

A STYLISTIC AND ANALYTICAL STUDY OF *THE KEY*  
FOR TRUMPET AND PIANO BY JAMES WINTLE

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Seo, Young Mi. A Stylistic and Analytical Study of *The Key* for Trumpet and Piano by James Wintle. Doctor of Musical Arts (Performance), August 2008, 63 pp., 4 tables, 46 musical examples, bibliography, 64 titles.

James Wintle (b.1942) is one of America's most successful living composers. Wintle and his compositions have attracted the attention of many prominent performers and scholars over the last three decades.

*The Key* for trumpet and piano was composed in 1988 for Chris Gekker, an outstanding trumpet player. *The Key* consists of four movements: a fast movement in free form, a slow lyrical movement in song form (ABA'), a dance-like movement influenced by ragtime, and a fourth movement with a slow introduction in rondo form (ABA'CA").

The purpose of the study is to introduce the composer, James Wintle, and to present an analysis of *The Key* for trumpet and piano, a work which receives frequent performance.

Through research and analytical approaches, the study focuses on a theoretical analysis of *The Key* for trumpet and piano. In addition to using available materials and resources, the author was in direct contact with James Wintle for the study.

Chapter 1 presents the purpose of the study, the state of research, and method. Chapter 2 is devoted to James Wintle's biography. Chapter 3 examines Wintle's compositional style, including influences and musical language. Chapter 4 offers a theoretical analysis of all four movements of *The Key*, as well as a discussion of extra-musical influences from the painting entitled *The Key* by Jackson Pollock. A summation and conclusion follow in chapter 5.

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Special gratitude is extended to the composer, James Wintle, for his generosity in giving his time for interviews and for sharing many resources such as CDs, scores, and programs for this study. All musical examples and his picture in this document are used with permission from James Wintle. This dissertation is dedicated to him.

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## CHAPTER 1

### INTRODUCTION

#### Purpose of the Study

James Wintle is one of America's most distinguished living composers. Wintle and his music have attracted the attention of many prominent performers such as Joseph Banowetz, Adam Wodnicki, James Giles, Chris Gekker, and John Holt. James Giles mentions in the program notes of his CD:

James Wintle's music is frequently heard in important musical centers, these including Weill Recital Hall at Carnegie Hall, Lincoln Center, Merkin Hall, Yale University, the Mannes College of Music, the Whitney Museum, the Phillips Collection in Washington, D.C., and venues in Europe, South America, and the Far East....He has fulfilled commissions in many different media for groups....His multi-faced musical activities have been given with numerous grants and awards.<sup>1</sup>

In addition, trumpet player Michael A. Miles states, "After working with him for a year and hearing a number of his works performed, I felt it imperative that more of the music community be made aware of his music."<sup>2</sup>

While many performers have played Wintle's compositions over the last three decades, there is relatively little information available for those who want to study and play his music. No dissertation has appeared to date about his compositions. His main works are in special need of research and analysis.

The purpose of this study is to introduce the composer James Wintle and to present an analysis of *The Key* for trumpet and piano, a work which receives frequent performance. As a guide, such a study may help performers better understand others of

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<sup>1</sup> James Giles, Liner notes to *American Virtuoso*, Compact Disc TROY 860, Albany, NY: Albany Records, 2006.

<sup>2</sup> Michael A. Miles, Liner notes to *Reflections in Time's Mirror*, Compact Disc MCD-1174 Mfg. Clarence, NY: Mark Custom Recording Service, Inc., 1992.

his works. In addition, the author hopes that this study will motivate and encourage performers to play and record his music.

### State of Research

*The Key* for trumpet and piano was composed in 1998 for Chris Gekker, prominent trumpet player, member of the American Brass Quintet, and professor of trumpet at the University of Maryland School of Music. It was premiered with pianist Robert McCoy at the University of Maryland on September 18, 1999.<sup>3</sup>

*The Key* has been played by many performers, including Christopher Moore, a member of the faculty of Florida State University, and Vince DiMartino, a well-known jazz trumpet player and a professor of music at Centre College in Kentucky. Moore played the piece at Florida State University in 2003, and DiMartino also performed it with Steven Harlos at Southeastern Oklahoma State University in the same year, and later at the University of Kentucky School of Music.<sup>4</sup> Three years later, John Holt also played it with pianist Natalia Bolshakova in Nancy, France.

There are currently available several recordings of James Wintle's music. Two of them have been released by Albany Records, and another two of them released by Crystal Records. There is only one recording of *The Key* for trumpet and piano. Chris Gekker recorded the piece with pianist Rita Sloan on an album entitled *Clarion*, which was released by Albany Records in 2007.

While Wintle's major works have been played often in such countries as France, the Czech Republic, South Africa, Spain, Portugal, Poland, China, Hong Kong and the

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<sup>3</sup> Chris Gekker, College Park, MD, electronic mail to the author, Young Mi Seo, Denton, TX, 14 February 2008.

<sup>4</sup> James Wintle, Durant, OK, electronic mail to the author, Young Mi Seo, Denton, TX, 12 February 2008.

United States, scholarly articles on his works are relatively few in number. Several recording reviews of Wintle's music have been featured in the *American Record Guide*, *Fanfare*, *Gramophone*, *The Instrumentalist*, *Pan Pipes*, and *International Trumpet Guild*. At present, there is no book or dissertation devoted to James Wintle and his music.

### Method

Through research and analytical approaches, the study will focus on a theoretical analysis of *The Key* for trumpet and piano. In addition to using available materials and resources, the author was directly in touch with James Wintle to interview him for the study. Moreover, a collection of electronic mail documents from Wintle to this author serve as one of the primary sources. Wintle has assisted in this research by providing copies of his compositions and recordings.

## CHAPTER 2

### BIOGRAPHY OF JAMES WINTLE <sup>5</sup>



This picture is reproduced with permission from James Wintle.

James Wintle was born in Pittsburg, Kansas, in 1942. His parents were music enthusiasts. His father had six brothers, four of whom sang in a quartet. However, there was no formally trained musician in his family.

Wintle entered Pittsburg State University to study piano in 1960. When he was a senior, he took a composition class that was required of all piano majors. He was interested in composition at that time, so he decided to change his graduate major from piano to composition after receiving a Bachelor's Degree in piano performance.

After graduating from Pittsburg State University, Wintle entered the University of Kansas to study composition in 1965. He studied with John Pozdro, then one of the most significant American composers and pedagogues. He also studied in 1966 with

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<sup>5</sup> Information collected from personal interviews with James Wintle. See bibliography for full details.

Norman Dello Joio (who trained with Paul Hindemith at the Yale School of Music)<sup>6</sup> and in the following year with Douglas Moore (composer of the famous opera, *The Ballad of Baby Doe*). He has served as Professor of Music at Southeastern Oklahoma State University since 1971, and also has directed the Musical Arts Series and the Steger Cultural Exchange Institute.

Wintle has been commissioned by major ensembles, including The American Brass Quintet, The American Piano Quartet, Areopagitica Brass Trio, The Aspen Wind Quintet, The Dorian Wind Quintet, The Chester String Quartet, The Chestnut Brass Quintet, The Maryland Brass Trio, The Meadowmount Trio, The Orion Ensemble, The Verdehr Trio, Voices of Change, The Walden Piano Quartet, and The Whitman Quartet.

Wintle has received numerous grants and awards from the Delius International Competition, the Mid-America Arts Alliance, the Oklahoma Arts Council, the Oklahoma Music Teachers Association, and the Organized Research Fund of Southeastern Oklahoma State University.

Wintle has written works for several faculty members at the University of North Texas: *Four Miniatures* for one-piano, four-hands along with *Album Leaves* for piano solo for Joseph Banowetz; *Three Concert Etudes*, *Tomando Todo Encuentra*, and *Concerto for Piano, Winds, and Percussion* for Adam Wodnicki; *Ballade*, *Etude Française*, and *Three Studies* for trumpet ensemble for John Holt; *Concord Etude* for Tony Baker; and *Il Fioriscente* and *The Sage Lecture* for Robert Blocker, a former Dean of the University of North Texas College of Music.

Banowetz performed *Album Leaves* at the Seville Conservatory in Spain in 2004.

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<sup>6</sup> Richard Jackson. "Dello Joio, Norman." *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., Edited by Stanley Sadie. London: Macmillan, 2001, Vol. 7: 178.

