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A PERFORMER'S GUIDE TO THE ORIGINAL WORKS FOR SOLO HORN, HORN AND PIANO, TWO HORNS, AND TWO HORNS AND PIANO BY PAUL BASLER

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A PERFORMER'S GUIDE TO THE ORIGINAL WORKS FOR SOLO HORN, HORN
AND PIANO, TWO HORNS, AND TWO HORNS AND PIANO BY PAUL BASLER

by

Nicholas A. Kenney

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Lincoln, Nebraska

May 2010

A PERFORMERS GUIDE TO THE ORIGINAL WORKS FOR SOLO HORN, HORN
AND PIANO, TWO HORNS, AND TWO HORNS AND PIANO BY PAUL BASLER

Nicholas A. Kenney, D.M.A
University of Nebraska, 2010

Adviser: Alan F. Mattingly

The horn music of Paul Basler, while extremely popular and widely recognized, is relatively unexplored in academia. Basler's experiences have led him all over the world from Wisconsin, Florida, and New York to Kenya and the Dominican Republic. Because of Basler's variety of experiences, his music encompasses many styles and media.

This document focuses on the life and influences of Paul Basler as a composer for the horn as the featured instrument. It provides a historical context for each of his original pieces for solo horn, horn and piano, two horns, and two horns and piano. Also present is a performer's guide that catalogues each piece's difficulty, highest and lowest notes, duration, instrumentation, technical and ensemble issues, and extended techniques. Several interviews with Paul Basler, Michelle Stebleton, and Thomas Bacon were conducted via email and are included in the appendix with a complete list of his compositional output for horn.

ACKNOWLEDGEMENTS

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I am forever indebted to Dr. Alan Mattingly for his support, patience, and guidance during this project and for the invaluable instruction and direction he has provided throughout my time at both Western Carolina University and the University of Nebraska. I would also like to thank the other members of my doctoral committee, Dr. Anthony Bushard, Dr. Darryl White, and Chris Ford, for their continued support and guidance throughout the Doctoral Degree.

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PREFACE

OCTAVE DESIGNATION

The note nearest to the middle of the keyboard, middle C, will be called C4. Lower C's are C3, C2, etc., and higher C's are C5, C6, etc., as in Figure P.1. Any note in the same octave as a C will have the same octave number with it, for instance fourth line D will be D5, as it shares the same octave as C5 one whole step below it.

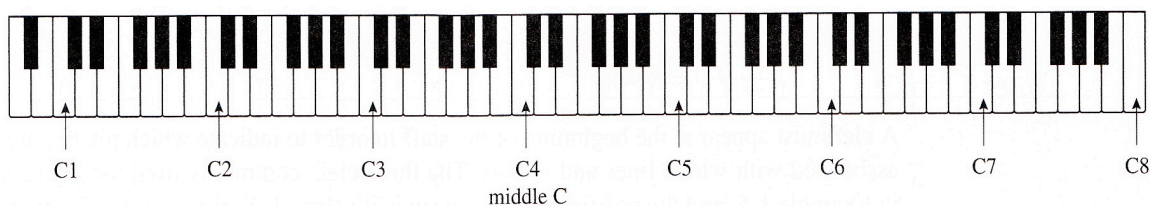


Figure P.1 – Octave Designation Keyboard.¹

TRANSPOSITION

Pitches will be discussed in concert pitch. All scores will reflect horn parts in F but will be referred to in concert pitch. For instance, a second line G on the horn will be referred to as C4.

ABBREVIATIONS

Hn = Horn, 2 Hns = Two Horns, Pn = Piano, Synth = Synthesizer

¹ Kostka, Stefan and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth Century Music*: Fifth Edition. New York: McGraw Hill, 2004. Page 3.

DIFFICULTY RATING SCALE

Level 1 – Easy

The piece consistently stays in a comfortable tessitura and presents no difficulty to advanced players. The rhythm is limited to note durations of eighth notes and longer. Melodies are created using either half or whole steps and employ leaps no larger than a perfect fourth. Phrases are balanced and easily discernible. No extended techniques are present.

Level 2 – Medium Easy

The piece generally stays in a comfortable tessitura but may begin to reach into the upper and lower octaves. The rhythm primarily consists of eighth notes and larger but may have a few sixteenth notes and minimal syncopation. Melodies are generally half or whole steps and may have some leaps larger than a perfect fourth, but no larger than an octave. Phrases are balanced and easily discernible. No extended techniques are present.

Level 3 – Medium

The piece generally stays in a comfortable tessitura but may sit in upper and lower octaves for a few extended periods. The rhythm consists of sixteenth notes and larger and may employ a few extended syncopated passages that contain consecutive triplets or sixteenth notes. Melodies are mostly intervals no larger than an octave but may employ a few intervals beyond an octave or occasionally switch tessitura in the middle of a phrase. Phrases are usually balanced and easily recognizable. Extended techniques are used rarely, if at all.

Level 4 – Medium Hard

The piece may employ extended passages in upper and lower octaves, challenging advanced players. The rhythm consists of extended syncopated passages or passages employing consecutive triplets, sixteenth, or thirty-second notes. Additive meters may be present but generally only simple or compound meters are used. Melodies comprise mostly intervals no larger than an octave but may utilize a few intervals beyond an octave or switch tessitura in the middle of a phrase. Phrases may be balanced but could be created without using the principle of antecedent and consequent and may not be easily identified. The use of extended techniques may play a small role in the piece.

Level 5 – Hard

The piece employs extended passages in the upper and lower tessitura and may utilize notes that reach beyond conventional range for advanced players. The rhythm consists of extended syncopated passages or passages employing consecutive triplets, sixteenth or thirty-second notes, as well as multiple sections of additive meters. Melodies utilize any interval and often move between the upper, middle, and lower tessitura. Phrases are generally created without using the principle of antecedent and consequent and are not easily discernible. The use of extended techniques might play a large role in the piece.

CHAPTER 1

A BIOGRAPHICAL SKETCH OF OF PAUL BASLER

Composer, hornist, and music teacher Paul Basler is currently one of America's most commissioned and performed composers. From choral music to French horn solos, various chamber music, and method books, Paul Basler's output is as prolific as any composer in the past 25 years.

