

¹⁰⁹ William Kenny. “Ticheli's *Cajun Folk Songs*: A Musical Gem for Grade 3 Bands.” *The Instrumentalist*, January 1997, 25.

¹¹⁰ *Ibid.*

The Alan Lomax Collection

John and Alan Lomax recorded *La Belle et le Capitaine* and *Belle*, the two songs used by Frank Ticheli for his piece *Cajun Folk Songs*, when the two traveled through southern Louisiana in 1934. Their work paralleled other Depression era projects such as the Farm Securities Administration's Photographers Project and Work Projects Administration's Federal Writers Project, whose goal was to document America. These projects represented an important change in the way America perceived itself, as Teddy Roosevelt's melting pot nationalism gave way to more pluralistic attitudes, focusing on the richness of ethnic, cultural, and linguistic diversity. The Lomax recordings became the basis for the Library's Archive of Folk Songs, a veritable treasure of America's traditional music.¹¹¹

Alan and John Lomax began collecting folk music for the Library of Congress in the pursuit of recording traditional cultures, believing that all cultures should be recorded and presented to the public. The Alan Lomax collection contains documentation of traditional music, dance, tales, and other forms of grassroots creativity in the United States and abroad. Alan Lomax believed that folklore and expressive culture are essential to human continuity and adaptation, and his lifelong goal was to create a public platform for their continued use and enjoyment as well as a scientific framework for their further understanding. His desire to document, preserve, recognize, and foster the distinctive

¹¹¹ Barry Ancelet and Alan Lomax, *The Classic Louisiana Recordings: Cajun and Creole Music, 1934 -1937*. Liner Notes, Rounder Records, Cambridge: 1999.

voices of oral tradition led him to establish the Association for Cultural Equity (ACE), based in New York City and now directed by his daughter, Anna Lomax Wood.¹¹²

The Lomaxes made the deliberate attempt to cover the ground that commercial companies ignored. Unlike commercial companies, which brought musicians out of their community settings to record in urban centers such as New Orleans, Chicago, and New York, the Lomaxes went to the musicians' and singers' home turf with the Library of Congress recording machine. The machine used weighed about three hundred pounds and included a big vacuum-tube amplifier, a speaker, a disc recorder, and two huge alkaline batteries for power. A heavily weighted needle actually engraved the surface of an aluminum disc.¹¹³ Compared to today's technology, the sound was rather low-fidelity and noisy, but a hundred years from now, when tape and plastic recordings have turned to dust, the originals of the Cajun discs will be as good as ever, for aluminum is almost as time-resistant as gold.¹¹⁴ It may seem ironic that Lomax used the most up-to-date technology in order to preserve traditional art forms that he saw as endangered by the new, commercial recording industry and by radio.

Starting in 1933, the Lomaxes, John and his son Alan, traveled tens of thousands of miles, endured many hardships, exercised great patience and tact to win the confidence and friendship of hundreds of singers in order to bring to the Library of Congress records of the voices of countless interesting people they met on the way.¹¹⁵ The people they

¹¹² *The American Folklife Center: The Alan Lomax Collection*. The Library of Congress Research Center.

¹¹³ Ancelet, Rounder Records, 1999.

¹¹⁴ *Ibid.*

¹¹⁵ *The American Folklife Center: The Alan Lomax Collection*.

recorded were agricultural workers and except for speaking French, were very much like the Depression-ridden poor whites and blacks they met across the South. The local radio shows and jukeboxes in the beer joints were playing the newest commercial sounds coming out of Nashville. The Lomaxes decided to concentrate their recording efforts on the earlier unaccompanied Louisiana singing styles, for fear these unique and beautiful songs would be smothered by the urbanized, orchestrated contemporary sounds.¹¹⁶ A cappella singing was presumably one of the first forms of musical expression used by the Bayou Country's first destitute Acadian refugees. Unlike the metered approach that characterizes much of south Louisiana's dance repertoire, home music allowed singers to explore the poetry of text-rich compositions by improvising phrasing and rhythmic structures. Unrestrained by instrumental accompaniment, vocalists enjoyed the freedom to abbreviate or extend their performances, sometimes-changing mode and meter mid-song.¹¹⁷ The Lomax's efforts proved to be insightful because the songs you hear on the recordings, which were then quite easy to find, have now virtually disappeared.

After years of work analyzing the song styles of the world, Alan Lomax began to understand the extraordinary nature of these songs. In them he found imprints of the three main cultural traditions that encountered one another in Louisiana, the French European, the Caribbean African, and the Mississippi Indian. For example, the irregular, shifting rhythms of the dance tunes and the high-pitched cries of the lead singer are commonplace in Indian and African tradition. Lomax believed that the Cajun and Creole traditions of Southwest Louisiana are unique in the blending of European, African, and Amerindian

¹¹⁶ Ibid.

¹¹⁷ Brasseaux 2009 , 31.

qualities.¹¹⁸ He realized after a visit to Poitou in western France, the original homeland of most Acadians, that the Cajuns rediscovered and recreated their visible as well as their audible landscapes in southwestern Louisiana. The French dialect of Poitou is clearly ancestral to Cajun speech and their musical preferences run in similar channels. The Lomax recordings provide a view of the complex roots of the Cajun and Creole music of today and they help to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society. After 1942, fieldwork of collecting folk songs under government auspices was discontinued due to a shortage of acetate needed for the war effort. Also, the work had aroused the ire and suspicion of Southern conservatives in Congress who were fearful it could be used as a cover for civil and worker rights agitation, and because of congressional opposition it has never been resumed.¹¹⁹

La Belle et le Capitaine

When John and Alan Lomax met the Hoffpauir family in New Iberia, Louisiana, he was astounded by the variety of their songs and the clarity of their voices. After recording the girls for the better part of the afternoon he realized he found a cultural treasure. One of the girls told him they were happy to sing for him, but that he should wait for the real singer in the family to get home.¹²⁰ When their father Julien, arrived and began singing, Lomax quickly understood what the girl meant. Julien Hoffpauir was a powerful singer with a vast repertoire of songs from France and Acadia which ranged

¹¹⁸ Lomax, Rounder Records, 1999.

¹¹⁹ Ibid.

¹²⁰ Ancelet, Rounder Records, 1999.

from lullabies to drinking songs and included some of the most beautiful *complaintes* ever recorded in French American tradition.¹²¹

The ballad singing of the Hoffpauir family is close in repertory and style to the traditional ballad singers of Poitou, France. Julien Hoffpauir, who supported his family through agricultural labor, taught his daughters to perform in the restrained and elegant French folk ballad style that enables the story of the ballad to come alive. The dynamics are moderate and the delivery is even and precise in enunciation. The voice is clear and somewhat hard and nasal. The melodies are compact, symmetrical, diatonic tunes that carry the story forward step by step to rhythms that sometimes change their pace to accommodate the needs of the story. Although hints of feeling emerge in the modest use of embellishments, tremolo, and glissandi, nothing interferes with the dialogue or the events of the song.¹²² Alan Lomax states, “I listened with astonishment as Hoffpauir and his daughters sang their ballads containing lyrics of sea adventure, of courtly love and of ancient romance, realizing that here was a survival of Western European balladry in America quite as remarkable as that of the Scots-Irish ballads of Appalachia.”¹²³

Julien Hoffpauir’s recording of *La Belle et le Capitaine* is a wonderful documentation of an extraordinary song. It is a version of *La Belle et les Trois Capitaines*, also called *Les Trois Capitaines* and *La Belle qui fait la Morte*, in which the maiden fakes her death in order to avoid being seduced (or raped) by one of the captains. After three days she returns with her honor intact to her mourning father and her suitor. In *Our Singing Country*, the Lomaxes used the title “Blanche comme la Neige” (White as

¹²¹ Ibid.

¹²² Ibid.

¹²³ Ibid.

the Snow), apparently referring to the maiden's undefiled virtue. The first verse of Hoffpauir's recording is not the beginning of the song. It refers to "the youngest of the three" without clarifying who the three are.¹²⁴ Below are a transcript and the translation of Hoffpauir's performance.

La Belle et le Capitaine

*Le plus jeune des trois,
l'a pris par sa main blanche.*

The youngest of the three,
took her by her white hand.

*« Montez, montez, la belle,
dessus mon cheval gris.
Au logis chez mon père,
je vous emmènerai. »*

“Mount up, mount up, fair maiden,
upon my gray horse.
Straight to my father's house
shall I take you.”

*Quand la belle-z-entend,
elle s'est mis-t-a' pleurer.*

Upon hearing this,
the fair maiden began to weep.

*« Soupez, soupez, la belle,
prenez, oui-z-appétit.
Auprès du capitaine
vous passerez la nuit. »*

“Eat, eat, fair maiden
with hearty appetite.
Next to the captain
will you spend the night.”

*Quand la belle-z-entend,
la belle est tombée morte.*

Upon hearing this,
the fair maiden fell dead.

*« Sonnez, sonnez les cloches,
tambours, violons, marchez.
Ma mignonnette est morte.
j'en ai le Coeur dolent. »*

“Toll, toll the bells,
sound the drums and violins.
My little girl is dead.
my heart is filled with grief.”

*« Et ou l'enterreront-ils ? »
« Dedans le jardin de son père
sous les trois feuilles de lys.
Nous prions Dieu, cher frère,
qu'elle aille en paradis. »
Au bout de jours,
la belle frappe a' la porte.*

“And where will they bury her?”
“In her father's garden
beneath the three lilies.
We pray to God, dear brother,
that she will enter heaven.”
After three days,
the fair maiden knocked at the door.

*« Ouvrez, ouvrez la porte,
cher père et bien aime'.*

“Open, open the door,
dearest and beloved father.

¹²⁴ Ibid.