He also played *Four Miniatures* several times with Alton Chan, including at the Central Conservatory in Beijing. In addition, he performed Wintle's compositions in Poland, France, Italy, India, Singapore, New Zealand, and the United States.

Wodnicki premiered *Concert Etude No. 1* in Algeciras, Spain in 2002, *Concert Etude No. 2* in Nanning, China, and *Concert Etude No. 3* in Bialystok, Poland in 2003. He also played No. 1 and No. 2 at Shanghai China Conservatory, and No. 2 at Wuhan and Guangzhou in China. In addition, he performed No. 2 and No. 3 at Aveiro in Portugal, at Bibione in Italy, and Weymouth, UK.<sup>7</sup> Wodnicki also played *Tomando Todo Encuenta* (All Things Considered) at the Central Conservatory in Beijing, and *Concerto for Piano, Winds, and Percussion* with the University of Oklahoma Wind Ensemble in Norman, Oklahoma. Moreover, he will premiere *Fantasia Brillante* in France at summer in 2008.<sup>8</sup>

Holt premiered *Ballade*, which is the first piece he commissioned, at the University of North Texas in 2003, and also played it at the Universities of Murray State (KY), Memphis, Mississippi, Missouri (Columbia), Southwestern Missouri, New Mexico State, Southeastern Oklahoma and at the Dallas Museum of Art in 2004. In addition, he performed it at Florida State University, the Wey Valley International Concert Series (UK), and at the Nancy-Phonies Festival of Nancy in France in 2004. Holt also played *Three Studies* for trumpet ensemble at the University of North Texas in 2003, and at the Dallas Museum of Art in 2004. *Etude Française* was premiered at the festival of the Nancy-Phonies in 2005.<sup>9</sup>

Blocker performed *Il Fioriscente* in a number of his recitals in Texas and

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<sup>7</sup> James Wintle, Durant, OK, electronic mail to Young Mi Seo, Denton, TX, 16 March 2008.

<sup>8</sup> Wintle, 15 March 2008.

<sup>9</sup> John Holt, Denton, TX, electronic mail to Young Mi Seo, Denton, TX, 29 April 2008.

Oklahoma. Furthermore, *The Sage Lecture* was premiered at his first recital at Yale in 1996, and he has also played it on several other occasions.<sup>10</sup>

In addition, Lynn Eustis sang *Voices* in Jihlava, the Czech Republic and at the University of North Texas. Steven Harlos presented *The Key* for trumpet and piano at Southeastern Oklahoma State University in 2003, with Vince DeMartino, who is one of America's most outstanding jazz trumpet players and educators. Steven Harlos also played *Concord Etude* for trombone and piano. In addition, Elvia Puccinelli is planning to perform *Etude Française* with John Holt in 2008.<sup>11</sup>

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<sup>10</sup> Robert Blocker, New Haven, CT, electronic mail to Young Mi Seo, Denton, TX, 15 April 2008.

<sup>11</sup> Holt, 29 January 2008.



## CHAPTER 3

### INFLUENCES AND MUSICAL LANGUAGE

#### Influence of Béla Bartók

James Wintle's musical style has been influenced by Béla Bartók's compositions. Wintle frequently uses symmetrical gestures, melodic perfect fourths, fourth chords, ostinato patterns, pentatonic and modal scales, whole-tone scales, irregular and multi-meters, and percussive treatment of the piano, all of which feature among Bartók's musical devices.

The symmetrical gesture, in which musical materials are arranged in such a way that they are the same or similar when they are reversed, is one of Bartók's most important devices. Elliott Antokoletz talks about Bartók's unique approach to symmetric gesture in the following passage, mentioning a summary of the symmetrical gestures found in the works of certain composers:

Certain types of symmetrical procedures became associated with certain composers: a few instances are the pentatonic and modal scales of Debussy and Stravinsky, the whole-tone scale of Debussy, the octatonic scale of Rimsky-Korsakov, Scriabin, and Stravinsky, and the use of strict inversional symmetrical procedures in the atonal works of the Viennese composers. Bartók's works ... can be considered as a historical focal point for all these musical sources, since in the course of his compositional evolution he comprehensively absorbed and integrated all these formations (both traditional and nontraditional) into an all-encompassing system of symmetrical relations.<sup>12</sup>

Just as symmetrical organization permeates most of Bartók's works, James Wintle employs this compositional means throughout his works as well. Wintle's symmetrical gestures appear with intervallic cell, scale and melody formation, rhythmic construction, and direction of chords. Wintle uses these components to provide a sense of stability

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<sup>12</sup> Elliott Antokoletz, *The Music of Béla Bartók: A Study of Tonality and Progression in Twentieth-Century Music* (Berkeley, Los Angeles, London: University of California Press, 1984), 25.

and unity throughout his works.<sup>13</sup> For instance, it appears in measure 42 of the first movement of *The Key*. While the outer two notes (Db and F natural) are in the whole-tone odd collection {1, 5}, the inner notes (Gb-Ab-C-D natural-E natural-F#-G#-C natural-D-E) are all in the whole-tone even collection, {6, 8, 0, 2, 4}. In addition, the whole-tone number, {6, 8, 0, 2, 4}, is exactly repeated among the inner notes (Example 1).

Example 1) *The Key*, First movement, m. 42

The image shows a musical score for measure 42 of the first movement of *The Key*. The score is written in 8/8 time and features three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains a whole rest. The grand staff contains a melodic line. A bracket labeled "whole-tone odd collection" spans the first two notes of the grand staff (Db and F natural). Another bracket labeled "whole-tone even collection" spans the remaining notes of the grand staff (Gb, Ab, C, D natural, E natural, F#, G#, C natural, D, E). The notes are circled in the original image to highlight their placement within the collections.

Antokoletz states, "... frequent melodic skips of a perfect fourth were to be a significant source from which Bartók could draw material for his own melodic and harmonic inventions."<sup>14</sup> Wintle very often uses the melodic perfect fourth as did Bartók (Example 2).

<sup>13</sup> James Wintle, Interview by author, transcript and tape recording, Durant, OK, 23 December 2007.

<sup>14</sup> Elliot Antikoletz. "The Musical Language of Bartók's 14 Bagatelles for Piano." *Tempo*, no. 137 (June 1981): 10.

Example 2) *Ballade*, mm. 166-167

The musical score shows two measures, 166 and 167. The right hand (treble clef) has a melodic line with a dynamic marking of *mf*. Brackets labeled "P.4" are placed above the right hand staff, indicating perfect fourth intervals. The left hand (bass clef) has a rhythmic accompaniment of eighth notes. A dashed line labeled "8vb" is shown below the bass clef staff.

The interval of a fourth is presented in the left hand of the piano as well as in the melodic line, right hand and trumpet parts in *The Key*. It occurs much more in the third movement of *The Key* rather than the other movements.

In addition to melodic fourths, Bartók frequently uses fourth chords in his works. James Wintle also employs quartal sonority chords, which are built of fourths. They are sometimes inversed. He often constructs the chords with tritones as well as perfect fourths. For example, the quartal sonority chords appear in measure 78 of the fourth movement of Wintle's piano trio *Shadow In The Water*. While the right hand of the piano plays the chords without inversion, the chords of the left hand of down beat is inversed (Example 3).

Example 3) *Shadow In The Water*, Fourth movement, m. 78



Wintle also employs a variety of ostinato figures, which is one of the most significant musical devices in Bartók's compositions. Bartók's ostinato figures usually carry the music along with great energy.<sup>15</sup> The ostinato figures are prominently displayed in the piano part of *The Key*.

Wintle uses modal and whole-tone scales much more often than pentatonic scales in all his works. He employs those scales not only to make symmetrical gestures but also to build a composite scale, which is a combination of two different scales. He prominently uses Lydian and Phrygian modal scale in *The Key*.

Wintle's rhythmic style emphasizes metric organization with a preference for multi-metric and polymetric techniques, again characteristic of Bartók's music.<sup>16</sup> Wintle irregularly employs composite meters such as 5/8 and 7/8, as well as simple meters (2/4, 3/4, or 4/4) and compound meters (6/8 or 9/8). There are consecutive meter changes in measures 21-25 of Wintle's piano trio, *Burlesque* (5/8-7/8-6/8-9/8-7/8), as shown in Example 4.

<sup>15</sup> Arthur G. Browne. "Béla Bartók." *Music & Letters* 12, no. 1 (January 1931): 42.

<sup>16</sup> James Wintle, Durant, OK, electronic mail to Young Mi Seo, Denton, TX, 13 February 2008.