Son to Peter and Necmiye Basler, Paul David Joshua Basler was born on 22 June 1963 in Milwaukee, WI. Basler was the second of four children including older brother Mark and younger siblings Michael and Theresa. Shortly after Basler's second birthday the family moved to Menomonee Falls, WI, the western most suburb of Milwaukee, where he spent most of his childhood. Basler's father played cornet in high school and his mother was very active in school choirs. Because the Basler parents were avid musicians as kids they encouraged and supported musical studies for all of their children.²

In 1966 Basler began formal training as a musician on piano with Myrtill Morrill, but it was not until the sixth grade that he began studying horn with Amy Dee Domres. Basler's other pre college horn teachers include Wayne Fraederich, Barry Benjamin, and Glenn Estrin. In addition to his involvement in band and orchestra throughout junior and senior high school, Basler was very active in concert and swing choirs and school musicals. He also participated in instrumental and choral district and state solo and ensemble festivals, played principal horn for the Milwaukee Youth Orchestra, and participated in the Wisconsin All-State Band.³

² Packwood, Gary. "Compelled to Compose: An Introduction to the Life and Music of Paul Basler, with a Conductor's Analysis of *Missa Kenya*." DMA, diss., Louisiana State University, 2004.

³ Ibid

Upon completion of the 1980 Wisconsin All-State Band, the guest conductor, Dr. James Croft of The Florida State University, offered Basler a full scholarship to study music at FSU. Without reservation Basler immediately accepted and upon graduating as Valedictorian from Arrowhead Senior High School in 1981, he began studying music at The Florida State University.⁴

At FSU Basler studied horn with William Capps and composition with John Boda. James Croft also continued to be an important figure for Basler during his undergraduate years. While at Florida State Croft and the FSU Wind Ensemble graciously performed each band piece Basler wrote. The feedback from this experience proved instrumental in Basler's composing career by affording him the opportunity for a world-class ensemble and conductor to give him a tangible hearing and criticisms of his work. Basler also credits Croft as one of the most encouraging and supportive faculty members during any of his studies.⁵

In 1985, upon graduating *magna cum laude* from FSU with degrees in horn performance and composition, Basler embarked upon graduate school at the State University of New York at Stony Brook. At Stony Brook Basler studied horn with William Purvis who Basler proclaims as the most influential person, musically, on his performance and composition career. As Basler explains it, "He taught me how to make music and supported my compositional activities wholeheartedly."⁶ His composition teachers at Stony Brook included Bulent Arel, Billy Jim Layton, and John Lessard. In 1985 Basler served as a visiting artist at Caldwell Community College in Lenoir, North Carolina and in 1987 Basler received both the Master of Arts degree in composition and

⁴ Ibid

⁵ Ibid

⁶ Ibid

the Master of Music degree in horn performance. In 1989 Basler completed the Doctor of Musical Arts degree in horn performance.

Upon completion of the doctoral degree in 1989, Basler accepted a position at Western Carolina University in Cullowhee, North Carolina. There he taught composition and horn for four years. In 1993 Basler applied for a Senior Fulbright Lecturer award in Music to teach at the Kenyatta University in Nairobi, Kenya. He was granted the award and spent 1993-1994 in Kenya where he taught composition, music theory, brass performance, and music technology. He returned to the United States in 1994 and accepted a position on the faculty at the University of Florida in Gainesville, Florida. Basler is currently Professor of Music at the University of Florida where he teaches composition and horn. He has also served as Artist in Residence at the Conservatorio Nacional de Musica in the Dominican Republic since 1999.

As a professional composer, the majority of Basler's compositions are commissions and his music has been received with enthusiastic acclaim throughout the world. Dozens of professional organizations, competitions, universities, and individuals have commissioned Basler's work. "He rarely elaborates on topics of his compositional technique or analytical issues, but is eager to discuss his personal interpretations of his compositions and life influences."⁷

⁷ Ibid

CHAPTER 2

Original Works for Solo Horn

Five Pieces for Solo Horn

Difficulty: 5 – Hard

Range: F2 – E5

Duration: ca. 8'00"

Instrumentation: Hn

Five Pieces for Solo Horn was compiled in the fall of 1993 while Basler was teaching at the Kenyatta University in Nairobi, Kenya. Originally, these works appear as etudes number 47, 32, 40, 22, and 38, respectively, in his *Etudes for Horn*. Basler picked names for the movements, “Chopbuster,” “Rhapsodic,” “March,” “Song for Vitali,” and “Auto Pilot,” and merged them together as one piece for solo horn when Michelle Stebleton, professor of horn at The Florida State University, requested a set of solo pieces for a CD project.⁸

The first movement, “Chopbuster,” is in compound meter, marked $\text{♩} = 76$, and lasts approximately 0'45". The rhythmic durations of this movement are limited to eighth notes and one dotted quarter note. The melodic content is characterized by oscillating eighth note passages in various compound meters. The continuous oscillation of eighth notes might give the feeling of relentlessness on the performer's embouchure, hence the title “Chopbuster.” Figure 2.1 shows an example of the persistent eighth notes that make up this movement, as there are only two measures in the piece that give the performer a break. The only other rhythmic figure present in this movement is a move from the

⁸ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

triplets of the compound meter to quadruplets, in measures 8 and 14. Here the performer should keep the dotted half note the same tempo but evenly place eight notes where previously six would fit.

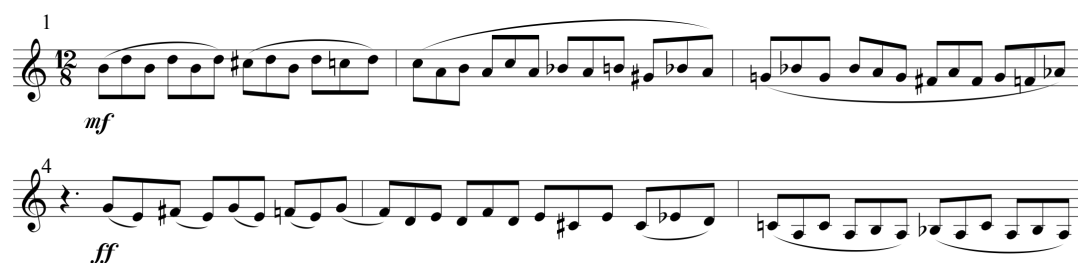


Figure 2.1, mm. 1-6, *Five Pieces for Solo Horn, I* by Paul Basler ©1998

Continuous eighth notes triplets

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Figure 2.2, mm. 7-15, *Five Pieces for Solo Horn, I* by Paul Basler ©1998

Quadruplets in measures 8 and 14

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The range of this movement is usually comfortable but there are several passages that sit near the top of the staff and three passages that stay above the staff. Staying in the upper tessitura for an extended period of time will likely cause problems for some players. Phrases in this movement are broken up by rests and breath marks.