*J'ai fait la morte trois jours
pour sauver mon honneur. »*

I feigned death three days
to save my honor.”¹²⁵

Analysis of *La Belle et le Capitaine*

In the following analysis of *Cajun Folk Songs* each thematic idea and its development will be examined individually. Although some extracted musical examples are included, it might be helpful for the reader to refer to a full score. The melody or main theme is comprised of three motives. Motive A is presented twice with a slight variation and will be labeled A2. This movement is organized into three sections based on the three statements of the main theme. (See Figures 1, 2, 3, 4)

Form and Structure of *La Belle et le Capitaine*

MM. 1 – 16 Section One the Introduction of the Main Theme.

MM. 1 - 6 Motive A

MM. 7 - 11 Motive B

MM. 12 - 16 Motive C

MM. 17 – 49 Section Two the Second Statement of the Main Theme.

MM. 17 - 22 Motive A

MM. 23 - 28 Motive A2

MM. 29 - 33 Motive B

MM. 34 - 38 Motive C

MM. 39 - 43 Motive B

MM. 44 - 49 Motive C

MM. 50 – 74 Section Three the Third and Final Statement of the Main Theme.

MM. 50 - 55 Motive A

MM. 56 - 61 Motive A2

MM. 62 - 66 Motive B

MM. 67 - 74 Motive C



Figure 1. Motive A, *La Belle et le Capitaine*

¹²⁵ Ibid.



Figure 2. Variation of Motive A, *La Belle et le Capitaine*



Figure 3. Motive B, *La Belle et le Capitaine*



Figure 4. Motive C, *La Belle et le Capitaine*

Melodic Analysis

The Dorian melody used in *La Belle et le Capitaine* is remarkably free, shifting back and forth between duple and triple meters.¹²⁶ In the opening section Ticheli captures the essence of Hoffpauir’s recording through the use of the unaccompanied alto saxophone soloist. The timbre of the alto saxophone, particularly in the tessitura used for the solo, accurately depicts Hoffpauir’s expressive voice. The solo introduction of the main theme is comprised of single statements of Motive A, Motive B, and Motive C. The solo is unaccompanied until measure 7 when the first clarinet adds a single accompanying line to the beautiful melody. (See Figure 5)

¹²⁶ Frank Ticheli. *Cajun Folk Songs*. (Brooklyn, NY : Manhattan Beach Music, 1990) “Composer’s Notes.”

Figure 5 shows musical notation for three motives. Motive A (mm. 1-6) is played by Clarinet in B \flat and Alto Sax. with a *mf* dynamic. Motive B (mm. 7-11) is played by Clarinet in B \flat and Alto Sax. with a *mp* dynamic. Motive C (mm. 12-16) is played by B \flat Cl. and A. Sax. with a *p* dynamic. The score includes measure numbers 1 through 16 and dynamic markings.

Figure 5. *La Belle et le Capitaine* mm. 1 – 16.¹²⁷

Section two begins at m. 17 with the restatement of the melody, comprised of Motives A, A2, B, and C, performed by the alto saxophone 1, clarinet 1, and trumpet 1. Motive A2 is introduced at m. 23 adding a subtle variation to the melodic statement. (See Figure 6) The oboe 1 enters for the first time taking the place of the trumpet 1 in mm. 29-30.

Figure 6 shows musical notation for Motive A2 (mm. 23-28) for six clarinet parts: Clarinet in B \flat 1, Clarinet in B \flat 2, Clarinet in B \flat 3, Alto Clarinet, Bass Clarinet, and Contralto Clarinet. The score includes measure numbers 23 through 28.

Figure 6. *La Belle et le Capitaine* mm. 23 – 28.¹²⁸

¹²⁷ Ticheli 1990, 1-2.

¹²⁸ Ticheli 1990, 3-4.

The second section seems to be reaching its conclusion at m. 38 when the volume begins to soften and Motive C cadences to the tonic. However, at m. 39 the conclusion of section two is delayed due to the restatement of Motive B and Motive C. The flute section enters for the first time performing the melody, specifically Motive B, at m. 39 and the alto saxophone 1 joins the melody when Motive C begins at m. 44. The flute and saxophone performance of the melody with the clarinet accompaniment in mm. 39-49 is reminiscent of section one. The brief return to a thinner texture near the end of section two, mm. 39-49, is a wonderful contrast to the thicker texture found at the beginning of section two and the approaching climaxes in the third and final section. (See Figure 7)

The image displays a musical score for five instruments: Flute, Clarinet in B \flat 1, Clarinet in B \flat 2, Clarinet in B \flat 3, and Alto Sax. The score is organized into two systems. The first system covers measures 39 to 44, with 'Motive B' starting at m. 39 and 'Motive C' starting at m. 44. The second system continues from m. 44 to m. 49. Dynamics include *mf* and *mf*. The key signature is one sharp (F#) and the time signature is 3/4.

Figure 7. *La Belle et le Capitaine* mm. 39-49.¹²⁹

¹²⁹ Ticheli 1990, 6-7.

Section three begins with the third statement of the main theme at m. 50. Ticheli assigns the melody to oboe 2, clarinet 2, alto saxophone 1, trumpet 2, trombone 1, and euphonium. The melody is constructed using Motive A, Motive A2, Motive B, and Motive C. A new original countermelody is introduced by the flute, the oboe 1, and the trumpet 1 at m. 50 and continues to m. 71. These two melodies work beautifully together reaching the first climax at m. 55, the second climax at m. 67 and the final climax at m. 71. The oboe parts, indicated below, provide an excellent example of the interaction between the melody and counter melody. (See Figure 8)

The figure displays three systems of musical notation for Oboe 1 and Oboe 2. The first system (measures 50-56) features a 'Counter Melody' for Oboe 1 and Motive A for Oboe 2. The second system (measures 62-67) shows Motive B for both instruments, with a 'crescendo poco a poco' marking. The third system (measures 67-72) features Motive C for both instruments, with dynamic markings of *f* and *p*.

Figure 8. *La Belle et le Capitaine* mm. 50-72.¹³⁰

Movement I ends with the alto saxophone 1 and the clarinet 2 restating the final two measures of Motive C in mm. 72-73 returning to the more somber lamenting tone introduced in section one. (See Figure 9)

¹³⁰ Ticheli 1990, 7-10.

68 69 70 71 72 73 74

rit. - - - ♩ = c.40

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1-2

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

Eb Al. Cl.

Bb Bs. Cl.

Eb Cbs. Cl.

Eb Al. Sax. 1-2

Bb Ten. Sax.

Eb Bari. Sax.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

F Hn. 1

F Hn. 2

Tbn. 1

Tbn. 2-3

Euph.

Tuba

Timpani

Perc. 1

Perc. 2

Perc. 3

Susp. Cym.

I.v.

I.v.

Figure 9. *La Belle et le Capitaine* mm. 68-74.¹³¹

¹³¹ Ticheli 1990, 10.

Harmonic Analysis

As stated previously, Movement I uses the Dorian mode and scale. Most of the harmonies are triadic and remain in the Dorian tonality, which contributes to a genuine folk song character.¹³² The use of the Dorian mode presents the director the opportunity to expose students to modal harmony. The solo alto saxophone 1 and the clarinet 1 accompaniment present the beautiful melody and two-part harmony in section one. (See Figure 5)

Section two begins with the restatement of the melody with triadic accompaniment at m. 17. Ticheli introduces a drone or pedal tone in the tuba and bassoon that continues to m. 40. The drone tone was common in folk music for hundreds of years and was typically found in songs accompanied by members of the bagpipe family and the hurdy-gurdy. Many Cajun folk songs have this pedal or drone tone due to the popularity of the accordion and its frequent use in much of the Cajun folk song literature. Harmonically Movement I uses i–v–i cadences and is primarily triadic. Though not much harmonic contrast exists in *La Belle et le Capitaine*, the shifting of textures and in the scoring both melodically and harmonically create the subtle contrasts suitable for such an introspective selection. Figure 10 is an example of the typical harmonic structure found in Movement I.

¹³² Richard Miles, ed. *Teaching Music through Performance in Band*. (Chicago: GIA Publications, Inc., 2009) 167.

The image displays a page of a musical score for the piece "La Belle et le Capitaine" (mm. 17-22). The score is arranged in a standard orchestral layout with multiple staves. The instruments and their parts are as follows:

- Bsn. 1-2:** Bassoon, playing a sustained note with a *mp* dynamic.
- Bb Cl. 1:** B-flat Clarinet 1, playing a melodic line with a *mf* dynamic.
- Bb Cl. 2:** B-flat Clarinet 2, playing a sustained note with a *mp* dynamic.
- Bb Cl. 3:** B-flat Clarinet 3, playing a sustained note with a *mp* dynamic.
- Eb Al. Cl.:** E-flat Alto Clarinet, playing a sustained note with a *mp* dynamic.
- Bb Bs. Cl.:** B-flat Bass Clarinet, playing a sustained note with a *mp* dynamic.
- Eb Cbs. Cl.:** E-flat Contrabass Clarinet, playing a sustained note with a *mp* dynamic.
- Eb Al. Sax. 1-2:** E-flat Alto Saxophone 1-2, playing a melodic line with a *mp* dynamic.
- Bb Ten. Sax.:** B-flat Tenor Saxophone, playing a sustained note with a *mp* dynamic.
- Eb Bari. Sax.:** E-flat Baritone Saxophone, playing a sustained note with a *mp* dynamic.
- Bb Tpt. 1:** B-flat Trumpet 1, playing a melodic line with a *mf* dynamic.
- Bb Tpt. 2:** B-flat Trumpet 2, playing a sustained note with a *mp* dynamic.
- Bb Tpt. 3:** B-flat Trumpet 3, playing a sustained note with a *mp* dynamic.
- F Hn. 1:** F Horn 1, playing a sustained note with a *mp* dynamic.
- F Hn. 2:** F Horn 2, playing a sustained note with a *mp* dynamic.
- Tbn. 1:** Trombone 1, playing a melodic line with a *mp* dynamic.
- Tbn. 2-3:** Trombone 2-3, playing a sustained note with a *mp* dynamic.
- Euph.:** Euphonium, playing a sustained note with a *mp* dynamic.
- Tuba:** Tuba, playing a sustained note with a *mp* dynamic.

The score is in 2/4 time and features a key signature of one sharp (F#). Dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte).