Example 4) *Burlesque*, mm. 21-25

The musical score for Example 4, measures 21-25, is presented in two systems. The first system (measures 21-23) includes a vocal line in treble clef with dynamics *mf* and *mp*, and a piano accompaniment in bass and treble clefs with dynamics *mp* and *mf*. The second system (measures 24-25) continues the vocal and piano parts. The music is in 5/8 and 6/8 time signatures, with various rhythmic patterns and articulations.

The percussive treatment of the piano is another notable characteristic that James Wintle's music shares with that of Bartók. He mainly uses it in the first movement of *The Key*. For example, the left hand repeats intervals of sevenths with rests, and the right hand plays quartal sonority chords below the connected trumpet melody in measures 101-102 of the first movement of *The Key* (Example 5).

Example 5) *The Key*, First movement, mm. 101-102

The image shows a musical score for two systems. The first system (measures 101-102) features a treble clef with a 2/4 time signature. Measure 101 begins with a sharp sign (F#) and a dotted quarter note. Measure 102 contains a melodic line with eighth and sixteenth notes, including a sharp sign (F#) and a dotted quarter note. The second system (measures 101-102) features a grand staff with treble and bass clefs and a 2/4 time signature. The treble clef part has a piano (*p*) dynamic marking and consists of chords and eighth notes. The bass clef part consists of eighth notes and rests.

### Influence of Ragtime

The influence of James Wintle's involvement in jazz, especially ragtime, is presented throughout his many works, including *Ballade*, *Etude Française* and the third movement of *The Key*.

Ragtime is a style of American popular music that flourished from about 1896 to 1918, and its main identifying trait is its ragged or syncopated rhythm.<sup>17</sup> It combines a syncopated melody accompanied by an even, steady duple rhythm. Both rhythmic patterns are the dominant figure of ragtime music. Moreover, ragtime is usually conceived and composed before it is performed, and it is not improvised, unlike general jazz.<sup>18</sup> Roland Nadeau also mentions about ragtime's tempo and beat:

Ragtime should never be played in a very fast tempo....On the other hand, ragtime must not be played too slowly. Its tempo should range from a moderato to an easy allegro....No matter what the tempo, the beat is almost always rigorously steady.<sup>19</sup>

<sup>17</sup> Edward A. Berlin. "Ragtime." *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., Edited by Stanley Sadie. London: Macmillan, 2001, v. 20: 755.

<sup>18</sup> Patricia K. Shehan. "The Riches of Ragtime." *Music Educator Journal* 73, no. 3 (November 1986): 23.

<sup>19</sup> Roland Nadeau. "The Grace and Beauty of Classic Rags: Structural Elements in a Distinct Musical Genre." *Music Educator Journal* 59, no. 8 (April 1973): 57.

The third movement of *The Key* begins with the quarter note at 100 beats per minute, which is a moderate tempo. There are syncopated melodies with a steady stride accompaniment pattern, which is a solo jazz piano style.<sup>20</sup> The stride pattern of the left hand usually consists of eighth notes. It alternates between low-register single pitches or octaves on the beat and middle-register chords, such as “boom-chick,” “oom-pah,” or “down-up,” as shown in Example 6.

Example 6) *The Key*, Third movement, mm. 24-25

The musical score for Example 6 shows measures 24 and 25 of the third movement of *The Key*. The piece is in 4/4 time. The right hand (treble clef) features a syncopated melody with various accidentals and rests. The left hand (bass clef) features a steady stride accompaniment pattern consisting of eighth notes, alternating between low-register single notes and middle-register chords. The score is presented in a grand staff format, with the treble clef staff above the grand staff and the bass clef staff below it.

In addition to the dominant stride patterns of ragtime music, exceptions also occur with successive octaves or sequential mid-range chords in the left hand of the piano (Example 7).

<sup>20</sup> J. Bradford Robinson. “Stride.” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., Edited by Stanley Sadie. London: Macmillan, 2001, v. 24: 574.

Example 7) *The Key*, Third movement, m. 10

The image shows a musical score for the third movement of 'The Key', measure 10. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has one sharp (F#) and the time signature is 4/4. The top staff contains a whole rest. The middle staff shows a melodic line with eighth and sixteenth notes, including a syncopated rhythm. The bottom staff shows a bass line with chords and single notes, also featuring syncopation.

The quarter note is the usual beat unit of ragtime music.<sup>21</sup> The unit is divided into eighth notes, dotted eighth notes, or sixteenth notes in a variety of syncopated figures, which have accents on the weak part of the divided quarter note. The rhythmic figures appear in the right hand of the piano part as well as in the trumpet part of the third movement of *The Key*.

In terms of form, ragtime music is generally composed in structures of five sections. The third movement of *The Key* is cast in a five section form: ABA'CD. Each section contains its own melody and rhythm. However, while most of the sections in ragtime music are immediately repeated before the next section begins, such as AABBACCDD, those of the third movement of *The Key* do not repeat.

In terms of melody, according to Samuel A. Floyd and Marsha J. Reisser, "The melodies of the vast majority of the rags [they] examined were based on ... a pentatonic scale composed of the first, second, third, fifth, and sixth steps of a major scale."<sup>22</sup> For

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<sup>21</sup> Nadeau, 57.

<sup>22</sup> Samuel A. Floyd and Marsha J. Reisser. "The Sources and Resources of Classic Ragtime Music." *Black Music Research Journal* 4 (1984): 39.



example, in measures 4-5 of the third movement of *The Key*, there is a reminiscence of the pentatonic scale in the trumpet part (see Example 29).<sup>23</sup>

In addition, the arpeggiated figure of the melody is one of the most important characteristics of ragtime music; the contour of the melody is in a disjunct motion. It appears much more frequently in the right hand part of the piano, rather than in the trumpet part, in the third movement of *The Key*. Furthermore, the figure often contains not only third intervals but also fourth and fifth intervals.

### Musical Language

James Wintle's music has a great deal of connection to traditional concepts of music, in that his musical ideas of harmony, melody, rhythm and form are derived from traditional classical music. Even though his works are almost free atonal music, they have a focus and unity without being in a key in the traditional sense.

Although Wintle frequently used musical material in a similar manner to Bartók or ragtime, his actual compositional musical ideas are unique and creative. He composed most of his music based more on sound, rather than pre-determined or systematic techniques.<sup>24</sup>

In terms of harmony, James Wintle utilizes no hint of serialism or electronic acoustic technique that would deny tonality. At the same time, none of his works is in a key. They are freely atonal music, which does not center around just one single pitch. However, even though he does not clearly use functional tonality, there are many tonal elements throughout his works.

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<sup>23</sup> James Wintle, Interview by author, transcript and tape recording, 2 February 2008.

<sup>24</sup> Wintle, 23 December 2007.

He also makes his unique sounds by combining major seconds, minor seconds, major thirds, perfect fourths, tritones, and perfect fifths, including tertian, quartal, and quintal sonorities. These combinations function as one of the principal unifying elements throughout his works.

Wintle employs some motives repeatedly throughout all movements of *The Key*. They often combine two motives, and sometimes each motive is presented simultaneously in each of the three parts -- trumpet, right hand, and left hand of the piano. For example, the first theme of the first movement of *The Key* contains three motives, “a” (two same sixteenth notes), “b” (three ascending major third chords), and “c” (fifth interval), each of which is separately presented in measure 55: motive “a” is for trumpet, “b” is for the right hand, and “c” is for the left hand of the piano. At this point, the motive “b” is inverted and the rhythm is augmented from sixteenths to eighths. The pattern is repeated in the following measure (Example 8).

Example 8) *The Key*, First movement, mm. 55-56

The musical score for Example 8 consists of three staves in 7/8 time. Measure 55 shows the trumpet staff with a motive labeled 'a' (two sixteenth notes), the right hand of the piano with a motive labeled 'b' (three ascending major third chords), and the left hand of the piano with a motive labeled 'c' (a fifth interval). Measure 56 shows the right hand of the piano with an inverted motive labeled 'inversion of "b"' (three descending major third chords) and the left hand of the piano with a motive labeled 'c' (a fifth interval). The trumpet staff is silent in measure 56.