The second movement, “Rhapsodic,” is marked $\text{♩} = 60$, *freely*, and lasts approximately 2’15”. The score indicates no meter or bar lines. Because of the free

metering of the piece, and because the phrases are generally not created using the principle of antecedent and consequent, phrasing will pose problems for some players. To help with issues of phrasing throughout this movement, the performer should pay close attention to the inserted breath marks.

Rhythmic values in this movement range from whole notes to sixteenth notes. This movement employs passages, such as lines 7 and 8, which utilize quintuplets and sextuplets. The performer must choose and keep a very steady large beat tempo and freely distribute the quintuplets and sextuplets over the course of the larger half note beat.

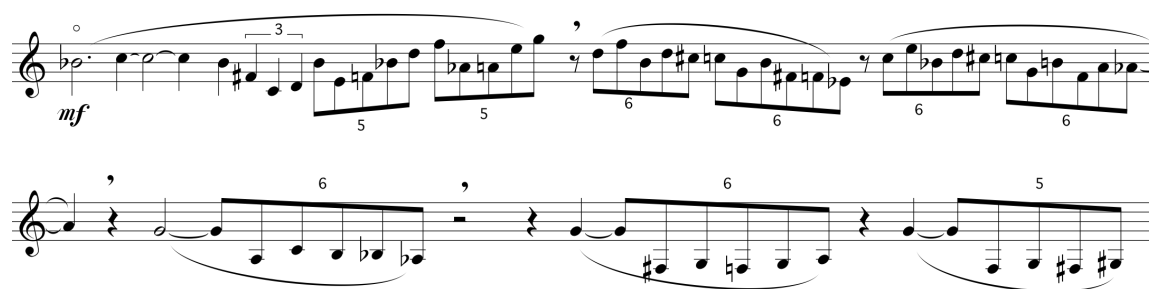


Figure 2.3, lines 7-8, *Five Pieces for Solo Horn, II* by Paul Basler ©1998
Utilization of quintuplets and sextuplets
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The passage in lines 5 and 6 contains the ratios 11:8 and 10:8, meaning that the performer must fit 11 and 10 sixteenth notes, respectively, in the space of eight sixteenth notes, or one half note. Again, the large beat tempo must remain very steady and the notes can be divided freely throughout the course of the larger half note.

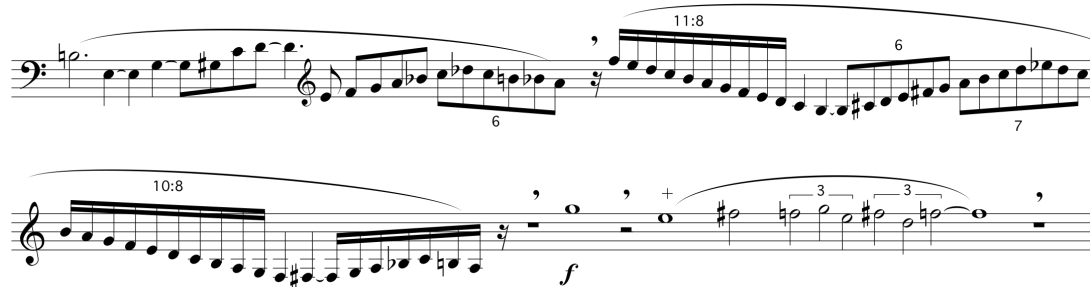


Figure 2.4, lines 5-6, *Five Pieces for Solo Horn, II* by Paul Basler ©1998

Utilization of ratios

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The melodic content is comprised of many intervallic combinations. Stepwise motion and small leaps are predominant, although intervals larger than a perfect fourth as well as compound intervals do occur. Quick shifts in tessitura and the use of both the extended high and low tessitura are also present. Figure 2.4 shows that smaller phrases are broken up frequently with rests or breath marks. Larger phrases and segments in this movement are not as clear.

Several instances of stopped horn occur throughout this movement. Basler indicates stopped horn with a [+] sign over the first note in each passage that should be played stopped. Each note should be played stopped until the open sign [o] above a note. Figure 2.5 shows this notation.



Figure 2.5, line 2, *Five Pieces for Solo Horn, II* by Paul Basler ©1998

Stopped and open notation

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The third movement, “March,” is marked $\text{♩} = 132$, is in 4/4 time, and lasts approximately 1’20”. The meter stays in simple time throughout the entire movement. Rhythmic durations range from dotted half notes to sixteenth notes and employ dotted eighth/sixteenth note patterns and continuous triplet eighth notes. One special consideration the performer must make is the double dotted quarter note followed by a sixteenth note. Figure 2.6 shows this pattern occurring in measure 1. The pattern comes back three more times in measures 18, 26, and 31, two of which can be seen in Figure 2.7. The tendency for some is to hold the double dotted quarter note too long and play a thirty-second note in place of a sixteenth note. The performer should take special care to make sure that the smallest division of the beat in this movement is only sixteenth notes.



Figure 2.6, mm 1-3, *Five Pieces for Solo Horn, III* by Paul Basler ©1998
Double dotted quarter note rhythm
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Figure 2.7, mm 19-33, *Five Pieces for Solo Horn, III* by Paul Basler ©1998
Repeat occurrences of double dotted quarter note rhythm
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Furthermore, the performer must be sure to make a significant difference between the dotted eighth/sixteenth note and triplet figures. The propensity in this case is to turn the dotted eighth/sixteenth figure into a quarter note/eighth note triplet figure. Again, the performer must take special care to play the exact rhythms indicated in the score.

The melodic content comprises many intervallic combinations. Some stepwise motion is used although intervals larger than a perfect fourth are very common. Quick shifts in tessitura and the use of both the extended high and low tessitura of the horn is very common. The range is usually comfortable; however, this movement has the piece's highest note. Figure 2.8 shows the E5 being slurred to from an F4. The subsequent descending line brings the horn player away from the upper tessitura for a while, but there is another instance of very high playing in measures 33 and 34. Figure 2.9 shows that the second instance of high playing is approached and left in a scalar manner.



Figure 2.8, mm 11-14, *Five Pieces for Solo Horn, III* by Paul Basler ©1998

E5 in measure 13

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Figure 2.9, mm 32-34, *Five Pieces for Solo Horn, III* by Paul Basler ©1998

Extended passage of high playing

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These passages of playing high come after long stretches of playing without rest and require a considerable amount of endurance, which will certainly cause problems for some players.