Figure 10. *La Belle et le Capitaine* mm. 17-22.¹³³

¹³³ Ticheli 1990, 3.

Rhythmic Elements

The occasional shifts between duple and triple meter are the only rhythmic concerns in *La Belle et le Capitaine*.¹³⁴

Scoring

Ticheli's skillful use of instrumentation and orchestration offer the performers an opportunity to engage musically at a level not often associated with music of this grade level.¹³⁵ The texture alternates from levels of thin and thick while the instrumentation changes to allow most members of the ensemble the opportunity to perform the melody. Directors of younger bands often avoid thinly scored works that expose intonation and rhythmic problems, but these parts have only limited technical challenges and are written in comfortable ranges.¹³⁶

Section one, with the lone alto soloist and the eventual addition of clarinet 1, has the thinnest texture in Movement I. (See Figure 5) At the conclusion of the alto saxophone solo in m. 16 the texture thickens with the addition of clarinet 1 and trumpet 1 to the alto saxophone 1 at m. 17. The accompaniment at m. 17 provides rich triadic scoring using lower voices that darken the already somber tone. (See Figure 10) The oboe 1 replaces the trumpet 1 in m. 29 through m. 33 creating a subtle timbre change in the presentation of the melody.

The trumpet 1 replaces the oboe 1 in m. 34 and rejoins the clarinet 1 and the alto saxophone 1 in their statement of the melody through m. 38. With the exception of minor changes in instrumentation, the texture remains similar from mm. 17-39. At m. 39 the

¹³⁴ Ibid.

¹³⁵ William Kenny. "Ticheli's *Cajun Folk Songs*: A Musical Gem for Grade 3 Bands." (*The Instrumentalist*, January 1997) 26.

¹³⁶ Ibid.

texture thins when the flute section enters, for the first time, performing the melody accompanied by the clarinet section. The familiar alto saxophone timbre joins the flute section at m. 44 performing the melody. (See Figure 7)

The texture thickens in the third section and final statement of the main theme. This is the first time all of the wind players are performing simultaneously. At m. 50, Ticheli adjusts the orchestration allowing for more performers to have the opportunity to play the melody. He also introduces an original countermelody in the oboe 1, clarinet 1, and trumpet 1 that has an ascending accompaniment that creates a sense of urgency before the first climax at m. 55.¹³⁷ (See Figure 7)

The xylophone is added to the counter-melody at m. 62 along with the timpani providing new timbres to the ensemble. After the third and final climax at m. 71 the texture thins drastically in m. 72 allowing for the conclusion to be similar to the beginning of Movement I. (See Figure 9)

Rehearsal Suggestions

The following section is meant to provide additional suggestions to the previously stated observations that might assist conductors in the preparation of this piece for performance. Directors must consider their specific situation when programming this selection and how these suggestions can be applied to the ensemble they are rehearsing. The following comments are based on rehearsal suggestions offered by the composer, other directors, and on this author's own experience preparing this piece for performance.

¹³⁷ Ibid.

Ticheli states, “*Cajun Folk Songs* is a tribute to the people of the old Cajun folk song culture.”¹³⁸ *La Belle et le Capitaine* is an example of a traditional *complainte* or lament. Every section in the ensemble will be required to perform in an expressive, sustained, and lyrical manner. On the Lomax recording, Julien Hoffpauir gracefully fluctuated the tempo between 63 beats per minute and 72 beats per minute. The director should encourage the unaccompanied alto saxophone soloist to perform with an expressive rubato style and should assist the soloist in achieving the desired effect.¹³⁹ Hoffpauir emphasizes certain notes and breaths between each presentation of the motives. The director and soloist should pay attention to the degree of accentuation desired for particular notes and breathing every six measures, or between motives, for proper phrasing. (See Figure 5) The use of one clarinet 1 at m. 7 should be considered to eliminate some intonation concerns and to maintain the thin texture.¹⁴⁰ (See Figure 5)

Contrary dynamics or Grainger Dynamics are incorporated at the beginning of section two in m. 17. The dynamic markings encourage the accompaniment to play softer than the melody. Care should be taken to insure the accompaniment is not too soft. Kenny suggests a reduction in instrumentation at m. 17 to create a “chamber-music sound” allowing for greater dramatic contrast with the tutti conclusion.¹⁴¹ The melody should continue to be phrased based on the motives used in the melodic line. The accompanying parts have more options for breathing but should be sure to sustain where

¹³⁸ Ticheli 1990, *Composer’s Notes*.

¹³⁹ Ibid.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

indicated. The drone or pedal tone introduced by the tuba and bassoon in m. 17 should be supportive of the ensemble but not predominate in the balance. (See Figure 10)

The director should use the expressive markings given as a guide but should use his own discretion in the interpretation of the crescendos and decrescendos indicated. Most of the dynamic changes are very subtle in section two and the articulations are mostly legato. Some of the players may need to stagger breath to avoid a break between m. 49 and m. 50. It is important that the bassoon line be heard during the crescendo in m. 49.

Section three begins at m. 50 with the theme being performed by the oboe 2, clarinet 2, trumpet 2, trombone 1, euphonium, and alto saxophone 1. All of these parts are performing the melody for the first time except the alto saxophone. It is a creative and unique approach that will involve performers that may not typically experience playing the melody the opportunity to express the main theme. The new original countermelody is introduced and performed by the flute, oboe 1, clarinet 1, and trumpet 1. Care must be taken to avoid having the new countermelody predominate.¹⁴² The phrasing of the melody remains based on the motives in the melodic line. The accompaniment should continue to sustain as indicated and play slightly softer than the melody and countermelody. The “Grainger Dynamics” suggest appropriate dynamic levels to achieve the desired balance.

The new countermelody ascends in conjunction with the rise in the motive in the melody in mm. 54-55. The crescendo at m. 54 combined with the engaging use of the melody and countermelody give rise to the first climax at m. 55. (See Figure 4.8)

¹⁴² Miles 1997, 167.

The flute, oboe 1, clarinet 1, trumpet 1, and xylophone beginning at m. 62 should play this new rhythm using a marcato articulation until m. 67. The marcato articulations will be in contrast to the legato style being used by the melody.¹⁴³ The crescendo that begins at m. 62 is extended through m. 66 and should be paced so the second climax is achieved at m. 67. (See Figure 8)

Some directors gradually increase the intensity of the climaxes in measures 55, 67, and 71 while others accentuate one of the first two.¹⁴⁴ The author treats the climax at m. 67 as the major climax and the climaxes at measures 55 and 71 as less intense. The three climaxes are each immediately followed by a diminuendo. The diminuendo to the eventual mezzo piano and piano volume in m. 71 allows for the eighth notes on count three in the bassoon and baritone saxophone parts to be heard.¹⁴⁵ The ritard and thin texture helps to recreate the somber lamenting tone of *La Belle et le Capitaine*.

Belle

(Cajun Blues from near Morse, Louisiana)

This otherwise unidentified song was given the title *Cajun Blues from near Morse, Louisiana*, by Alan Lomax. Mr. Lomax recorded this song in the vicinity of Morse, Louisiana, located in southwest Louisiana, for the Library of Congress. The Lomaxes call this song *Belle* in their book of song collections called *Our Singing Country*, and attribute it to a Mr. Bornu, from Kaplan, Louisiana located in the southwestern portion of Louisiana near Morse.

¹⁴³ Kenny 1997, 26.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

Mr. Vories LeBlanc, who lives near Rayne, a small town about twenty miles from Morse, says that the type of rhythm found in this song is called *une valse à deux temps* (a waltz in two tempos) and was popular during the mid twentieth century in Cajun dance halls.¹⁴⁶ It develops the popular theme, during the early twentieth century, of going away to Texas. Many Cajuns considered Texas the land of great adventure. Texas has long been important as a place of trouble and opportunity in Louisiana French tradition. Just after the Civil War, vigilante groups in southern Louisiana exiled many undesirable families to Texas. Later, Cajun cowboys went there on cattle drives.¹⁴⁷ At the turn of the century, many Cajuns and Creoles went to Texas to work in the construction and shipbuilding industries and later the petroleum industry. In Mr. Bornu's rendition of this song, he alludes to his reasons for going to Texas without fully explaining them. He is apparently caught between a new love and an old one who sends word that she is fatally ill. He returns to Louisiana only to find her unconscious. He pawns his horse Henry to save her life, but eventually goes back to Texas.¹⁴⁸

Belle

*Si j'ai une belle ici, belle,
c'est par rapport à toi, belle.
Mais si j'ai une belle ici, belle,
c'est par rapport à toi, belle.*

If I have a sweetheart here, sweetheart,
it's because of you, sweetheart.
But if I have a sweetheart here, sweetheart,
it's because of you, sweetheart.

*J'ai pris ce char ici, belle,
pour m'en aller au Texas, belle.
J'ai pris ce char ici, elle,*

I took this very train, sweetheart,
to go to Texas, sweetheart.
I took this very train, sweetheart,

¹⁴⁶ Irene Therese Whitfield, *Louisiana French Folk Songs* (New York: Dover Publications, Inc., 1969), 29.

¹⁴⁷ Lomax, Rounder Records, 1999.

¹⁴⁸ *Ibid.*

*pour m'en aller au Texas, belle.
Il y avait juste trois jours, belle,
que j'étais là-bas, belle.
J'ai reçu une lettre de toi, belle,
que t'étais bien malade, belle.*

to go to Texas, sweetheart.
Only three days, sweetheart,
after I arrived, sweetheart.
I received a letter from you, sweetheart,
saying that you were very ill, sweetheart.

*Que t'étais bien malade, belle,
en danger de mourir, belle.
Que t'étais bien malade, belle.
en danger de mourir, belle.*

That you were very ill, sweetheart,
in danger of dying, sweetheart.
That you were very ill, sweetheart,
in danger of dying, sweetheart.