In addition, Wintle invents his own composite scales, which are nontraditional and unstable scales.<sup>25</sup> He often uses scales based on tritone, Phrygian, Lydian, major, minor, whole-tone, and octatonic scales in his works. For instance, in measure 47 of the first movement of Wintle's piano trio, *Novelette*, there are sixteen thirty-second notes in the piano part, which can be divided into four groups. The first group of the right hand contains a whole-tone odd collection, {9, 7, 5, 3}, the second is an A minor tetrachord scale (D-C-B-A), the third is D-Phrygian (G-F-Eb-D), and the last is C-Phrygian (C-Db-Eb-F). The first group of the left hand consists of a whole-tone odd collection, {7, 9, 11, 1}, the second is a D minor tetrachord scale, the third is an A major tetrachord scale, and the last is a whole-tone odd collection, {1, 11, 9, 7}, as shown in Example 9.

Example 9) *Novelette*, First movement, m. 47

Structurally, rhythm is one of the important unifying factors within and between the movements. As mentioned above, Wintle's rhythmic ideas are mainly derived from

<sup>25</sup> Ibid.

those of Bartók and ragtime. All movements share the same rhythmic ideas throughout *The Key*.

In terms of form, James Wintle composes more one movement pieces than multi-movement pieces. In addition, most of his works are sectional and contain recurrence of thematic ideas. *The Key* is one of his exceptional pieces because it consists of four movements. However, all movements are sectional. For example, the second movement of *The Key* is a song form (ABA'), and the fourth movement is a kind of rondo form (ABA'CA''), both of which are traditional forms.

Moreover, the introduction and the first theme of the first movement of *The Key* are repeated in the fourth movement. As a result, it is a reminiscence of cyclic form, another traditional form.

## CHAPTER 4

### ANALYSIS OF WINTLE'S *THE KEY* FOR TRUMPET AND PIANO

#### History of the Composition



*The Key*, 1946 (270 Kb); Oil on canvas, 59 x 84 in;  
Reproduced with permission from the Art Institute of Chicago.

*The Key* for trumpet and piano is based on a painting of the same name by Jackson Pollock, a famous American abstract painter of the early and middle 20<sup>th</sup> century. James Wintle composed the piece for Chris Gekker in 1998.

Wintle had been thinking about the role of tonality in contemporary music for a long time. As mentioned above, none of his pieces is in a key; his works are freely atonal. However, he never entirely denies the influence of tonality throughout all his works. Wintle writes on the program notes of *The Key*, “My concern was to better define in my own thinking that which my ear had been doing of its own accord for the past three decades.”<sup>26</sup>

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<sup>26</sup> James Wintle, Program notes to *The Key* for trumpet and piano.

When Wintle was in Chicago for a performance of one of his chamber music pieces in 1997, he visited the Chicago Museum of Art to look at paintings. When he rounded a corner in one of the galleries, he saw a very large painting, which was very complex. It was hanging by itself on one section of the wall. He was really struck by this painting, and he was also attracted by the center of the work. The experience in the museum helped him to better understand his concern:

This connected immediately with my concern about dealing with complex arrangements of sounds in my music and at the same time, striving for a sense of centricity and focus ... the visual sensation of this painting helped me to realize what I hope my music is communicating.<sup>27</sup>

#### First Movement: *Allegro vivo*

The first movement of *The Key*, marked *Allegro vivo* with the quarter note at 132 beats per minute, is in a free form. It consists of six sections, including a coda. The outline of the structure of this movement is given in Table 1.

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<sup>27</sup> Ibid.

Table 1: Structure of the first movement.

Section	Measure (Phrase)	Description
A	1 - 17 (3 + 5 + 4 + 4)	Introduction First theme - motives "a," "b," and "c"
B	18 - 32 (6 + 6 + 3)	Second theme - motive "b" Transition - new motive "d"
C	33 - 49 (5 + 4 + 4 + 4)	Combination of motives "a" and "b" Transition - motives "a," "b," and "d"
D	50 - 73 (9 + 9 + 5 + 6)	Motives "a" and "c" Inversion of motive "b"
E	74 - 88 (6 + 9)	Combination of motives "a" and "c" Motive "d"
F	89 - 120 (11 + 10 + 5 + 5)	Motive "a" Combination of motives "a" and "c" Coda

Section A of the first movement begins with a short three measure piano introduction in symmetrical gestures. It starts with two quartal sonority chords in the bass register, followed by two significant motives, which will be motives "b" and "c" of the first theme in the first movement. The piano introduction foretells the theme. While the motives of the piano introduction are built of chords, those of the first theme consist of notes.

Here, motive "b" has an ascending figure, which consists of two major seconds, and motive "c" contains a perfect fifth. They move in contrary motion between right and left hands. Moreover, motive "b" contains a whole-tone even collection, {0, 4, 6, 8, 10}. The initial quartal sonority chords and motive "b" are exactly repeated in the following measure (Example 10).

Example 10) *The Key*, First movement, mm. 1-2

The last three chords of both hands of the introduction are also played in the bass register as the initial chord of the first measure, and they contain extended tertian sonorities, which are eleventh chords. The first chord of them has C#-E-G#-B-D#-F#, the second chord has D#-F#-A#-C#-E#-G#, and the third chord has F#-A-C#-E-G#-B (Examples 11-1 and 11-2).

Example 11-1) *The Key*, First movement, mm. 3-4

Example 11-2) *The Key*, First movement, Extended tertian sonorities, mm. 3-4



The first theme, played by the trumpet, begins on the upbeat of measure 4. The theme can be divided into three motives. The first motive, marked as “a,” is two repeated sixteenth notes (G#-G#), the second, marked as “b,” is three step-wise sixteenth notes that are immediately repeated, and consists of a major second and a minor second (G#-A#-B). The third motive “c” presents two eighth notes with staccato and the interval is a perfect fifth (F natural-C natural). The motives are used throughout all four movements of *The Key*. Moreover, while the motive “b” is in conjunct motion, the “c” is in disjunct motion (Example 12).

Example 12) *The Key*, First movement, m. 4

The image shows a musical score for measure 4. The top staff is a trumpet part in 4/4 time, starting on the upbeat. It contains three motives: 'a' (two repeated sixteenth notes, G#-G#), 'b' (three step-wise sixteenth notes, G#-A#-B), and 'c' (two eighth notes with staccato, F natural-C natural). The bottom staff is a piano accompaniment in 4/4 time, starting with a forte (f) dynamic. It features a perfect fifth interval (F natural-C natural) in the right hand and a whole-tone odd collection (F natural, G#, A#, B) in the left hand.

The first ostinato is presented in the piano part of measures 5-7. The ostinato combines composite scales and an arpeggiated figure, moving in contrary motion between right and left hands. The composite scales consist of three types of scales: whole-tone, major, and minor. The first four notes of the right hand are in a whole-tone odd collection, {7, 5, 3, 1}, and the following four notes are a G major tetrachord. The first four notes of the left hand, in an arpeggiated figure, are also built from a whole-tone odd collection, {1, 3, 9}, and the next four notes are a Bb minor tetrachord. The pattern is repeated six times in three measures (Example 13).

Example 13) *The Key*, First movement, mm. 5-7

The musical score for Example 13, measures 5-7, is presented in two systems. The first system covers measures 5 and 6, and the second system covers measure 7. The key signature is G major (one sharp) and B<sup>b</sup> minor (two flats). The tempo/mood is marked *mp*. The piano part features a whole-tone odd collection, which is a sequence of seven notes: G, A, B, C, D, E, F. The vocal line in measure 5 has a whole rest. In measure 6, the vocal line begins with a melodic motif: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment consists of a steady eighth-note pattern in both hands. In measure 7, the vocal line continues with a similar motif: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment continues with the same eighth-note pattern.

The three motives also recur in the trumpet part over a second ostinato in measures 9-10. While motive “a” is exactly the same (Eb-Eb), motives “b” and “c” are a little different. The rhythm of “b” is augmented from sixteenth notes to eighth notes (Eb-F-F#), but the interval is the same (major second and minor second). The following figure is from motive “c,” but the interval is a major seventh (D-C#) instead of a perfect fifth. The three motives appear again in the following measure. At this point, while motive “a” has one added note, the interval of “c” is exactly the same as the original motive “c,” a perfect fifth (D-A). The second ostinato consists of a major second for the right hand and a minor second for the left hand in the piano part (Example 14).

Example 14) *The Key*, First movement, mm. 9-10

While the first theme was played strong and *forte*, the second theme of section B is very lyrical, marked *mezzo piano* and *lyrico* at measure 17. The third ostinato follows in measure 18, and contains motive “b,” but the interval, a minor second and a major second (G#-A-B), is different in the right hand of the piano part. The ostinato pattern continues throughout section B. Furthermore, the second theme of section B begins with different moods between the trumpet and piano parts: while the trumpet melody is very lyrical with a slur, the piano plays with percussive accompaniment (Example 15).