The fourth movement, “Song for Vitali,” is marked $\text{♩} = 56$, is in 2/2 time, and lasts approximately 3’00”. Figures 2.10 and 2.11 show that the rhythmic durations of this movement are limited to quarter and half notes except in measures 20 and 22, where eighth notes are written, and measure 63, which is a dotted half note.

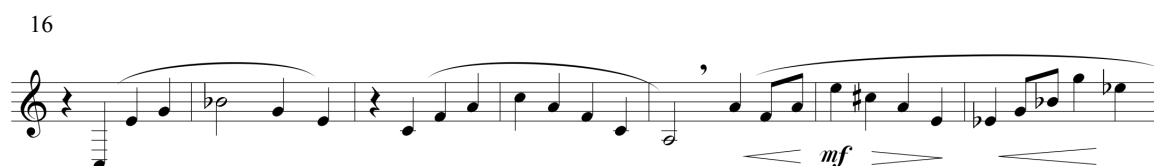


Figure 2.10, mm 16-22, *Five Pieces for Solo Horn, IV* by Paul Basler ©1998
Rhythmic durations in movement IV
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Figure 2.11, mm 59-63, *Five Pieces for Solo Horn, IV* by Paul Basler ©1998
Rhythmic durations in movement IV
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The melodic content is exclusively produced by intervals that outline chords. Figure 2.12 shows the beginning of the piece outlining a D major chord followed by the outlining of a B \flat major chord. The performer should pay particular attention to this while performing this movement because hearing each melodic line as a broken triad or chord will help with accuracy. Phrases throughout this movement are easily identifiable because they are regularly broken up with a rest or a breath mark.

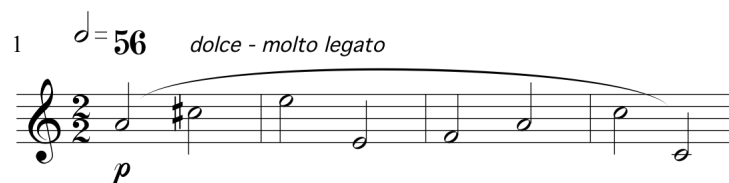


Figure 2.12, mm 1-4, *Five Pieces for Solo Horn, IV* by Paul Basler ©1998
 Outlining of D major and B \flat major chords
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This piece should be played very sweetly and connected as it is marked “*dolce – molto legato*.” The tendency for players who lack significant musical training will be to play this in a strict manner, much like an etude. On the contrary, the performer should be aware of when the score indicates *rallentando*, which occurs near the ends of phrases, followed by an *a tempo* marking. Furthermore, the performer should take notice of the dynamics indicated in the score. These musical nuances will be especially challenging for younger players, but make the piece much more lyrical than the consecutive triadic etude that it could easily become.

The fifth movement, “Auto Pilot,” is in compound meter, marked $\bullet = 176$, and lasts approximately 0’40”. The rhythmic durations of this movement consist of consecutive eighth notes. The melodic content is characterized by oscillating eighth note passages in various compound meters. The title “Auto Pilot” comes from the recurring similar patterns of eighth notes. The opening 21 measures can be seen in Figure 2.13. Notice that, at first glance, measures 1 and 5 look very similar but the D \flat and E \flat 4’s in measure 1 change places with the D \sharp and E \sharp 4’s when the pattern comes back in measure 5. Because of minute changes in the patterns, the passages can be somewhat of a trick of the eye, and make playing the piece deviously complicated for the performer.



Figure 2.13, mm 1-21, *Five Pieces for Solo Horn, V* by Paul Basler ©1998
Slight changes in measures 1 and 5
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The melodic content is fashioned using only stepwise motion. Figure 2.14 shows one example of where a new phrase begins following a rest on a note that is not a whole or half step away, which happens on several occasions in this movement. The range of this movement is very comfortable though Figure 2.15 shows that the very end of the movement requires the performer to play an E \flat 5 after a very taxing five-movement piece. Each phrase in this movement is broken up with a short rest.



Figure 2.14, mm 28-32, *Five Pieces for Solo Horn, V* by Paul Basler ©1998
Phrases beginning after small leap
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Figure 2.15, mm 47-52, *Five Pieces for Solo Horn, V* by Paul Basler ©1998
E \flat 5 in penultimate measure
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Marathon

Difficulty: 5 – Hard

Range: C \flat 2 – F5

Duration: ca. 5'00"

Instrumentation: Hn

Marathon for solo horn was commissioned by and written for Michelle Stebleton, professor of horn at The Florida State University in Tallahassee, Florida. “Michelle [again] wanted a solo piece for a CD project. The idea was to write a work that was taxing!”⁹ Stebleton premiered it at the 1996 International Horn Symposium in Eugene, Oregon.

Marathon is a work for unaccompanied horn lasting approximately 5'00". The score indicates no meter or bar lines and phrases are not created using the principle of antecedent and consequent. To help with issues of phrasing throughout the piece, the performer should take notice of where Basler has inserted breath marks.

Marathon is in three segments. The first segment extends from the beginning through line eight. This segment is characterized by phrases that are played and then followed by another phrase that subtly imitates the first. Each of these phrases get progressively faster from $\text{♩} = 58$ at the beginning to $\text{♩} = 100$ half way through the fourth line of the piece. The segment then slows back down before transitioning into the livelier second segment. Figure 2.16 shows the first four phrases of the piece. Notice in both lines that the second phrase imitates the pitches and contour of the first phrase with slight modifications.