*J'ai pris ce char encore, belle,
pour m'en revenir ici, belle.
J'ai pris ce char encore, belle,
pour m'en revenir ici, belle,
Quand j'ai arrivé à toi, belle,
t'étais sans connaissance, belle.
Quand j'ai arrivé à toi, belle,
t'étais sans connaissance, belle.*

I took this train again, sweetheart,
to come back here, sweetheart,
I took this train again, sweetheart,
to come back here, sweetheart.
When I reached you, sweetheart,
you were unconscious, sweetheart.
When I reached you, sweetheart,
you were unconscious, sweetheart.

*Je m'en ai retourné de bord, belle,
je m'en ai retourné là-bas, belle.
Je m'en ai retourné de bord, belle,
je m'en ai retourné là-bas, belle.*

I turned around, sweetheart,
and returned there, sweetheart.
I turned around there, sweetheart,
and returned there, sweetheart.

*J'ai hypothéqué mon cheval, belle,
pour te sauver la vie, belle.
J'ai hypothéqué mon cheval, belle,
pour te sauver la vie, belle.*

I pawned my horse, sweetheart,
to save your life, sweetheart.
I pawned my horse, sweetheart,
to save your life, sweetheart.

*O si j'ai plus Henry, belle,
c'est par t'avoir eu aimée, belle.
O si j'ai plus Henry, belle,
c'est par t'avoir eu aimée, belle.*

Oh, if I no longer have Henry, sweetheart,
it's because I loved you, sweetheart.
Oh, if I no longer have Henry, sweetheart,
it's because I loved you, sweetheart.

*S'abandonner, c'est dur, belle,
mais s'oublier c'est long, belle.
S'abandonner, c'est dur, belle,
ais s'oublier c'est long, belle.*

Parting is hard, sweetheart,
but forgetting takes long, sweetheart.
Parting is hard, sweetheart,
but forgetting takes long, sweetheart.¹⁴⁹

¹⁴⁹ Ibid.

Cajun Blues From Near Morse, Louisiana

Transcribed from Lomax Recording

Irene Whitfield

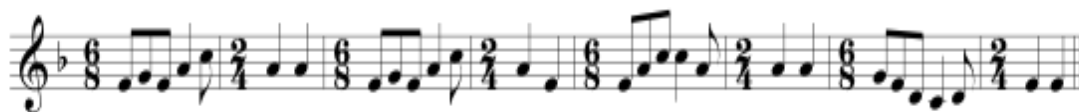


Figure 11. Melody transcribed by Irene Whitfield.¹⁵⁰

Analysis of *Belle*

The second movement, *Belle*, is in direct contrast to Movement I due to its much quicker and brighter tempo. The brisk tempo, the unusual meter and frequent meter shifts, and the spirited dance-like character may provide a challenge for younger bands. With an emphasis on tempo and a dance-like style, *Belle* is an exciting movement to play and pleasing to hear when the musical momentum is achieved.¹⁵¹

Movement II is constructed using two melodic motives that are developed, rearranged, and often fragmented. Ticheli used the first five measures of the original folk tune as the basis for an expanded melody that remains true to the style.¹⁵² (See Figure 11) This melody will be labeled and discussed as Theme A and the second melodic motive will be labeled and discussed as Theme B. Theme B is an original melody constructed by Ticheli that has harmonic and rhythmic similarities to Theme A.

Irene Whitfield transcribed the motive used for Theme A from the Lomax Collection in 1939 for her book *Acadian Folk Songs*. Whitfield used the same title given


¹⁵⁰ Whitfield 1955, 29.

¹⁵¹ Miles 1997, 166.

¹⁵² Kenny 1997, 27.

to the song by Alan Lomax, “Cajun Blues from near Morse, Louisiana.” The eight-measure theme alternates metrically from 6/8 to 2/4. Ticheli writes Theme A using 5/4 time to provide notation that keeps a steady quarter-note pulse. He recommends rehearsing with the quarter note pulse in 5/4 until the ensemble is secure enough with the rhythms to rebar the parts to fit into a logical metric pattern.¹⁵³ The metric issues will be discussed in more detail in the Rhythmic Elements and Rehearsal Suggestions sections. The following example is a comparison of the Whitfield transcription and Ticheli’s treatment of the melody in 5/4 time. (See Figure 12)

Whitfield Transcription of "Cajun Blues from near Morse, Louisiana"



Ticheli Transcription of "Cajun Blues from near Morse, Louisiana" or "Belle"




Figure 12. *Cajun Blues from near Morse, Louisiana* by Whitfield¹⁵⁴ and Ticheli¹⁵⁵
(Theme A)

The various statements of the two melodic motives dictate the form. Theme A is presented twelve times and Theme B is presented five times. These two melodies are varied rhythmically, texturally, and coloristically.¹⁵⁶

¹⁵³ Ibid.

¹⁵⁴ Whitfield 1957, 21.

¹⁵⁵ Ticheli 1990, 11-12.

¹⁵⁶ Ticheli 1990, “composer notes”.

Form and Structure of *Belle*

MM. 1-11	Theme A	(Rhythmic introduction by the sand blocks followed by the first statement of the main theme by the muted trumpet.)
MM. 12-21	Theme B	(First statement of original Ticheli theme.)
MM. 22-27	Theme A	
MM. 28-30	Theme B	
MM. 31-37	Theme A	
MM. 38-52	Theme A	
MM. 53-58	Theme A	(Fragmented)
MM. 59-64	Theme B	
MM. 65-68	Theme A	(Fragmented)
MM. 69-73	Theme B	
MM. 74-87	Theme A	(Fragmented)
MM. 88-91	Theme A	(Augmented)
MM. 92-95	Theme A	(Recapitulation of First Statement by muted Trumpet.)
MM. 96-100	Theme A	
MM. 101-103	Theme B	
MM. 104-119	Theme A	
MM. 120-132	Theme A	

Melodic Analysis

The first statement of the melody is a rhythmic introduction by the sand blocks in measure 1 accompanied by a soft sustained pedal point or drone on F. (Ticheli's use of a drone or pedal point will be discussed in further detail in the harmonic analysis.) Two measures later the oboe 1 and alto saxophone 1 enter and join the sand block performing the rhythmic introduction on the tonic F. The example below is non-transposed. (See Figure 13) Ticheli does not relegate the percussion section to standard block scoring techniques and utilizes certain instruments of the percussion family to introduce thematic and rhythmic material. This is not unique for band literature, but it is not typical for this grade level.¹⁵⁷

¹⁵⁷ John Darling, "A study of the wind band music of Frank Ticheli with an analysis of *Fortress*, *Postcard*, and *Vesuvius*" (DMA diss., Ohio State University, 2001) 21.

Rhythmic Introduction of Theme A (mm. 1-4)

Figure 13. *Belle* mm. 1-4.¹⁵⁸

The tonal introduction of Theme A occurs at measure 5 by the muted trumpet 1 concurrently with the sand block. The drone on F continues to the end of this statement at measure 11. The drone in this example is non-transposed. (See Figure 14)

Melodic Introduction of Theme A (mm. 5-9)

Figure 14. *Belle* mm. 5-9.¹⁵⁹

The original Ticheli theme (Theme B) is introduced by the flute 1 and the oboe 1 at m. 11 and joined by the flute 2, clarinet 1, and the alto saxophone 1 at m. 16 until the end of the first statement of Theme B at m. 20. The clarinet 1 and the alto saxophone 1

¹⁵⁸ Ticheli 1990, 11.

¹⁵⁹ Ticheli 1990, 11-12.

create the first use of harmony in the melody by juxtaposing thirds with the flute and oboe parts beginning at m. 16. The example is non-transposed. (See Figure 15)

Introduction of Theme B (mm. 11-20)

Flute Oboe 1
Piccolo
Clarinet 1
Alto Sax. 1
Sand Block
S. Bl.

mp

12

17

Figure 15. Belle mm. 11-20.¹⁶⁰

In mm. 22-26 Theme A is restated in unison by the flute, clarinet 1, and alto saxophone 1. This is the first opportunity for these instruments to play Theme A, creating a subtle contrast in texture and color with the first presentation of this theme by the muted trumpet.

The first half of Theme B returns in mm. 27-30 played again by the flute, an octave higher, and the oboe. In mm. 29-30 the melody is harmonized in thirds and the xylophone joins the melody providing a new color to the melody (See Figure 16).

¹⁶⁰ Ticheli 1990, 13-14.

Theme B (mm. 28-30)

The musical score for Theme B (mm. 28-30) is written for four instruments: Flute/Oboe, Clarinet/Alto Saxophone, Xylophone, and Tambourine. The music is in 2/4 time and begins at measure 28. The Flute/Oboe part starts with a melody marked *mf*. The Clarinet/Alto Saxophone part provides a harmonic accompaniment, also marked *mf*. The Xylophone and Tambourine parts enter in measure 29, with the Xylophone playing a rhythmic pattern and the Tambourine providing a steady beat. The score concludes at measure 30.

Figure 16. Belle mm. 28-30.¹⁶¹

The tenor saxophone, horn, trombone, and euphonium perform the melody for the first time with a bold statement of Theme A in the new key of Ab major in mm. 31-37. The new instrumental colors, the thicker texture, and the new key, all performed at a forte volume lends a fresh intensity to the melody. The intensity grows in mm. 35-36 because of the momentum of the repetitious eighth note patterns, the cymbal roll, and the crescendo culminating in the first climax at m. 37. (See Figure 17)

Theme A (mm. 31-37)

The musical score for Theme A (mm. 31-37) is written for five instruments: Flute/Trumpet, Oboe/Clarinet, Tenor Saxophone/Horn-Trombone/Euphonium, and Cymbals. The music is in 2/4 time and begins at measure 31. The Flute/Trumpet part starts with a melody marked *mf*. The Oboe/Clarinet part provides a harmonic accompaniment, also marked *mf*. The Tenor Saxophone/Horn-Trombone/Euphonium part enters in measure 31, playing a melody marked *f*. The Cymbals part enters in measure 31, playing a roll. The score concludes at measure 37.

¹⁶¹ Ticheli 1990, 16.