Example 15) *The Key*, First movement, mm. 17-19

The short transition of section B, in which the piano plays alone, appears in measures 23-24. There begins here a new motive “d” in the right hand. It consists of a dotted eighth note and a sixteenth note, and the interval is a minor second. It is repeated consecutively three times in different pitches, moving in contrary motion between the right and left hands. On the other hand, the rhythm of the ascending figure of the left hand is from motive “b.” The rhythmic figure of sixteenth notes is the same, but the interval is totally different. While the contour of the original “b” is conjunct, the reprise is disjunct (Example 16).

Example 16) *The Key*, First movement, mm. 23-24

The image shows a musical score for two staves, measures 23 and 24. The top staff is the right hand, and the bottom staff is the left hand. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The right hand plays a dotted eighth note followed by a sixteenth note, with the interval labeled 'm2'. This pattern is repeated three times in ascending pitch. The left hand plays a series of sixteenth notes, with the interval between notes labeled 'm2'. Measure 24 starts with a 5/4 time signature. The right hand has a whole rest, and the left hand continues with sixteenth notes. The score includes dynamic markings like 'p' and 'f'.

The transition to section D, also played by the piano alone, begins at measure 42. It presents the agitated figure, a combination of the motives “a” and “b” in the transition. Moreover, motive “d” reappears in the right hand at measure 45. The composite scale figure is shown in the first measure of the transition of section C (see Example 1).

The quartal and tertian sonorities, arpeggiated figures in the piano part, are presented together in measure 66. The quartal and tertian sonorities are used in alternation: the first beat of both hands has the quartal sonority (E-A-D-G-C), the second beat has the tertian sonority (G-B-D-F), the third contains the quartal sonority

(F-B-E-A-D), the fourth contains the tertian sonority (B-D-F-A-C-E), and the fifth presents again the quartal sonority (C-F-B-E-A-D). Each of the third and fifth quartal chords contains one tritone (F-B) as shown in Examples 17-1 and 17-2.

Example 17-1) *The Key*, First movement, m. 66

Example 17-2) *The Key*, First movement, Quartal and tertian sonorities, m. 66

Section E begins with piano alone at measure 74. The trumpet plays a combination of figures from motives “a” and “c,” containing two repeated sixteenth notes (B-B) which are from “a,” and one fifth interval figure (B-F) derived from “c” in measure 79. The combination is repeated three times in measures 79-80. In the left hand of measure 80, the ostinato, an ascending and descending arpeggiated figure, is in a retrograde gesture (C-Eb-Ab-D-F#-A#-B-A#-F#-D-Ab-Eb-C) and continues throughout this section. In addition, the right hand of the piano part plays the parallel quartal sonority chords over the ostinato figuration (Examples 18-1 and 18-2).

Example 18-1) *The Key*, First movement, mm. 79-81

combination of "a" and "c"

79 80 81

a

mf

c : 5th

mf

1 2 3 4

Example 18-2) *The Key*, First movement, Quartal sonorities, mm. 79-81

1 2 3 4

After a short interlude in the piano, the trumpet plays alone in the beginning of section F. The mood between the trumpet and piano is quite different, such as that of the second theme at measures 17-19 (see Example 15). The piano has a percussive ostinato with agitated repeated rhythm in both bass clefs, which is built up of all major second sixteenth chords with rests. Contrastingly, the trumpet is lyrical and peaceful with a *legato* character (Example 19).

Example 19) *The Key*, First movement, mm. 91-96

The image shows a musical score for measures 91-96. It consists of two systems of staves. The first system covers measures 91, 92, and 93. The second system covers measures 94, 95, and 96. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in a key with one sharp (F#) and a dynamic marking of *mp* (mezzo-piano). The melody in the treble clef is simple, with notes G4, A4, B4, and C5. The piano accompaniment in the bass clef is more complex, featuring sixteenth-note patterns and chords.

The coda begins in measure 117. The trumpet plays two descending composite scales. The first composite scale contains a whole-tone even collection and a chromatic scale in measure 117. The first five notes are from a whole-tone even collection, {0, 2, 4, 6, 8}, and the last three notes are a chromatic scale (C-B-A#). On the other hand, the second scale includes a whole-tone even collection and an octatonic scale in measure 118. The first four notes are extracted from a whole-tone even collection, {0, 2, 4, 6}, and the last five notes are from an octatonic scale (D-C-B-A-G#). The middle two notes (D-C) overlap. At this part, while the contour of the trumpet is conjunct, the piano is in disjunct motion with chords (Example 20).

Example 20) *The Key*, First movement, mm. 117-118

whole-tone even collection chromatic

117

118

whole-tone even collection

octatonic

Second Movement: *Adagio cantabile*

The second movement is *Adagio cantabile* with the dotted quarter note equaling 44 beats per minute. It is a lyrical and meditative slow movement. Chris Gekker also describes it as “a contemplative movement.”<sup>28</sup> The form is song form, consisting of ABA’ with an introduction and coda. Four significant motives, “e,” “f,” “g,” and “h,” are present in the second movement. Table 2 illustrates the overall structure of this movement.

<sup>28</sup> Chris Gekker, Liner notes to *Clarion*, Compact Disc TROY 962, Albany, NY: Albany Records, 2007.



Table 2: Structure of the second movement.

Section	Measure (Phrase)	Description
Introduction	1 - 13 (6 + 5 + 2)	Piano alone Motive "e"
A	14 - 32 (7 + 4 + 8)	Motives "e" and "f" Transition - new motive "g" Motive "b" from the first movement
B	33 - 47 (3 + 5 + 3 + 4)	Motives "e," "f," and "g" Transition - motive "e" only
A'	48 - 64 (5 + 8 + 3)	Motives "e," "f," and "g" New motive "h"
Coda	64 - 70 (2 + 2 + 3)	Final reflection of the theme and accompaniment Motive "e" only

The introduction is played by piano alone. It opens with motive "e" in the left hand and a major second chord in the right hand with soft dynamic. Motive "e" consists of a dotted eighth, sixteenth, and eighth notes. The last eighth note is tied with the following dotted quarter note.

The first ostinato at measure 6 mixes the arpeggiated figure and scale with ascending and descending gestures like that of the first movement at measures 80-81 (see Example 18-1). The melody of the right hand, including motive "e," begins over the repeated first ostinato (Example 21).

Example 21) *The Key*, Second movement, mm. 6-9

The image shows a musical score for measures 6 through 9 of the second movement of *The Key*. The score is written for a piano and a trumpet. The piano part is in 8/8 time and features a continuous eighth-note ostinato in the left hand. The right hand of the piano has a melodic line with a slur over measures 8 and 9, with the letter 'e' written above it. The trumpet part has rests in measures 6 and 7, and then a melodic line in measures 8 and 9, also with a slur and the letter 'e' above it. The key signature has one flat, and the time signature is 8/8.

After the piano introduction, the lyrical theme of the second movement is presented by the trumpet at measure 14. Here, the trumpet and the left hand of the piano use same motive “e.” In addition, motive “f” first appears at measure 17. It consists of six sixteenth notes, but the first sixteenth note is tied with the previous note. At this point, motives “e” and “f” overlap (Example 22).

Example 22) *The Key*, Second movement, mm. 14-18

The musical score for Example 22, measures 14-18, is presented in three systems. The first system (measures 14-15) is marked *mp* and shows a violin part with a melodic line and a piano part with a bass line. The second system (measures 16-18) is marked *f* and shows a violin part with a melodic line and a piano part with a bass line. Brackets and labels 'e' and 'f' indicate specific musical elements and dynamics.

The transition to section B is played by the piano alone with frequent meter changes. In a transition that is eight measures long the meter changes six times (7/8-5/8-7/8-6/8-3/4-6/8). As mentioned above, it is one of the characteristics of Bartók's music. The transition is built of three ascending and descending gestures in the right hand. In addition, the third motive "g" first appears in the ascending and descending gesture in measures 25-27.

The third ascending gesture presents two "g" motives in the right hand of measure 30. The figure consists of major thirds and it is in a whole-tone collection. While the first motive "g" is an all whole-tone odd collection, the second motive "g" is divided into a whole-tone even and odd collection. In the left hand of the following

measure, the second beat of the left hand is from motive “d” of the first movement, which is a minor second (B-C), and the third beat is the inversion of “d” (Example 23).