⁹ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

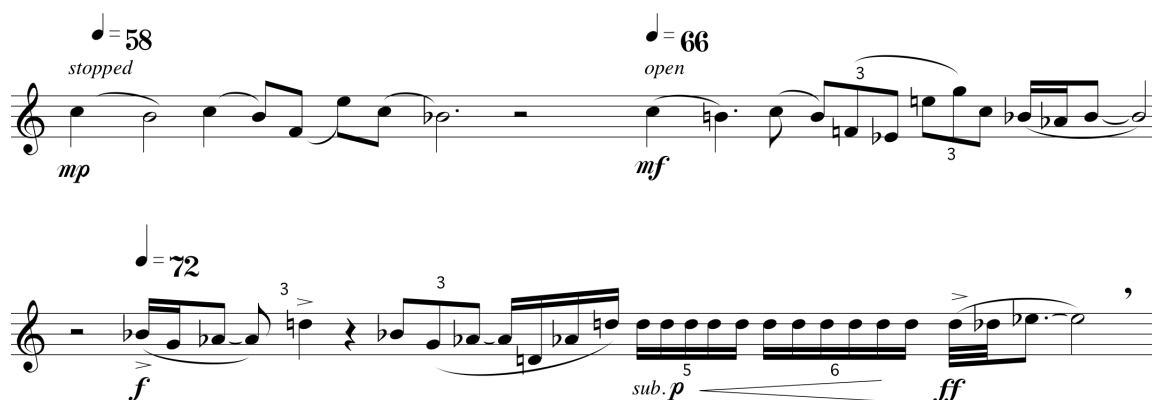


Figure 2.16, lines 1-2, *Marathon* by Paul Basler ©1998
 Imitation/modification between first and second phrases
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The melodic content in this segment comprises many intervallic combinations. Some stepwise motion is used although intervals larger than a perfect fourth as well as compound intervals are customary. The use of both the extended high and low tessitura is widespread and very large intervals often cause quick changes in tessitura. This requires excellent flexibility and will certainly cause problems for some players. The highest note in the piece occurs three times at the beginning of the fourth line. Figure 2.17 shows the F5's in context.



Figure 2.17, line 4, *Marathon* by Paul Basler ©1998
 F5's in line 4
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This segment requires the horn player to play many divisions of the beat. Triplets, quadruplets, quintuplets, and sextuplets are all present. Furthermore, as shown in Figure 2.16, each pair of phrases is played at a different speed. The performer must keep a steady beat throughout each phrase and play the divisions of the beat as evenly as possible within the respected tempo. Figure 2.18 shows an example of the various rhythmic patterns that the performer will encounter in this first segment of *Marathon*. The aforementioned imitative qualities are also perceptible in this example.

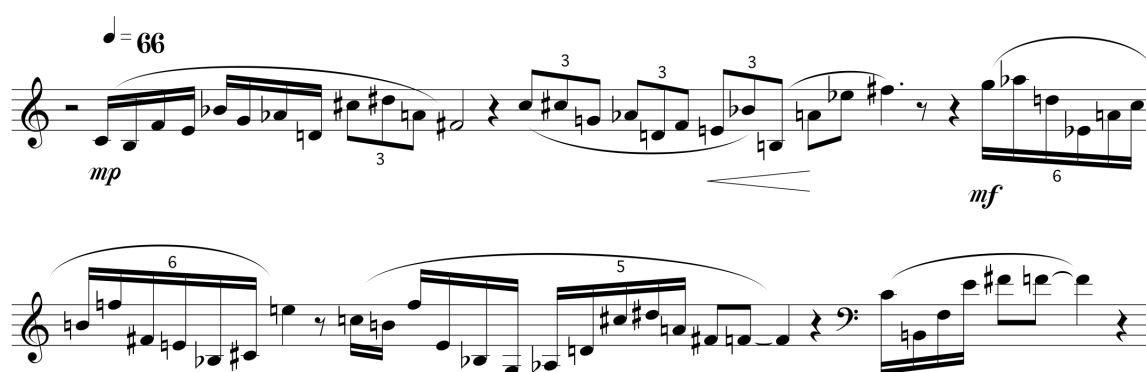


Figure 2.18, lines 5-6, *Marathon* by Paul Basler ©1998
Utilization of triplets, quintuplets, and sextuplets
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Extended techniques play a small role in this segment. Figure 2.16 shows that the first extended technique encountered is playing the opening phrase of the piece stopped. This segment also employs *glissandi* and a muted passage. The muted passage comprises the last two phrases of the first segment. Shown in Figure 2.19 this passage requires a very quick change to the mute. It is easiest for the player to hang the mute on his or her wrist throughout the piece or have the mute on a music stand very close by in order to accommodate the very quick change.

The melodic content in this segment encompasses many intervallic combinations. Some large intervals are used, although stepwise motion is much more prevalent in this segment. The range is not as large as the first segment, although Figure 2.21 shows that Basler wrote a pointillistic section where the performer must pick out very large intervals. The coupling of very large intervals and extreme range will be a difficult task for any hornist to achieve. It will be helpful to practice the high notes in this passage down an octave at first to gain security hearing the pitch without completely expending the embouchure.



Figure 2.21, lines 14-15, *Marathon* by Paul Basler ©1998

Very large disjunct intervals

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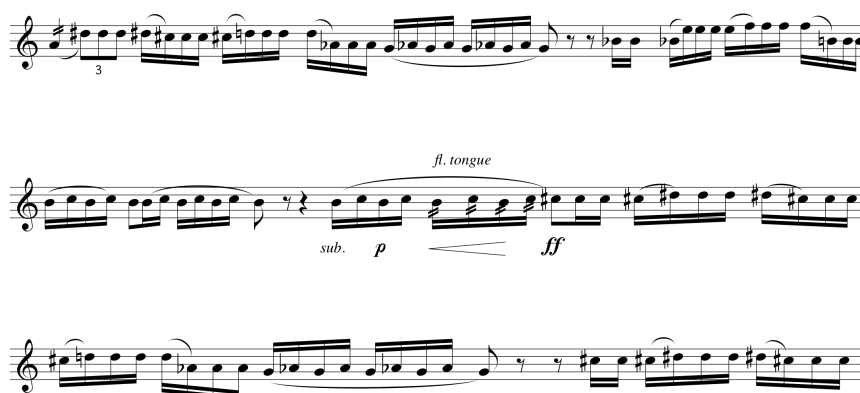


Figure 2.22, lines 16-18, *Marathon* by Paul Basler ©1998

Utilization of rapid tonguing

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The smallest division of the beat in this segment is sixteenth notes; however, the rapid tempo combined with repeated sixteenth notes might require multiple tonguing. This is a skill that takes time to learn and may not be feasible for some players. One example of a passage that requires multiple tonguing for some players can be examined in Figure 2.22. Passages of repeated eighth notes and triplet eighth notes are also present in this piece but are less likely to cause problems than the sixteenth notes.

Flutter tonguing also occurs often in this segment. As Figure 2.23 shows, the player is required to flutter tongue while changing notes very quickly. In instances such as this one it is important for the horn player to be fearless and play with “reckless abandon.”¹⁰ The performer should allow the fluttering tongue to interrupt the sound as much as possible.