The musical score for Figure 17, titled 'Belle mm. 31-37', is presented in a four-staff format. The top three staves are for melodic instruments, and the bottom staff is for Cym. (Cymbal). The key signature has one flat (B-flat), and the time signature is 3/4. The score begins at measure 31 and ends at measure 37. The music is characterized by a thick texture of chords and melodic lines. The dynamic markings are *p* (piano) at the start of measure 37, *ff* (fortissimo) at the end of measure 37, and *ff* (fortissimo) at the end of measure 38. The cymbal part is marked with a double bar line and a *p* (piano) dynamic marking.

Figure 17. *Belle* mm. 31-37.¹⁶²

After the climax at m. 37 Theme A is stated in two measure motives in 3/4 time until m. 43. This is the loudest presentation yet and has a very thick texture. The melody is in the key of C major and is performed by the flute, oboe, clarinet, alto saxophone, tenor saxophone, trumpet, horn, and xylophone.

Theme A continues in mm. 44-52 using thinner texture and a gradual decrease in intensity eventually reaching a moderately soft volume at m. 47. The melody stated by the flute, oboe, and clarinet in this section has a new twist to a previous idea. The use of the major second dissonance is reestablished when the melody is juxtaposed using parallel seconds. (See Figure 18)

¹⁶² Ticheli 1990, 17-18.

Theme A (mm. 44-52)

Figure 18. Belle mm. 44-52.¹⁶³

The entrance of the next melodic statement is Theme A presented in fragments beginning in m. 53. The flute and clarinet begin the melody and the brass and low reeds complete it creating a brief call and response section. This call and response using fragments of the melody occurs through m. 58.

The original Ticheli melody or Theme B enters at m. 58 in the key of Eb major performed by the flute and xylophone. The texture is thin but gradually thickens when the piccolo, clarinet 1 and 2, trumpet 1 and 2, horn, and trombone 1 enter and intensify the peak in the melodic line at m. 62.

The fragmentation of Theme A reoccurs at m. 65, but this time the alto saxophone, tenor saxophone, and the horn introduce the theme in Ab. The texture is thin with triadic accompaniment by the clarinets in Gb. Trumpet 1 takes over the melody at

¹⁶³ Ticheli 1990, 19-20.

m. 69 accompanied only by the clarinets. The flute, piccolo, and xylophone join the soli trumpet in m. 71 intensifying the conclusion of the melodic statement at m. 73. The Ab melody accompanied by the Gb triads is a continuation of the major second dissonance.

Ticheli continues to use fragments of Theme A for the introduction of the next section at m. 74. The flute, oboe, clarinet 1 and 2, alto saxophone, and xylophone softly play the melody in mm. 74-82 with assistance from the tenor saxophone, horn, and trombone in m. 75 and m. 79. The return to F major and the long sustained pedal point in the low voices is reminiscent of the first introduction of the melody in m. 5. The tonal center of each presentation of the fragmented melody adjusts according to the chromatic modulation that occurs in this section. The volume gradually gets louder and the texture thickens adding to the intensity and building to the climax at m. 82. (See Figure 19)

Fragmentation of Theme A (mm. 74-82)

74

Flute - Oboe
Clarinet
Alto Saxophone

Trumpet

Horn
Trombone

Low Voices
Timpani

mp

p *crescendo poco a poco*

crescendo poco a poco *mf*

mp

Figure 19. *Belle* mm. 74-82.¹⁶⁴

The melodic line during the peak in mm. 82-85 becomes primarily rhythmic. The flute, oboe, tenor saxophone, trumpet, horn 2, and xylophone articulate the rhythm of Theme A on an F major triad. Horn 1 plays the melodic rhythm in mm. 82-83 on a G adding the major second dissonance. Trumpet 3 adds a dissonant major second to the melodic rhythm in mm. 84-85.

The statement of the melody in mm. 88-91 is varied by the prolongation of the notes through augmentation. The tempo is much slower and the texture is thin. The melodic line is the first four measures of Theme A played by the tenor saxophone, horn, and euphonium. The only accompaniment is the softly trilled notes provided by the flute and clarinet. (See Figure 20)

¹⁶⁴ Ticheli 1990, 25-26.

Theme A Augmentation (mm. 88-91)

88 ♩ = 88

Flute
Clarinet

Tenor Saxophone
Horn- Euphonium

mp

mp

Figure 20. Belle mm. 88-91.¹⁶⁵

The recapitulation begins in m. 92 with the muted trumpet 1 restating Theme A in F major. The melodic line is similar to the first introduction of the melody in m. 5 but the accompanying parts add two new rhythmic ideas creating a subtle variation of the introduction. The bassoon 1 accompanies the melody with a bass line that accentuates the stronger pulses of the melody. The marimba emphasizes the eighth note figures in the melody and creates forward momentum with a repetitious eighth note figure centered on a static C. (See Figure 21)

Recapitulation and New Accompaniment (mm. 92-95)

Tempo I

Bassoon

Trumpet in B \flat

Marimba

mf

straight mute

mp

mf

Figure 21. Belle mm. 92-95.¹⁶⁶

¹⁶⁵ Ticheli 1990, 28.

¹⁶⁶ Ticheli 1990, 28-29.

In mm. 96-100 the melody is a restatement of Theme A by the flute, alto saxophone, and trumpet 2. The increase of instrumentation playing the melody will help to maintain proper balance with the louder and thicker texture of the accompaniment beginning in this section. The euphonium and the tuba are now performing the bass line introduced by the bassoon accentuating the melody. The addition of the castanets, also emphasizing the melody, adds a new timbre and reinforces the dance-like appeal to the melodic statement.

The next section is the final statement of Theme B beginning in m. 100 and ending in m. 103. The use of the piccolo, flute, oboe 1, and the clarinet 1 and 2 are reminiscent of the first statements of Theme B in mm. 12-20. The oboe 2, the trumpet, horn 1, and the marimba, each, reinforce the melody rhythmically emphasizing the stronger pulse and accents in the melodic line. The addition of the tambourine also accentuates the melody and adds a new color to the statement.

The next section beginning in m. 104 and ending in m. 119 has restatements of Theme A in two different keys before returning to F major in m. 120. The Alto saxophone, tenor saxophone, horn 2, and trombone 1 have the melodic line in Ab major until the melody is assigned to the oboe 1 and clarinet 1 and 2 in m. 110 and flute 1 at m. 112 in C major. The return of the parallel seconds occurs in the juxtaposed melodic line at m. 110 by the oboe 2 and the clarinet 3 and at m. 112 by the oboe 2 and flute 2 in Bb major. The melody is fragmented and primarily rhythmic in mm. 114-119. The horn begins the statement in mm. 114-116 and answered by the low voices in mm. 115-117. This brief rhythmic statement of the melody has similarities to the treatment of the

melody during the climax at m. 82. The timpani and tom-toms take over the melodic rhythm in mm. 118-119 building to a climax in m. 120.

The final section is based on Theme A and begins at the climax in m. 120 with the piccolo, flute, clarinet, trumpet 1, and the xylophone stating the first half of the melody. The flute 1, oboe 1, clarinet 1, trumpet 2 and 1, horn 1, trombone 1, piccolo, and xylophone perform the second half of the melody at in mm. 126-129. The melody is building to the big climax and conclusion when suddenly a grand pause momentarily stops the momentum in m. 130. The final two measures of Movement II are performed at fortississimo and fortissimo dynamic levels producing the most intense measures in the piece. The melody is stated by the flute, oboe, clarinet 1 and 2, alto saxophone, tenor saxophone, trumpet 1 and 3, horn, and xylophone in m. 131 with the remainder of the ensemble joining in for the final two notes in m. 132. (See Figure 22)

Theme A Final Statement (mm. 120-132)

The musical score is for five instruments: Piccolo - Flute / Xylophone, Oboe, Clarinet in B♭, Trumpet in B♭, and Horn in F. The score is in 3/4 time and begins at measure 120. The key signature has one flat (B♭). The Piccolo - Flute / Xylophone part starts with a *ff* dynamic and plays a melodic line with accents. The Oboe part also starts with *ff* and plays a similar melodic line. The Clarinet in B♭ part starts with *ff* and plays a rhythmic accompaniment. The Trumpet in B♭ part starts with *ff* and plays a rhythmic accompaniment. The Horn in F part starts with *ff* and plays a rhythmic accompaniment. The score ends at measure 132 with a final chord.

Figure 22. *Belle* mm. 120-132.¹⁶⁷

Harmonic Analysis

Belle is primarily in F major but does modulate through Ab, C, G, Eb, and again in Ab before returning to F. The two melodic themes typically outline the tonic triad of the existing key. Ticheli's creative use of pedal points simulates the drone often found in folk music and adds interesting non-chord tones, suspensions, and passing tones. The frequent use of major second dissonance builds tension. The dissonances, particularly the low voices, provide a darker undertone to this movement. This could be significant when one recalls the story linked to the song that provided Theme A. The use of bright spirited dance-like rhythms performed in major keys depicting a story of heartache seems as conflicted as the dissonant tones creatively interjected in this movement.

The introduction of Theme A in mm. 1-11 presents the “pentatonic-like melody” in F major.¹⁶⁸ The only accompaniments in this section are the sand blocks and the wind

¹⁶⁷ Ticheli 1990, 34-36.

¹⁶⁸ Miles 1997, 168.

instruments sustaining the pedal tones on the F. The bassoon, tenor saxophone, and muted trombone 1 provide a bass pedal point while the alto saxophone, clarinet, and oboe provide an internal and an inv

The Ticheli melody or Theme B is presented in mm. 11-20 in the key of F. The accompanying internal pedal tones are rhythmically divided to match or emphasize the rhythm of the melody. The use of harmony in the melodic line occurs in mm. 16-19. (See Figure 4.15)

In mm. 28-30 the melody continues in F but a new element is added when the alto saxophone 1 and 2 and the clarinet 1 and 2 continue the internal pedal tones by articulating the rhythm of the melody a step apart on F and G. The articulation of the pedal tones using major seconds continues through m. 36. This repetition of the major second creates tension due to the dissonance. (See Figure 16)

Theme A is being developed harmonically in the new key of Ab major in mm. 31-36. The articulation of the internal and inverted pedal tones continues in the new key using the major second interval of Ab and Bb. The use of Ab major quickly comes to an end when the key changes to C major simultaneously with the first climax in m. 37. (See Figure 17)

Theme A is restated in mm. 38-43 in C major but is accompanied by dissonant sustained tones in the low voices. The first of the two sustained pitches used is a Gb followed by a Db. These low dissonances are an excellent example of the dark and conflicting tones used throughout this movement.