Example 23) *The Key*, Second movement, mm. 30-31

The image shows a musical score for measures 30 and 31 of the second movement of *The Key*. The score is written for piano and consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. Measure 30 is in 6/8 time, and measure 31 is in 3/4 time. The piano part in measure 30 features chords labeled 'whole-tone odd collection', 'even', and 'odd', with a 'g' (pedal point) in the bass. In measure 31, the piano part continues with a melody in the right hand and a bass line in the left hand, with labels 'd' and 'inversion of "d"' indicating specific motifs.

Section B begins at measure 32. The big difference between sections A and B is in the piano part. While motive “e” is used throughout section A, the piano part of section B is filled with parallel chords. In the beginning of section B, the piano begins with quintal sonority chords in both hands and then continues the consecutive fourth chords, which are quartal sonorities. It moves in parallel motion, with the exception of measure 36. The movement of measure 36 is in contrary motion between right and left hands. Over the chords, the trumpet plays the melody, featuring motives “e” and “f” (Example 24).

Example 24) *The Key*, Second movement, mm. 32-36

The composite scale also appears at measure 42 in the second movement. The ascending scale contains three types of scales: C minor tetrachord, Gb minor tetrachord, and whole-tone even collection, {0, 2, 4, 6}. The composite scale is also reminiscent of the first movement (Example 25).

Example 25) *The Key*, Second movement, mm. 42-43

Section A' begins with the same theme and accompaniment as section A. The primary difference is that a new motive "h," formed of three sixteenth notes plus an eighth note with a slur, begins at measure 52. The motive is repeated in alternation three times over the repeated quartal sonorities in the piano, with the exception of the last beat of measure 56. Here, motive "h" is played a whole-step up over the quintal sonorities instead of the quartal sonorities (Example 26).

Example 26) *The Key*, Second movement, mm. 52-56

In the last three measures before the coda, the three chords are featured with a bell-like sound. Chris Gekker described them as “three tower bells, acting as a focusing fulcrum on the entire structure.”<sup>29</sup> While the chords of the right hand contain the whole-

<sup>29</sup> Chris Gekker, Liner notes to *Clarion*, Compact Disc TROY 962, Albany, NY: Albany Records, 2007.

tone odd collection, {5, 7, 9}, the left hand's chords are built from the whole-tone even collection, {0, 6, 10}, as given in Example 27.

Example 27) *The Key*, Second movement, mm. 61-63

61 62 63

whole-tone odd collection

even collection

The coda, which the composer calls an “after thought,”<sup>30</sup> is a final reflection on the principal theme and accompaniment. It is played by trumpet alone except for the last two measures. The trumpet’s melody begins with a soft dynamic and contains motive “e.” Even though the length of the coda is seven measures, the meter changes six times. In other words, each measure changes the time signature (3/4-6/8-3/4-6/8-4/4-6/8) except for the last measure. Interestingly, the time signature 4/4 is never used throughout the second movement. The coda ends with motive “e” from the beginning of the second movement in the piano part (Example 28).

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<sup>30</sup> Wintle, 2 February 2008.

Example 28) *The Key*, Second movement, mm. 64-70

The musical score for Example 28, measures 64-70, is presented in two systems. The first system covers measures 64 to 68. Measure 64 is in 3/4 time, marked *p*. Measure 65 is in 6/8 time. Measure 66 is in 3/4 time. Measure 67 is in 6/8 time and features a fermata. Measure 68 is in 4/4 time. The piano part is marked *p* and includes a fermata over measure 67. The trumpet part is marked *e* and includes a fermata over measure 67. The second system covers measures 69 and 70, both in 6/8 time. The piano part includes a fermata over measure 70. The trumpet part includes a fermata over measure 70.

Third Movement: *Tempus Ragus*

As the third movement of four-movement sonatas during the Classical period are very often in a dance-like form such as the minuet, the third movement of *The Key* is also dance-like in that it is strongly influenced by ragtime.<sup>31</sup> This movement is composed for piano accompanied by trumpet.<sup>32</sup> While the trumpet player uses a harmon mute (with stem out), which is a hollow metal mute held in the bell of the instrument by a cork collar,<sup>33</sup> a piano player performs with reckless abandon. Chris Gekker states in the liner notes of his recording, “The third movement is a contemporary rag, really a piano solo, the trumpet donning a mask (mute) and mostly stepping aside.”<sup>34</sup>

<sup>31</sup> James Wintle, Interview by author, transcript and tape recording, Durant, OK, 23 December 2007.

<sup>32</sup> *Ibid.*

<sup>33</sup> Clifford Bevan. “Mute.” *The New Grove Dictionary of Jazz*, 2<sup>nd</sup> ed., Edited by Barry Kernfeld. London: Macmillan, 2002, v. 2: 859.

<sup>34</sup> Chris Gekker, Liner notes to *Clarion*, Compact Disc TROY 962, Albany, NY: Albany Records, 2007.



This movement is cast in a free form, ABA'CD. Table 3 illustrates the overall structure of the third movement.

Table 3: Structure of the third movement.

Section	Measure (Phrase)	Description
A	1 - 9 (3 + 3 + 3)	Ragtime motive "x" with pentatonic scale Stride pattern in left hand of the piano
B	10 - 21 (6 + 6)	Ragtime motive "y" Motive "b" of the first movement
A'	22 - 35 (7 + 7)	Piano only Ragtime motive "y" Stride pattern in left hand of the piano
C	36 - 48 (3 + 4 + 6)	Ragtime motive "x" Two types of synthetic motives
D	49 - 56 (6 + 2)	Piano only except for two measures

The tempo indication of the third movement is *Tempus Ragus*, Wintle's play on Latin words. "Tempus" is a Latin word, meaning tempo or time. On the other hand, "Ragus" is not a real Latin word: Wintle takes the word "rag" and puts a Latin ending "-us" on it. It means "rag time" or "tempo of a rag."<sup>35</sup> It opens with a short piano introduction, with the quarter note at 100 beats per minute. In the piano introduction, while the right hand part begins with syncopation, the left hand plays with a stride pattern. Moreover, the time signatures are changed in each measure (4/5-6/8-2/4).

The theme of section A is played by the trumpet at measure 4. It has ragtime motive "x," which is syncopated and reminiscent of a pentatonic scale. The motive is repeated three times over the piano's ostinato (Example 29).

<sup>35</sup> Wintle, 23 December 2007.

Example 29) *The Key*, Third movement, mm. 4-5

The second ragtime motive “y” appears first in the trumpet in section B. It is also syncopated and its last note is tied to the following note. It appears in a variety of forms throughout the third movement. While the trumpet plays the melody with syncopation, the piano part has an ostinato. The ascending three sixteenth notes of the left hand are from motive “b” of the first movement. Even though the intervals are different, the rhythm and the direction are the same. The pattern consists of a whole-tone even collection, {0, 6, 10}, as seen in the following example.

Example 30) *The Key*, Third movement, mm. 11-12

Section A' is played by piano alone. The fourth interval and ragtime motive “y” frequently appear with the stride pattern in piano throughout this section. Furthermore, the composite scale appears in measure 31. The scale consists of four different types of scales: Eb major tetrachord, A minor tetrachord, whole-tone even collection, {2, 4, 6, 8}, and G Phrygian (Example 31).

Example 31) *The Key*, Third movement, m. 31

The musical score for Example 31, measure 31, is presented in 4/4 time. It features three staves: a treble clef staff at the top and a grand staff (treble and bass clefs) below. The score is divided into four measures. The first measure contains a major tetrachord (Eb, F, G, Ab) and is labeled 'major'. The second measure contains a minor tetrachord (A, B, C, D) and is labeled 'minor'. The third measure contains a whole-tone even collection (Eb, F, G, Ab) and is labeled 'whole-tone even collection'. The fourth measure contains a Phrygian tetrachord (G, Ab, Bb, C) and is labeled 'Phrygian'. Above the first three measures, the interval '4th' is indicated between the notes of the tetrachords. The grand staff shows a complex rhythmic pattern with eighth and sixteenth notes.

A symmetrical gesture is presented in measure 32. While the first three chords of the left hand are from a whole-tone even collection, {0, 2, 4, 6, 10}, the last three chords consist of a whole-tone odd collection, {1, 3, 5, 7, 9}. On the other hand, the notes of the two outer beats of the right hand present a whole-tone odd collection, {3, 5, 9, 11}, and the notes of the two inner beats are from a whole-tone even collection, {0, 2, 6}, as given in Example 32.