Figure 2.23, line 13, *Marathon* by Paul Basler ©1998
Utilization of flutter tonguing
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Figure 2.24 shows the only other extended technique in this section, which requires the player to play the penultimate note open and the last note stopped. The tempo here is slowly calming, as instructed by the *molto ritardando* half way through the line, so the performer is not required to quickly stop the note. It is also appropriate to hear the pitch fall from the E \flat 4 to the D4.

¹⁰ Ibid

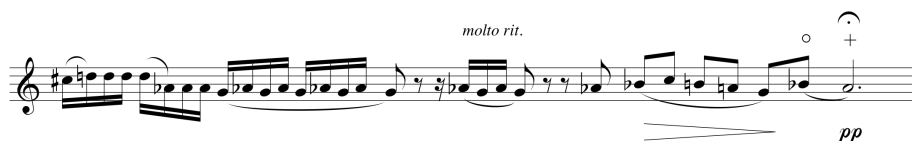


Figure 2.24, line 19, *Marathon* by Paul Basler ©1998
 Open and stopped horn between penultimate and final notes
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Additional considerations for the performer are moments where the score indicates an adjective above the notes on the score. “Increasing intensity,” “*marcato*,” and “excitedly” are the instructions given. Each phrase must reflect these subtle changes. Furthermore, the extreme usage of dynamic contrast, *accelerando*, *ritardandi*, and other musical nuances are abundant throughout.

Segment three is a quasi-recapitulation of segment one that extends from line 25- line 31. The tempo changes back to a slower $\text{♩} = 84$ and then halfway through the segment to an even slower $\text{♩} = 72$. As can be examined in Figure 2.25, the imitative quality of the piece continues in this segment. Unlike segment one, the melodic material includes some intervals but is mostly generated using stepwise motion. Compound intervals are not present in the final segment. Eighth notes and eighth note triplets are the smallest divisions of the beat present in this segment.



Figure 2.25, lines 20-21, *Marathon* by Paul Basler ©1998
 Imitative qualities in quasi-recapitulation
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This segment requires only one extended technique. Figure 2.26 shows one of the two passages of stopped horn. The entire line 28 and the first half of line 29 are to be played stopped. This is indicated with a [+] mark and the word “*stopped*” over the F# 4 at the beginning of line 28. Furthermore, the instruction “*lontano*” is present. Basler rarely uses this musical term but it translates from Italian “as from a distance.” This passage should be played as if the performer is far away. The second half of line 29 requires the performer to smoothly change between open and stopped notes. In this instance it is not appropriate for the pitch to be heard changing during the transition between open and stopped. The player must quickly be able to move between open and stopped right-hand position with no blemish or smearing to the sound.

Figure 2.26, lines 28-29, *Marathon* by Paul Basler ©1998
 Stopped and open notation in lines 28 and 29
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Son of Till

Difficulty: 5 – Hard

Range: C2 – F5

Duration: ca. 7'45"

Instrumentation: Hn

Son of Till is a work for solo horn in three movements, “Phoenix Rising,” “Arioso Dreams,” and “Electric Screwdriver.” Basler describes this work as “rather flashy pieces written to show off the horn player’s abilities.”¹¹ Each movement was written at a different time and for different horn players, all of which had an impact on the life and works of Basler. The movements were each revised and put together as *Son of Till* in April 1993. In 2004 the entire piece was dedicated to William Capps, long-time professor of horn at The Florida State University and Basler’s undergraduate horn instructor from 1981-1985, to honor his retirement from university teaching.

The first movement, “Phoenix Rising,” was written between 25 March and 10 April 1989 and was revised in April 1993. It was written for Kathy Wood, former principal horn of the Charleston Symphony Orchestra. “In 1988-89 I served as 4th horn with the group and stayed with Kathy in her home when playing with them.”¹² According to Basler, the title “Phoenix Rising” refers to the “gestures that swoop upwards from the low register throughout.”¹³

“Phoenix Rising” is in three segments. Segment one extends from mm. 1-34, is marked ♩ = 160-176 and lasts approximately 2'20". This movement is characterized by very fast rhythmic motives that are constantly changing meter, tessitura, dynamics, and

¹¹ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE

¹² Ibid

¹³ Ibid

require specific extended techniques. According to Basler, the motives within this movement are all inspired by the prime motive, mm. 1-8 at the beginning of the piece.¹⁴ Figure 2.27 shows the prime motive is characterized by a series of ascending leaps, very fast triplet sixteenth note patterns, and a flourish to the extreme upper tessitura of the horn.



Figure 2.27, mm. 1-9, *Son of Till, I* by Paul Basler ©1998
 Prime motive, mm. 1-8
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As is evident from examining the prime motive, the melodic content is made of many intervallic combinations. Some stepwise motion is used although intervals larger than a perfect fourth as well as compound intervals are very common. The use of both the extended high and low tessitura of the horn is widespread throughout this movement. There is a change of meter nearly every measure, preventing any discernible rhythmic patterns. There are multiple occasions, as seen in Figure 2.28, that employ passages with additive meters. There is no pattern to how these metric changes should be counted, though the performer should keep the eighth note beat the same throughout all of the metric changes and Basler clearly indicates the metric groupings via the beaming of the notes.

¹⁴ Ibid



Figure 2.28, mm. 10-22, *Son of Till, I* by Paul Basler ©1998
Utilization of multiple additive meters with no discernible pattern
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Extended techniques play a vital role in this movement. In this segment, the first extended technique encountered is a *glissando* in measures 6. This segment also utilizes frequent passages of stopped horn, as well as passages requiring quick shifts between open and stopped notes, often between different tessituras. As shown in Figure 2.29, Basler frequently notates a preferred fingering combination to use during sections that rapidly alternate between open and stopped horn or where a fingering choice may simply make playing a passage less troublesome.

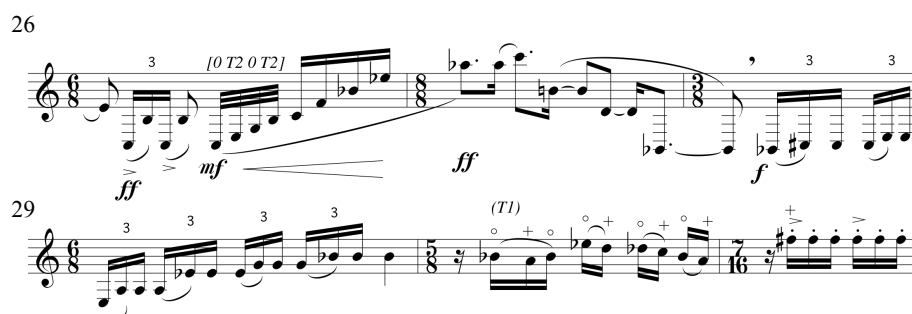


Figure 2.29, mm. 26-31, *Son of Till, I* by Paul Basler ©1998
Notation of preferred fingerings
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Segment two extends from mm. 35-51, is marked $\text{♩} = 72$, and begins in a very low tessitura. The melodic treatment is very similar to the opening only this time at a much slower tempo.