The key in mm. 44-52 is still C major but new harmonic interest is created when the melody is juxtaposed using parallel seconds. The alto saxophone and clarinet 3

reintroduce the rhythmic presentation of the theme using major seconds as internal pedal tones. The dissonance and tonal ambiguity continues until m. 52 when the key seems to temporarily settle in Eb major. (See Figure 18)

The fragmented melody at m. 53 using the call and response idea presents harmonic interest because the “call” is in Bb major and the “response” is in Eb major. This tonal ambiguity continues to m. 58 where the key temporarily settles in Eb major. The accompanying parts in mm. 58-64 are rhythmically reinforcing the melodic line. The alto saxophone uses the familiar major seconds of F and G while the oboe and clarinet 3 play Eb major triads in alignment with the melodic rhythm.

In mm. 65-73 the tonal center is ambiguous. The introduction of the melody by the alto saxophone, tenor saxophone, and horn in the first four measures of this section seems to be in Ab major. The accompanying Gb major triads performed by the clarinets provide a continuation of the major second dissonance against the theme being performed in Ab. The second half of this section, mm. 69-73, seems to be in Ab major.

In mm. 74-77 the melody is in F major accompanied by the return of the sustained bass double pedal tone on C. The addition of the timpani roll on the bass pedal adds a new color but will be most effective in assisting with the gradual crescendo building to m. 82. An interesting tonal effect creating tension begins at m. 74 when the triadic chords in the trumpet section, starting on Bb major, ascend chromatically and simultaneously until they reach the tonic in F major and the climax at m. 82. Except for the sustained C drone in the low voices the fragmented melodic line modulates to the tonal centers established by the ascending triads in the trumpet. (See Figure 19)

In mm. 82-87 the key seems to be in F but much tension is created during the climax due in part to the dissonances of the major seconds and the chromatically descending eighth note patterns settling on the Db.

Of harmonic interest in mm. 88-91 is the use of inverted pedal tones on the root and fifth in F major. These pedal tones are performed as trills in the flute and clarinet section. (See Figure 20)

The recapitulation beginning in m. 92 is harmonically similar to the first statement in m. 5. However, the sustained F pedal used in the opening statement has been replaced by an arpeggiated pattern emphasizing C and used as a static pitch through m. 95.

The texture begins to thicken in mm. 96-100 due to the addition of more instruments playing the melody and the rhythmic accompanying figures. The bassoon reinforces the eighth note figure found in the marimba part by playing staccato unison eighth notes on each downbeat. The pedal or static C continues in this section with the addition of the muted trombone 1 and 2. The return of the sustained pedal by the clarinet 2 and 3, the low clarinets, and the tenor saxophone on an F major triad thicken the texture of this section.

The final statement of Theme B occurs in mm. 100-103 in F major and is harmonized in thirds in mm. 102-103. The oboe 2, trumpet, and horn 1 perform the rhythmic pedal tones using the dissonant major second of a G and an A combined with a C. The static eighth note pedal C continues in the marimba until the downbeat of m. 104.

As was previously discussed in the melodic analysis of this section, mm. 104-119 briefly modulate to the key of Ab and then C before reestablishing F major in m. 120.

The use of bass double pedal tones as non-chord and chord tones are used through most of this section helping to establish the tonality.

An interesting tonal effect occurs in mm. 120-125 when each measure changes tonal center.

Shifts in Tonal Center, Belle (mm. 120-125)

The score shows the following tonal shifts: F Maj. (m. 120), A Maj. (m. 121), F Maj. (m. 122), A Maj. (m. 123), F Maj. (m. 124), and D Maj. (m. 125). The instruments are Pic. - Fl. - Clar. / Trumpet 1 - Xylo., Horn / Alto Sax., Trumpet 2-3, and Low Winds. Dynamics include *ff* and *sf*.

Figure 23. Tonal Shifts in *Belle* mm. 120-125.¹⁶⁹

In mm. 126-129 the alto saxophone and the tenor saxophone play a sustained internal pedal. The root and fifth are being trilled by the alto and tenor saxophones to the release at m. 130. The final two measures are firmly stated in F major.

Rhythmic Elements

Ticheli indicates that this movement is not in 5/4 and suggests mitigating meter problems by using two elongated beats and two short beats per measure instead of five equal beats per measure.¹⁷⁰ The measures could be rebarred once the ensemble feels comfortable enough to move away from the steady quarter note pulse. Figure 4.12

¹⁶⁹ Ticheli 1990, 34-35.

¹⁷⁰ Kenny 1997, 27.

provides examples of the melody in 5/4 as written by Ticheli and the suggested metric pattern used by Whitfield. Some of the other meters may also work better if rebarred into a logical metric pattern. The director can conduct a measure of 6/8 plus a measure of 2/4 or use a four pattern in 10/8 time (3+3+2+2).¹⁷¹ The dance-like appeal and natural lilt associated with this movement is set in motion by the rhythmic construction primarily being the 3+2 pattern.

Also contributing to the dance-like feel is the use of the primary rhythmic motive associated with the melody. The primary rhythmic motive is sometimes varied to emphasize the pulse or accents in the melody. The rhythmic motive is typically varied due to changes in orchestration and texture. Nearly every member in the ensemble, including a variety of percussion instruments will have the opportunity to perform the rhythmic motive either melodically, rhythmically on unison pedal tones, or on non-pitched percussion instruments.

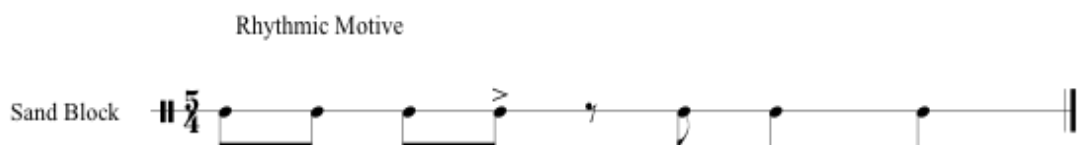


Figure 24. Primary Rhythmic Motive

The rhythmic use of the drone or pedal tone has changed from unison pitches to major seconds at m. 28. This rhythmic drone continues at the change of key in m. 31 to m. 36. The alto saxophone and clarinet 3 provide an internal pedal tone using the melodic rhythm and the dissonance of the major second in mm. 44-51. (See Figure 18)

¹⁷¹ Ibid.

In mm. 58-63 the oboe, clarinet 3, and the alto saxophone support the melody rhythmically. The oboe 2, clarinet 3, and alto saxophone add the dissonant major seconds on an internal pedal tone and the oboe 1 is playing the tonic on an inverted pedal.

In m. 81 sixteenth notes are introduced for the first time in the woodwind and xylophone parts. This can provide a challenge for younger students particularly at the quick tempo and the uncommon combination of notes used in the ascending pattern.

In mm. 88-91 the melodic notation is augmented emphasizing the beauty of the melody. The slower tempo and the prolongation of the melody create a dramatic contrast to the approaching recapitulation in m. 92. (See Figure 20)

Two new rhythms are introduced in mm. 92-95 by the bassoon and the marimba. The bassoon part is aligned with the melody in the trumpet and emphasizes the stronger pulse in the melodic line. The steady repetition of the eighth note figure in the marimba creates forward momentum and rhythmic tension. (See Figure 21)

The use of the glissandi in the horn and alto saxophone in mm. 121-123 add an extraordinary effect to the final section of this movement. The glissandi occur between the two notes in the melody and the accompaniment. This allows for the effect of the glissandi to project through the very loud presentation of the melody and accompaniment by the rest of the ensemble.¹⁷² The rhythmic drive comes to a sudden halt at m. 130 because of the grand pause.

¹⁷² Kenny 1997, 27.

Scoring

Ticheli's use of the first five measures of the original folk tune is the basis for an expanded melody that remains faithful to the dance-like style.¹⁷³ He expands the themes predominantly through modifications in scoring. The frequent texture changes provide contrasting intensities and creative changes in timbre. The thin scoring allows nearly every section in the ensemble the opportunity to be exposed and requires confident and independent counting and playing.¹⁷⁴ As is the case with *La Belle et le Capitaine*, the thin scoring of *Belle* may expose intonation and rhythmic problems particularly for younger bands. However, William Kenny suggests that the limited technical challenges and the comfortable ranges written for each part may ease the intonation and rhythmic demands.¹⁷⁵

Ticheli's use of a variety of percussion timbres is not often found in music at this level. His scoring of the xylophone, marimba, bass drum, tom-toms, suspended cymbal, tambourine, triangle, sand blocks, castanets, and timpani are essential to the variety of textures and timbres presented in Movement II.¹⁷⁶ The changes in intensity and contrasting dynamic levels are often enhanced by the addition or deletion of instruments in the percussion section.

The thin texture and soli presentation of the melody in the introduction is reminiscent of the unaccompanied vocal singing style used by Mr. Bornu in his rendition of *Belle* recorded by the Lomaxes for the Library of Congress. The introduction of the

¹⁷³ Ibid.

¹⁷⁴ Miles 1997, 167.

¹⁷⁵ Kenny 1997, 26.

¹⁷⁶ Kenny 1997, 27.

rhythmic motive by the sand blocks and perpetuation of the rhythmic motive throughout this movement is similar to the rhythmic drive found in Cajun music typically provided by a washboard or other percussion instruments. The use of these supporting rhythms by a variety of instruments were discussed in previous sections of this chapter but are mentioned here to elaborate on Ticheli's creative use of scoring to achieve the variations found in each section of this movement.