Example 32) *The Key*, Third movement, m. 32

The image shows a musical score for Example 32, measures 32 and 33. It is in 6/8 time. The top staff is the trumpet part, and the bottom two staves are the piano accompaniment. The piano accompaniment features a steady eighth-note ostinato pattern. The trumpet part has two synthetic motives. The first synthetic motive in measure 32 is labeled 'odd' and consists of a dotted quarter note followed by an eighth note. The second synthetic motive in measure 33 is labeled 'even' and consists of a dotted quarter note followed by an eighth note. The piano accompaniment has 'even' and 'odd' labels below it, corresponding to the two measures.

Two kinds of synthetic motives are presented by the trumpet over the piano ostinato in section C. Both synthetic motives begin with the ragtime motive “y,” but the ending is different. The first synthetic motive of measure 39 consists of ragtime motive “y” and is followed by motive “f” of the second movement. On the other hand, the second synthetic motive, which is immediately repeated one whole step down, is built up by the ragtime motive “y” and motive “b” of the first movement in measure 40 (Example 33).

Example 33) *The Key*, Third movement, mm. 39-40

The image shows a musical score for Example 33, measures 39 and 40. It is in 4/4 time. The top staff is the trumpet part, and the bottom two staves are the piano accompaniment. The piano accompaniment features a steady eighth-note ostinato pattern. The trumpet part has two synthetic motives. The first synthetic motive in measure 39 is labeled 'f' and consists of a dotted quarter note followed by an eighth note. The second synthetic motive in measure 40 is labeled 'b' and consists of a dotted quarter note followed by an eighth note. The piano accompaniment has 'y' labels below it, corresponding to the two measures.

Section D is played almost exclusively by the piano in measure 49. It opens with a composite scale in the left hand below the repeated quartal sonorities (Ab-D-G-C or Db-Gb-C) in the right hand. The scale of the left hand contains the G Phrygian, whole-tone even collection, {2, 4, 6, 8}, A minor, and E major tetrachords (Example 34).

Example 34) *The Key*, Third movement, m. 49

The significant symmetrical gesture of the whole-tone collection is also shown in measure 53. In the right hand part of the piano, the top notes and the inner notes alternate between whole-tone odd and even collections. In other words, the top notes of the right hand begin with an odd collection number, but the inner notes begin with an even collection. As a contrast, in the left hand part, while the very bottom notes are from an odd collection, the inner notes are from an even collection (Example 35-1). In addition, all of the chords have quartal sonority chords (Example 35-2).

Example 35-1) *The Key*, Third movement, m. 53

Musical score for Example 35-1, m. 53. The score is in 7/8 time and consists of three staves: a treble staff with a whole rest, a grand staff (treble and bass clefs), and a bass staff. The grand staff contains four chords. Brackets and labels 'odd' and 'even' are placed above and below the notes to indicate their positions within the 7/8 measure. The first chord has 'even' below the bass notes and 'odd' above the treble notes. The second chord has 'odd' below the bass notes and 'even' above the treble notes. The third chord has 'even' below the bass notes and 'odd' above the treble notes. The fourth chord has 'odd' below the bass notes and 'even' above the treble notes. The bass staff contains four chords, with a bracket and label 'odd' below the first two chords.

Example 35-2) *The Key*, Third movement, Quartal sonorities, m. 53

Musical score for Example 35-2, m. 53. The score is in 7/8 time and consists of two staves: a treble staff and a bass staff. Both staves contain four chords, each consisting of four notes in a quartal structure. The chords are arranged in a sequence across the two staves.

Fourth Movement: *Lento tranquillo. Presto agitato*

The fourth movement of *The Key* is closely related to the three previous movements in terms of the use of motives “a,” “b,” and “c,” ostinato patterns, and composite scale figures. The form of the fourth movement is rondo, ABA’CA”, with introduction. Table 4 illustrates the overall structure of the fourth movement.

Table 4: Structure of the fourth movement.

Section	Measure (Phrase)	Description
Introduction	1 - 27 (10 + 7 + 10)	Polyrhythm (5 : 3) Nocturne-like style, pedal point
A	28 - 55 (5 + 10 + 10 + 3)	Motives “i,” “j,” and “k” Lydian mode
B	56 - 89 (5 + 6 + 13 + 10)	Lyrical and thoughtful melody
A'	90 - 106 (5 + 8 + 4)	Motives “i,” “j,” and “k” Lydian mode
C	107 - 120 (6 + 2 + 6)	Transition to section A” Restatement of the beginning of the first movement
A”	121 - 131 (7 + 4)	Motives “i” and “j” Lydian mode

The introduction, in a quiet, nocturne-like style, is marked *Lento tranquillo*, with the half note equaling 46 beats to a minute. It opens with a polyrhythm, which is five eighth notes in the right hand and three quarter notes in the left hand. The triplet notes of the left hand are built of two fifth intervals, which are related to motive “c” of the first movement. The pattern of the piano part continues up to measure 17 without pedal change. Over this ostinato, the trumpet plays in slow rhythmic motion with *legato* (Example 36).

Example 36) *The Key*, Fourth movement, mm. 3-5

Section A, marked *Presto agitato*, presents motives “i,” “j,” and “k” by the trumpet. Motive “i,” containing three sixteenth notes, is related to motive “b” of the first movement; even though the contour is different, the rhythm is the same. Motive “j” constitutes the Lydian mode at measure 29, and the inversion of motive “j” is presented after two measures. The last motive “k” includes motive “a” of the first movement. The inversion of motive “j” and another motive “k” are played over the ostinato, which consists of a fifth interval as in the initial ostinato of the introduction. These motives are frequently used throughout this movement (Example 37).



Example 37) *The Key*, Fourth movement, mm. 28-33

In contrast to section A, section B is lyrical and thoughtful. It begins with a composite scale (built of a whole-tone even scale, Phrygian mode, and minor tetrachord) in the piano. The very lyrical melody enters over the *legato* ostinato, which contains an ascending and descending figure in the left hand of the piano in measure 61. The meditative melody is taken over by the trumpet in measure 66, but the articulation of the piano changes from *legato* to *staccato*.

The long ascending and descending composite scale appears in the left hand of measures 97-98. The figure is derived from measures 13-14 of the third movement. The composite scale of the third movement, which has one more beat than that of the fourth movement, is built of five different types of scales: whole-tone odd collection, Phrygian,

chromatic, major, and minor tetrachords. As a contrast, there are only two types of scales in the fourth movement: minor and Phrygian (Examples 38-1 and 38-2).

Example 38-1) *The Key*, Third movement, mm. 13-14

13 14

Phrygian chromatic

whole-tone odd whole-tone odd major minor

Example 38-2) *The Key*, Fourth movement, mm. 97-98

97 98

forceful

minor minor Phrygian minor Phrygian

Section C is a transition to section A". Significantly, the beginning of the first movement recurs without the first chord in measure 115. In other words, this section brings back techniques and figures from the first movement. However, the tempo changes from 4/4 to 3/4. The motives "b" and "c" are immediately repeated in the following measure.

The four half-note figure from measures 57-58 of the first movement is presented by the trumpet in measures 119-120. In the first movement, the trumpet plays an ascending and descending *legato* melody over the trill-like ostinato in the left hand and the composite scale in the right hand. The figure of the fourth movement, however, which has *tenuto* markings on a wave-like trumpet melody, is used over quartal sonorities of the piano. The sonorities move in parallel motion (Examples 39-1 and 39-2).

Example 39-1) *The Key*, First movement, mm. 57-58

Musical score for Example 39-1, measures 57-58. The score is in 4/4 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measures 57 and 58 are indicated above the top staff. The top staff contains a melodic line with a slur over measures 57 and 58, ending with a trill-like figure. The grand staff below shows a complex accompaniment with a trill-like ostinato in the left hand and a composite scale in the right hand.

Example 39-2) *The Key*, Fourth movement, mm. 119-120

Musical score for Example 39-2, measures 119-120. The score is in 4/4 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measures 119 and 120 are indicated above the top staff. The top staff contains a melodic line with tenuto markings over measures 119 and 120. The grand staff below shows quartal sonorities in both hands, moving in parallel motion.

The figure consisting of four half-notes also appears in measures 127-128 of the fourth movement. While the piano accompaniment is presented with exactly the same chords as that of measures 119-120, the trumpet melody is different (see Example 39-2). The contour of the melody is much more similar to that of the first movement (Example 40).