Figure 2.30 shows musical notation for measures 35-40. Measure 35 is marked *meno mosso* *espr.* with a tempo of $\text{♩} = 72$. The dynamics range from *mp* to *mf*. Measure 39 is marked *p* and features a 5:3 ratio. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 2.30, mm. 35-40, *Son of Till, I* by Paul Basler ©1998
 Ascending melodic treatment similar to the prime motive
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Also similar to the beginning, the melodic motives contain many intervallic combinations. Extended techniques are not present in the middle segment; however, the final measure, transitioning into the third segment, employs a 7:4 ratio. The objective here is to evenly distribute the seven notes within the four beats of the measure.

Figure 2.31 shows musical notation for measures 51-52. Measure 51 is marked with a 7:4 ratio. The tempo is marked as $\text{♩} = 160-176$. The dynamics range from *ff* to *f*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 2.31, mm. 51-52, *Son of Till, I* by Paul Basler ©1998
 Utilization of 7:4 ratio
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Segment three is a quasi-recapitulation of segment one that extends from mm. 52-74. The tempo returns to the original ♩ = 160-176. The main motive is stated verbatim in mm. 59-67 and then some new material, mixed with fragments of old, is presented. Like segment one, the melodic content comprises many intervallic combinations. Some stepwise motion is used, but intervals larger than a perfect fourth as well as compound intervals are very common. Also comparable to the beginning, there is a change of meter nearly every measure, creating a lack of discernible rhythmic patterns. There are multiple occasions, as seen in Figure 2.32, that employ passages with additive meters. There is no pattern to how these metric changes should be counted; however, the eighth note beat stays the same and Basler clearly indicates the metric groupings via the beaming of the notes.

56

poco a poco cresc. *f sfz p < ff*

60

gliss.

65

gliss. *gliss.* *gliss.*

69

[...recklessly!] *ff*

Figure 2.32, mm. 56-71, *Son of Till, I* by Paul Basler ©1998
 Utilization of additive meters and comparison with segment one
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While extended techniques do not play as vital of a role in this segment as segment one, they are still present. Measure 58 requires a full measure of flutter tonguing and measures 64 and 66-68 all require an ascending *glissando*. The performer should also pay close attention to places such as measure 69 where the instructions are “[...recklessly!],” indicating that the music should be played with what Basler refers to as “reckless abandon.”¹⁵ The final two notes of this movement require multiple extended techniques. The performer is required to flutter tongue the penultimate note and continue flutter tonguing an ascending *glissando* to a stopped B4. At the same time, the score indicates using “wild vibrato – fast,” while holding the final pitch at *fortissimo*. The performer should play this passage very viciously, creating as many different sounds as possible.

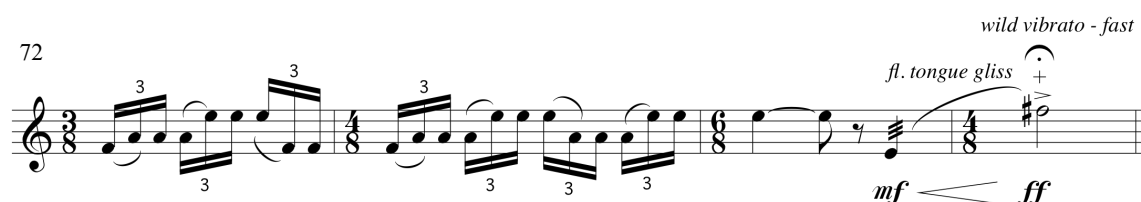


Figure 2.33, mm. 72-75, *Son of Till, I* by Paul Basler ©1998
Utilization of multiple extended techniques simultaneously
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The second movement, “Arioso Dreams,” was written between 2 May 1992 and 10 January 1993 and was revised in April 1993. This movement was written for William Purvis, Basler’s horn teacher at The State University of New York at Stony Brook from 1985-1989. “Purvis was the greatest musical inspiration I have ever known. He taught me how to make ‘music’ and his love and support of new music inspired this complex

¹⁵ Ibid

movement.”¹⁶ “Arioso Dreams” should “portray a dream sequence that is at times full of flight and other’s fear - nightmares as well as peaceful ones.”¹⁷

This movement is marked $\text{♩} = 44-72$ (*Freely*) and lasts 3’30”-4’00”. There are no indications of meter other than the quarter note should get the beat. Likewise, there are no measure numbers or bar lines. This piece employs divisions of the beat including eighth, sixteenth, and thirty-second notes. Another metric quality is the utilization of phrases requiring the performer to play at different ratios. Figure 2.34 shows a section that requires seven eighth notes to be played over the course of two quarter note beats (or four eighth note beats), followed by five quarters to be played over the course three quarter notes, and lastly five eighth notes over the course of two quarter note beats (or four eighth note beats). Though this happens three times in a row, notation such as this does not occur elsewhere in the movement. Figure 2.35 shows that this movement also requires playing passages that utilize triplets, quintuplets, and septuplets.

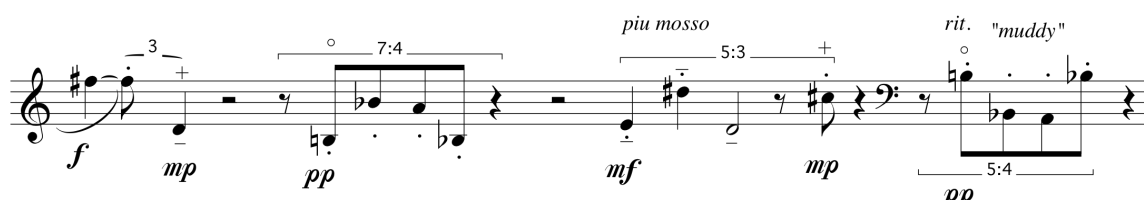


Figure 2.34, line 2, *Son of Till*, II by Paul Basler ©1998
Utilization of ratios
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¹⁶ Ibid

¹⁷ Ibid



Figure 2.35, line 5-6, *Son of Till, II* by Paul Basler ©1998
 Utilization of triplets, quintuplets, and septuplets
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Short fragments or motives being played before or after short pauses characterize this movement's melodic content. The short breaks are indicated in the score by the mark [V] above the staff. The melodic content is made of many different intervallic combinations. Some stepwise motion is used although intervals larger than a perfect fourth as well as compound intervals are very common. Quick shifts in tessitura and the use of both the extended high and low tessitura of the horn is also very common. Smaller phrases are easily recognizable because they are broken up so frequently; however, larger phrases are much less identifiable.