The texture gradually thickens with the addition of new timbres by the wind and percussion sections until the first climax at m. 37. Measures 37-43 are the first time the full ensemble performs simultaneously.

The scoring emphasizes the fragmented melody in mm. 53-58. The instrumentation and textures change with each fragment providing a brief call and response section occurring when the upper woodwinds call and the low brass and low woodwinds respond. This technique is used in mm. 65-68 and mm. 74-77.

The texture for the recapitulation beginning in m. 92 is thin and the dynamics are at a medium level. The addition of two new rhythms and subtle adjustments in scoring provide a slight contrast to the introduction of this movement. The gradual thickening of texture and increase in volume levels intensify and build to the eventual climax in the final two measures.

Rehearsal Suggestions

The director must pay close attention to balancing the textures since the seventeen statements of the two melodic themes are primarily varied through the use of texture and color changes. The thin scoring may present some challenges by exposing soloists and soli sections but the contrasts achieved and overall musical effect is worth the effort.

During a rehearsal of the Berkner High School Symphonic Band in preparation of their performance at the 1991 T.M.E.A. Convention, Ticheli discovered that *Belle* was more effective when performed at about quarter note equals 168 beats per minute (instead of the 152-160). He believes that a range of 160-168 seems to work best for this movement.¹⁷⁷ Mr. Bornu's performance of the song found in the Lomax recording is much slower, about quarter note equals 92-100, which works well for a vocal soloist, but a faster dance-like tempo is more convincing with a band.¹⁷⁸

Using the steady quarter note pulse in 5/4 may be the best way to introduce this piece to the ensemble but eventually rebarring to one bar of 6/8 and one bar of 2/4, as was suggested in the Rhythmic Elements section in this chapter, will provide a more convincing dance-like feel. Ticheli enjoys switching back and forth between the two patterns as the music moves him.¹⁷⁹

The accentuation must be clear throughout this movement but must not be overdone. Uniformity of the emphasis should be the goal as the motives are varied through scoring and texture. Articulations are generally light except for indicated accents. The articulations, particularly the slurs, should be similar throughout the ensemble.

The director should take time to identify possible pitch problems that may arise due to inherent pitch tendencies of specific notes on each instrument. The effect of volume and changing volumes on pitch should be considered when planning the rehearsal strategy. The use of straight mutes by the trumpet and trombone will cause the pitch to rise so the players should adjust accordingly when the mutes are used and then readjust

¹⁷⁷ Ticheli 1990, *Composer's Notes*.

¹⁷⁸ Kenny 1997, 27.

¹⁷⁹ Ticheli 1990, *Composer's Notes*.

when the mutes are removed. The frequent use of the F concert by the alto saxophones will require them to lower the pitch of their D by adding the L3 or B key with the left little finger. Because of the frequent use of thin textures and the sustained and rhythmic pedal tones, emphasis on matching pitch and maintaining steady pitch must be a priority.

It is suggested that the rhythmic motive introduced by the sand blocks in the introduction should be performed by a cabasa. The sand blocks and the cabasa are both effective but a true Cajun feel can be achieved by using an authentic metal washboard and spoons. Since the availability of a washboard may be limited, the use of the cabasa is recommended because it seems to be a closer representation of the washboard sound that is typical in Cajun music. This is the only substitution mentioned in the percussion and all other indicated instruments should be performed as indicated.

The use of contrary dynamics (*Grainger Dynamics*) occurs at m. 31 and should serve as a guide to achieve the desired balance. The bass drum should not be overstated but should be used to emphasize the entrance of the brass at m. 31. Care should be taken to establish a noticeable dynamic change from the forte entrance of the melody at m. 31 and the eventual fortissimo at m. 37. The suspended cymbal crescendo should coincide with the pacing of the crescendo in the winds in mm. 35-36 building to the climax in m. 37. The quarter notes must be precise rhythmically to allow for clarity and balanced carefully because of the very loud volume and the accents. (See Figure 17)

In mm. 38-50 the director is faced with the option to rebar several of the 3/4 measures to 6/8 in two. Measures 38, 40, 42, 44, 46, 48, and 50 have a better feel when conducted in two. The breath markings or pause markings indicated in m. 41 should be similar in m. 43. Tuning the octaves in the melody in mm. 38-43 may be a challenge due

to the very loud volume and the pitch tendencies of the notes in the trumpet parts. Louder dynamics on the clarinet and even the saxophone can cause the pitches to sound flat while the brass and flute pitches may sound sharp. The D and E in the trumpet 1 will have a tendency to be flat while the D below the staff in the trumpet 2 and 3 will be very sharp. The accented notes from m. 38 to m. 43 should have some uniformity and consistency. At the fortissimo volume it may be easier to de-emphasize the notes that are not accentuated in an attempt to maintain the dance-like character through such an intense statement of the melody.

The flute, oboe, clarinet, and alto saxophone should add a subito *mp* on the downbeat of m. 51 to make the upcoming crescendo more effective. (See Figure 18) In mm. 58-61 the melody may over balance the sparse accompaniment because of the upper tessitura used in the flute and piccolo and the doubling of the melody by the xylophone. The forte marking is in parenthesis in m. 58 to call attention to the possible adjustment in the dynamic level in the flute section to properly balance these measures.

The pacing of the crescendo in mm. 74-81 must be gradual to allow for the climax in m. 82 to be most effective. The subito piano and mezzo piano indicated at m. 74 provide for a softer dynamic contrast from the preceding section and allow for an exaggerated change in volume as this section builds to the fortissimo in m. 82. The thick texture, very loud volume, and the accentuation emphasize the low voice dissonances in mm. 82-85. The descending eighth note patterns in the low voices work best with slight separations between the accents.

In mm. 86-87 the dramatic decrescendo, thinning texture, and slowing tempo changes the mood, setting the stage for the next section at m. 88. The trills should not be

overdone in mm. 86-91 when establishing the proper balance of the ensemble. The tempo is nearly cut in half in mm. 86-87 eventually slowing to about 88 beats per minute for the quarter note at m. 88.

The flute section must enter and release as indicated to provide a continual trill. The clarinet section should stagger breath to sustain throughout mm. 88-92. The melody should use slightly stressed legato articulations and only take a breath during the eighth rest in m. 90 until they release in m. 92 or m. 93. The director should take some time to discuss the use of augmentation of the rhythmic notation in mm. 88-91. (See Figure 20)

The muted trumpet melody stated in the recapitulation at the Tempo I in m. 92 is a level softer than the lower pitches in the accompanying line. The contrary dynamics in this section should aid in achieving proper blend and balance. The new motives introduced by the bassoon and the marimba must be heard. The staccato articulations should be observed but not overdone because the rests following the notes will provide the necessary spacing. (See Figure 21)

The recapitulation presents the same issues regarding meter found in the introduction. The 5/4 measures should be rebarred accordingly in mm. 92-103. The entrances of the castanets in m. 96, the tambourine in m. 101, and the castanets in m. 110 should be heard but not overbearing.

The 3/4 meter can be replaced in measures 104, 106, 108, 110, 112, 114, and 116 by 6/8 in two to allow for a more dance-like feel. The percussion provides the crescendo in mm. 118-119 building the intensity to the fortissimo climax in m. 120. The sixteenth notes in the timpani and tom-toms in m. 119 should predominate with a clear and precise pattern.

The alto saxophone and horn glissandi should begin on the same pitch and should be rhythmically precise to be heard between the accented notes of the rest of the ensemble. The director should experiment with different lengths of time for the Grand Pause in m. 130. Having the students memorize the last two measures may ensure more precise attacks and alignment of the accents. The suggested alternate slide positions for the trombone glissandi should be used and the glissandi should be exaggerated. The final two measures are the loudest two measures in the entire piece so care should be taken to properly balance the ensemble without any overplaying of the dynamics.

It is suggested the students hear the actual recordings when the director feels the ensemble is ready. Discussions and explanations regarding the cultural and historical development of these songs will give the students valuable insight needed for a wonderful performance.

CHAPTER V

CONCLUSIONS

The careful analysis of *Cajun Folk Songs* along with data collected from directors and performers regarding this composition confirm its placement on Frank Battisti's list as one of the five most significant grade three works of the past 20 years. This piece provides the director and performer, regardless of their performance level, the opportunity to engage in a selection that offers musical challenges usually found in more advanced literature. Ticheli masterfully constructed a piece that encompasses the spirit of Cajun music in a way that is readily apparent to the listener. His use of both preexisting and original melodic material is stylistically convincing and musically satisfying.

APPENDIX A

WORKS FOR BAND BY FRANK TICHELI

<i>San Antonio Dances</i>	(2011)	9.5 minutes
<i>Concerto for Clarinet and Concert Band</i>	(2011)	21 minutes
<i>Symphony No. 1</i>	(2011)	30 minutes
<i>San Antonio Dances</i>	(2011)	9.5 minutes
<i>Rest</i>	(2011)	8 minutes
<i>Amen!</i>	(2009)	2.5 minutes
<i>Angels in the Architecture</i>	(2009)	14.5 minutes
<i>The Tyger</i>	(2008)	5.5 minutes
<i>Wild Nights</i>	(2007)	6.5 minutes
<i>Nitro</i>	(2006)	3 minutes
<i>Sanctuary</i>	(2006)	12 minutes
<i>Joy Revisited</i>	(2005)	3.5 minutes
<i>Joy</i>	(2005)	2.5 minutes
<i>Abracadabra</i>	(2004)	5 minutes
<i>Symphony No. 2</i>	(2004)	21 minutes
<i>Ave Maria</i>	(2004)	4 minutes
<i>A Shaker Gift Song</i>	(2004)	2 minutes
<i>Pacific Fanfare</i>	(2003)	6 minutes
<i>Loch Lomond</i>	(2002)	6 minutes
<i>Simple Gifts Four Shaker Songs</i>	(2002)	9 minutes
<i>An American Elegy</i>	(2000)	11 minutes

<i>Vesuvius</i>	(1999)	9 minutes
<i>Shenandoah</i>	(1999)	6 minutes
<i>Blue Shades</i>	(1997)	11 minutes
<i>Sun Dance</i>	(1997)	5 minutes
<i>Cajun Folk Songs II</i>	(1997)	11 minutes
<i>Postcard</i>	(1994)	5 minutes
<i>Gaian Visions</i>	(1994)	10 minutes
<i>Amazing Grace</i>	(1994)	5 minutes
<i>Cajun Folk Songs</i>	(1990)	7 minutes
<i>Fortress</i>	(1989)	5 minutes
<i>Portrait of a Clown</i>	(1988)	3 minutes
<i>Music for Winds and Percussion</i>	(1988)	16 minutes
<i>Concertino for Trombone and Band</i>	(1987)	13 minutes

APPENDIX B

DISCOGRAPHY OF WORKS FOR BAND BY FRANK TICHELI

American Variations

Includes Frank Ticheli's "Amazing Grace", recorded by the Cincinnati College Conservatory of Music Wind Ensemble, Eugene M. Corporon, conductor.