Example 40) *The Key*, Fourth movement, mm. 127-128

The musical score for measures 127-128 is presented in a three-staff format. The top staff is a single treble clef line for a trumpet, with a 4/4 time signature. It contains four half-note chords: G4 (measure 127), A4 (measure 127), B4 (measure 128), and C5 (measure 128). The piano accompaniment consists of two staves: a right-hand treble clef and a left-hand bass clef. Both piano staves are marked with a fortissimo (*ff*) dynamic. The piano accompaniment features a series of chords that are identical to those in measures 119-120. The right-hand piano part has a 4/4 time signature and contains four half-note chords: G4 (measure 127), A4 (measure 127), B4 (measure 128), and C5 (measure 128). The left-hand piano part has a 4/4 time signature and contains four half-note chords: G4 (measure 127), A4 (measure 127), B4 (measure 128), and C5 (measure 128). The overall structure is a simple harmonic exercise with a clear melodic line in the trumpet and a supporting piano accompaniment.

## CHAPTER 5

### CONCLUSION

James Wintle's musical language has been influenced by Béla Bartók's compositions. He frequently uses symmetric gestures, melodic perfect fourths, fourth chords, ostinato patterns, pentatonic and modal scales, whole-tone scales, irregular and multi meters, and percussive treatment of the piano in his works.

Wintle has been interested in jazz, especially ragtime, which is present throughout his many works, including *Ballade*, *Etude Française*, and the third movement of *The Key*. The main identifying trait of ragtime is its syncopated melody with an even, steady duple rhythm. Ragtime music generally consists of five sections, and the usual beat unit of ragtime is a quarter note. The arpeggiated figure is also one of the most important characteristics of ragtime.

Although James Wintle's music has a great deal of connection to traditional concepts of music, his actual compositional ideas are unique and creative. None of his works is in a key. Most of them are freely atonal music.

Wintle employs some motives repeatedly throughout all movements. In addition, he invents his own composite scales, which are nontraditional and unstable scales. He often uses composite scales, which are based on tritone, Phrygian, Lydian, major, minor, whole-tone, and octatonic scales in his works.

In terms of form, Wintle composes more single-movement pieces rather than multi-movement pieces. Atypically, *The Key* consists of four movements: a fast movement with six sections, a slow lyrical movement in song form (ABA'), a dance-like movement influenced by ragtime, and a fourth movement with a slow introduction in

rondo form (ABA'CA"). Even though each movement of *The Key* has a unique characteristic, they share many rhythmic, melodic, and harmonic traits, bringing a focus and unity to the work without being in a key.

The first movement of *The Key* consists of six sections, including an introduction and coda. The piano introduction foretells the theme. Motives "a," "b," and "c" of the first movement are used throughout all four movements. The second movement is a lyrical, slow movement. There are big differences between the piano parts of sections A and B. The coda is a final reflection on the principal theme and accompaniment. The third movement is composed for piano accompanied by trumpet. There are two ragtime motives "x" and "y." The fourth movement has a slow, nocturne-like introduction. Interestingly, the beginning of the first movement reappears in the fourth movement.

*The Key* looks like sonata because it has four movements -- fast, slow, dance-like, and fast movements. However, the composer does not want to call it sonata:

I call the piece *The Key* and not sonata because of my interest in portraying what I saw in the painting in my piece (structurally). Sonata would have simply identified the piece as having movements and not referenced the (one might say) programmatic elements of the piece, nor my interest in the painting as an impetus for the piece.<sup>36</sup>

In the same manner as when James Wintle saw the painting *The Key* by Jackson Pollock, when I first saw the score of *The Key*, it looked extremely complicated and difficult. There are many tertian, quartal, and quintal sonority chords in the score, which make rich and heavy sounds, as well as a variety of running composite scales, which are non-traditional scales. In addition, there are many dissonances between the right and left hand and also between the piano part and trumpet part. It seems that there is no space in the music.

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<sup>36</sup> Wintle, 27 April 2008.

After I glanced at the score of *The Key*, I looked at the painting, *The Key*. As Wintle mentioned above, it is very complex and chaotic, especially regarding its colors, shapes, and structures. I took my time to look at the painting carefully. I found that the center of the painting has symmetrical figures, which look like a focal point and centrality of the entire painting.

Just as symmetrical organization appears in the center of the painting, Wintle uses this means throughout four movements of *The Key*. His symmetrical gestures appear with intervallic cell, scale and melody formation, rhythmic construction, and direction of chords. He uses these components to provide a sense of stability and unity throughout *The Key*.

I imagined that the score was hung on a wall by itself from the first measure of the first movement to the last measure of the fourth movement. It still looked complicated, but I found some unifying elements throughout the four movements, including repeated motives, use of a cyclic form, patterns of composite scales, and symmetrical gestures. I thoroughly enjoyed discovering them during my studying and playing of the piece.

I hope that this study of *The Key*, a fantastic addition to contemporary recent repertoire for trumpet and piano, will help performers better understand Wintle's music and will encourage them to perform his works.

APPENDIX

A COMPLETE LIST OF WORKS BY JAMES WINTLE



## Works for Piano

Solo Piano --- *Tomando Todo Encuentra (All Things Considered)* (1987)

*Il Fioriscente* (1989)

*The Sage Lectured* (1996)

*Five Preludes in Diverse Styles* (1999)

*Album Leaves* (2001)

*Balletto* (2002)

*Three Concert Etudes* (2003)

*Souvenir* (2005)

*Fantasia Brillante* (2007)

*Sonare Alla Mente* (2007)

Duo Piano --- *Five Pieces for Two Pianos* (1997)

One Piano, Four Hands --- *Four Miniatures* (1999)

Two Pianos, Eight Hands --- *Sumponyah (Symphony)* (2004)

### Chamber Works

Piano Quartet --- *Caroling Softly Souls of Slavery* (1994)

Piano Trio --- *Shadows in the Water* (1994)

*Novelette* (2000)

*Burlesque* (2005)

String Quartet --- *Paraphonoi* (1985)

*Garden Abstract* (1992)

String Trio --- *Scènes de Salon* (1997)

Violin Duo with Piano --- *Duo Concertante* (1995)

Violin, Clarinet and Piano --- *Fantasierte Satz* (1984)

*Pontoon Bridge Miracle* (1996)

Violin and Piano --- *Juex* (2006)

Cello and Piano --- *Capriccio* (2007)

Cello, Clarinet and Piano --- *Trio Sonata* (1995)

Clarinet and String Quartet --- *Sketches* (1994)

Trumpet and String Quartet --- *Distant Voices* (2001)

Solo Trumpet and Piano --- *The Key* (1998)

*Ballade* (2004)

*Trumpet Ayers* (2006)

Solo Trombone and Piano --- *Concord Etude* (2005)

Solo Tuba and Piano --- *Scherzo* (2004)

Solo Euphonium and Piano --- *Euphemisms* (2008)

Trumpet, Percussion and Piano --- *Was There a Time* (1992)

Tuba, Percussion and Piano --- *Tuba Mirum* (2002)

Flugelhorn and Piano --- *Etude Française* (2004)

Brass Trio (Trumpet, Trombone, and Horn) --- *Three Movements for Three Brass Instruments* (2001)

Brass Quintet --- *Holderlin's Question* (2000)

*Caprice* (2004)

Ensembles for Five Trumpets --- *Three Studies for Trumpet Ensemble* (2003)

Woodwind Quintets --- *Joue Sur Instruments a Vent* (1990)

*Divertimento* (2000)

Unaccompanied Flute --- *Suite* (2000)

Unaccompanied Clarinet --- *Cantante Ariose* (1987)

Flute and Piano --- *Rhapsody* (2002)

Trumpet, Flute and Piano --- *Northwest Miniatures* (1998)

Clarinet, Viola Duo --- *Dialogue* (1991)

Piano and Wind Quintet --- *The Mind Is an Enchanting Thing* (1995)

Flute, Clarinet, Violin, Cello and Piano --- *It Takes All Sorts* (1991)

Song Cycle --- *Voices* (2003)

Works with Wind or String Ensemble

Trumpet and Wind Ensemble --- *Visions* (1999)

Piano and String Ensemble --- *Concertino for Piano and Strings* (1999)

Flute, Harpsichord and String Ensemble --- *Chamber Concerto* (2004)

Piano and Wind Ensemble --- *Concerto for Piano, Winds and Percussion* (1996)

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