Blue Shades: The Music of Frank Ticheli

Includes Frank Ticheli's "Amazing Grace", "Blue Shades", "Cajun Folk Songs", "Cajun Folk Songs II", "Fortress", "Gala Visions", and "Pacific Fanfare", recorded by the Michigan State University Wind Symphony, John L. Whitwell, conductor.

Sinfonia Voci

Includes Frank Ticheli's "Amazing Grace", recorded by the Concordia University Wind Symphony, Richard Fisher, conductor.

Teaching Music Through Performance in Band Reference Recordings, Volume 1

Includes Frank Ticheli's "Amazing Grace" and "Portrait of a Clown", recorded by the North Texas Wind Symphony, Eugene M. Corporon, conductor.

Timepieces

Includes Frank Ticheli's "Amazing Grace", recorded by the Depauw University Band, Craig Pare, conductor.

Winds and Voices

Includes Frank Ticheli's "Amazing Grace", recorded by the Indiana University of Pennsylvania Wind Ensemble, James Sudduth, conductor.

Winds of Praise

Includes Frank Ticheli's "Amazing Grace", recorded by the Ouachita Baptist University Symphonic Band and Wind Ensemble, Hamilton Craig, conductor.

Affirmations

Includes Frank Ticheli's "An American Elegy", recorded by the Messiah College Symphonic Winds, William Stowman, conductor.

Diversions

Includes Frank Ticheli's "An American Elegy", recorded by the University of North Texas Symphonic Band, Dennis Fisher, conductor.

Expressions of Faith

Includes Frank Ticheli's "An American Elegy", recorded by the Concordia University Wind Symphony, Richard R. Fisher, conductor.

For the Lost and Living

Includes Frank Ticheli's "An American Elegy" and "Columbine Alma Mater", recorded by the Rutgers Wind Ensemble and Kirkpatrick Choir, William Berz and Patrick Gardner, conductors.

Simple Gifts: The Music of Frank Ticheli, Volume 2

Includes Frank Ticheli's "An American Elegy", "Concertino for Trombone and Band", "Loch Lomond", "Music for Winds and Percussion" (Movement III, "The Tyger" only), "Portrait of a Clown", "Shenandoah", "Simple Gifts: Four Shaker Songs", "Sun Dance", and "Vesuvius", recorded by the Michigan State University Wind Symphony, John L. Whitwell, conductor.

Teaching Music Through Performance in Band Reference Recordings, Volume 4

Includes Frank Ticheli's "An American Elegy", "Cajun Folk Songs", "Cajun Folk Songs II", and "Shenandoah", recorded by the North Texas Wind Symphony, Eugene M. Corporon and the Keystone Wind Ensemble, Jack Stamp, conductor.

Dance Rhythms

Includes Frank Ticheli's "Blue Shades" and "Sun Dance", recorded by Rutgers Wind Ensemble, William Berz, conductor.

Deja View

Includes Frank Ticheli's "Blue Shades", recorded by the University of North Texas Wind Symphony, Eugene M. Corporon, conductor.

New Lights

Includes Frank Ticheli's "Blue Shades", recorded by the University of Georgia Wind Symphony, H. Dwight Satterwhite and John Culvahouse, conductors.

Tempered Steel

Includes Frank Ticheli's "Blues Shades", recorded by the Texas A & M University Symphonic Band, Timothy Rea, conductor.

University of Florida Wind Symphony: Live in Jacksonville

Includes Frank Ticheli's "Blue Shades", recorded by the University of Florida Wind Symphony, David Waybright, conductor.

Visions from the North: The Danish Concert Band

Includes Frank Ticheli's "Blue Shades", recorded by the Danish Concert Band, Joergen I. Jensen, conductor.

TMEA 2002, Texas All-State

Includes Frank Ticheli's "Columbine Alma Mater" and "Vesuvius", recorded by the Texas All-State Concert Band, 5A Symphonic Band and 4A Symphonic Band, Frank Ticheli, Craig Kirchoff, and Arnold Gabriel, conductors.

American Showcase

Includes Frank Ticheli's "Concertino for Trombone and Band", recorded by the Harvard Wind Ensemble, Ronald Barron, soloist.

Teaching Music Through Performance in Band Reference Recordings, Volume 5

Includes Frank Ticheli's "Fortress" and "A Shaker Gift Song", recorded by the North Texas Wind Symphony, Eugene M. Corporon, conductor.

Trinity University Wind Symphony

Includes Frank Ticheli's "Fortress", recorded by the Trinity University Wind Symphony, Eugene Carinci, conductor.

Music for Concert Band

Includes Frank Ticheli's "Music for Winds and Percussion", recorded by the Ithaca College Wind Ensemble, Rodney Winther, conductor.

Bird Songs

Includes Frank Ticheli's "Pacific Fanfare", recorded by the University of North Texas Wind Symphony, Eugene M. Corporon, conductor.

Apocalyptic Dreams

Includes Frank Ticheli's "Postcard", recorded by the University of Georgia Wind Symphony, H. Dwight Satterwhite and John Culvahouse, conductors.

Houston Symphonic Band

Includes Frank Ticheli's "Postcard", recorded by the Houston Symphonic Band, Robert McElroy, conductor.

Midwest Clinic 1996

Includes Frank Ticheli's "Postcard", recorded by The United States Navy Band, Lt. Commander John R. Pastin, conductor.

Postcards

Includes Frank Ticheli's "Postcard", recorded the Cincinnati College Conservatory of Music Wind Symphony, Eugene M. Corporon, conductor.

Tears

Includes Frank Ticheli's "Postcard", recorded by the University of Massachusetts Amherst Wind Ensemble, Malcolm Rowell, conductor.

University of Texas at Arlington Wind Ensemble

Includes Frank Ticheli's "Postcard", recorded by the University of Texas at Arlington Wind Ensemble, Ray Lichtenwalter and Philip Clements, conductors.

Wind Tracks

Includes Frank Ticheli's "Postcard", recorded by the University of Florida Wind Symphony, David Waybright, conductor.

Chilling Winds

Includes Frank Ticheli's "Shenandoah", recorded the Massachusetts Wind Orchestra, Malcolm Rowell, Jr., conductor.

Distinguished Music for Developing Band, Volume 2

Includes Frank Ticheli's "Sun Dance", recorded by the Rutgers University Wind Ensemble, William Berz, conductor.

NYSBDA 2002

Includes Frank Ticheli's "Sun Dance", recorded by the New York All-State High School and Middle School Honors Band, Anthony Maiello and Scott McBride, conductors.

Teaching Music Through Performance in Band Reference Recordings, Volume 3

Includes Frank Ticheli's "Sun Dance", recorded by the North Texas Wind Symphony, Eugene M. Corporon, conductor.

Allegories

Includes Frank Ticheli's "Symphony No. 2 for Band", recorded by the University of North Texas Wind Symphony, Eugene M. Corporon, conductor.

Live at WASBE 2003, 11th Conference, Sweden

Includes Frank Ticheli's "Symphony No. 2 for Band", recorded by the Florida State University Wind Orchestra, James Croft, conductor.

WASBE 1999

Includes Frank Ticheli's "Vesuvius", recorded by the North Texas Wind Symphony, Eugene M. Corporon, conductor.

Winds of a Higher Order

Includes Frank Ticheli's "Vesuvius", recorded by the Illinois Wind Symphony Live! In Concert #134, James Keene, conductor.

APPENDIX C

SCORE ERRATA FOR *CAJUN FOLK SONGS*Movement I *La Belle et le Capitaine*

- M. 50 Euphonium, change the dynamic level to *mf*.
 M. 68 Tenor Saxophone, add the diminuendo.
 M. 72 First Alto Saxophone, add the dynamic level of *mf*

Movement II *Belle*

- M. 1 Percussion 2, add the dynamic level of *mp*.
 MM. 22 - 23 First Oboe and Second Clarinet, add accent to the fourth note and a tie to the fourth and fifth notes.
 MM. 29 - 30 First and Second Alto Saxophone, add accents on the first and fourth notes and a tie to the fourth and fifth notes.
 M. 31 Second and Third Trombone, add *a2*.
 M. 38 Alto Saxophone, add *a2*.
 M. 39 Second and Third Trombone, add *a2*.
 M. 43 Third Trombone, add a natural sign to the G.
 M. 46 - 47 Contrabass Clarinet, add a diminuendo to a *mp*.
 M. 65 First Alto Saxophone, add the dynamic level of *f*.
 M. 78 First Oboe, add a crescendo.
 M. 78 Alto Saxophone, remove the printed letter a.
 M. 78 Baritone Saxophone, add a crescendo.
 MM. 81 - 82 Alto Saxophone, add a crescendo and a slur from A# to B.
 M. 86 First, Second, and Third Clarinet, add the dynamic level of *p*.
 M. 86 Alto, Bass, and Contrabass Clarinet and Alto Saxophone add a diminuendo.
 M. 122 Tuba, remove the accent.
 M. 123 Bass and Contrabass Clarinet and Tenor and Baritone Saxophone, add an accent.

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