"In this [movement] piece there is a musical joke, a return to the pitch E \flat 4 often as a little 'blip,' a sort of Chinese water torture if you will!"¹⁸ Throughout the piece the isolated E \flat 4 occurs 23 times. Generally this note is a very short, isolated, occurrence that comes before or after a rest or long passage of notes. Figure 2.36 shows how the musical joke is incorporated at the end of the movement.

¹⁸ Ibid



Figure 2.36, line 18, *Son of Till, II* by Paul Basler ©1998
 Recurring Eb 4's
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Additional considerations for the performer are places where the score indicates an adjective above the notes on the score. “Muddy,” “nervous,” “haltingly,” “playful,” “weak,” “*dolce*,” and “gliding” are some of the instructions given. The character of the piece must reflect each of these subtle changes. Furthermore, the extreme usage of dynamic contrast, *accelerandi*, and other musical nuances are abundant throughout.



Figure 2.37, lines 3-6, *Son of Till, II* by Paul Basler ©1998
 Instructive adjectives in the score and extended techniques
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Extended techniques play an integral role in “Arioso Dreams.” Figure 2.37 shows that there are *glissandi*, flutter tonguing, flutter tongue *glissandi* and ascending and descending grace note slurs. Stopped horn is also prevalent in this movement.

The third movement, “Electric Screwdriver,” was first written between 1 July and 28 October 1991 and was revised in April 1993. This piece was written for Bruce Heim. “Bruce Heim and I became acquainted while we taught at the Sewanee Summer Music Festival in the early 90's. He taught horn and I taught composition and theory. I appreciate and respect his total control over the instrument and the methodical way he approaches the instrument.”¹⁹ According to Basler, “the piece is a calculated and machine-driven work”²⁰ and “highly logical and determined.”²¹ The title is a play on the famous Michael Torke composition *Adjustable Wrench*. Both are very highly rhythmic and driving pieces.

“Electric Screwdriver” is marked $\text{♩} = 144$. This movement lasts approximately 1’25” and is characterized by very fast rhythmic passages that are constantly changing meter, tessitura, dynamics, and require many extended techniques. The melodic content consists of many intervallic arrangements. Some stepwise motion is used although intervals larger than a perfect fourth as well as compound intervals are very common. The range of this movement is less extreme than the other movements from *Son of Till* and there are not as many extended passages of high or low playing. The range spans from F2 to F5, but both of these notes are isolated occurrences. Figure 2.38 shows that the F5 is approached by a *glissando*. This is another example of where the performer

¹⁹ Ibid

²⁰ Ibid

²¹ Ibid

must be fearless in their approach and the *glissando* should include as many partials in between the penultimate and final notes as possible.



Figure 2.38, measure 54, *Son of Till*, III by Paul Basler ©1998
Glissando between penultimate and final notes
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In this movement the quarter note gets the beat and there is a change of meter nearly every measure, inhibiting distinct rhythmic patterns. There are multiple occasions, as seen in Figure 2.39, that employ additive meters. There is no pattern to how these metric changes should be counted, although the eighth note beat stays the same tempo and Basler clearly indicates the metric groupings via the beaming of the notes.



There are multiple passages of very fast consecutive sixteenth note figures throughout the movement. Often they are passages outlining chords, as in Figure 2.39, other times they are simply very fast scales, as in Figure 2.40.



Figure 2.40, mm. 51-52, *Son of Till*, III by Paul Basler ©1998
Consecutive scalar sixteenth notes
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Multiple extended techniques are present in this movement. Rips, flutter tonguing, *glissandi*, stopped horn, and combinations of these are used throughout. In conjunction with the very fast tempo these techniques will be a difficult task for performers of any level.



Figure 2.41, mm. 40-42, *Son of Till*, III by Paul Basler ©1998
Utilization of flutter tonguing
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Figure 2.42, mm. 20-21, *Son of Till*, III by Paul Basler ©1998
Multiple extended techniques simultaneously
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Triathlon

Difficulty: 5 – Hard

Range: A1 – F5

Duration: ca. 5'00"

Instrumentation: Hn

Triathlon is a three movement work for solo horn that lasts approximately 5'00". It was commissioned by and written for the 2001 International Horn Competition of America (formerly known as the American Horn Competition). The piece is dedicated to Charles "Skip" Snead. Snead hosted the 2001 competition at the University of Alabama in Tuscaloosa, Alabama. *Triathlon* served as the required piece in the second round of the professional division.

The first movement is titled "Aggressive." It is marked $\bullet = 144-152$ and is in compound meter. The first eight measures are an introduction to the highly rhythmic movement. These opening eight measures should be played very assertively, each note having a very sharp accent on the beginning of the note while not cutting off the note with the tongue. These notes should imitate bell tolls.



Figure 2.43, mm. 1-12, *Triathlon I* by Paul Basler ©2001
Notes imitating bell tolls, unifying melodic characteristics, *glissando*, rip
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Figure 2.44 shows the quasi-recapitulation of this introduction at measure 83. In this iteration the opening fanfare comes back at a lower pitch level.

Figure 2.44, mm. 79-97, *Triathlon I* by Paul Basler ©2001
 Opening bell tolls at a lower pitch level in quasi-recapitulation, unifying melodic characteristics
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Shown in Figures 2.43 and 2.44, the melodic lines are characterized by the repetition, departure from, and return to one note. In measure 80 that pitch is a G3 and in measures 91 through 94 the pitch is A \flat 4. Many of the passages in the movement follow a similar pattern utilizing various notes. The rhythmic content in this movement consists of consecutive eighth note triplets. At the beginning of each phrase the tendency may be come in late after rests. Practicing with a metronome is imperative for rhythmic stability in this movement.

The range in this movement is primarily in a comfortable tessitura, although there are several E \flat 5's scattered throughout. One E \flat 5 occurs in the first of the two contrasting sections that are in this movement. The contrasting sections are characterized by longer phrases comprised of dotted quarter notes and syncopated patterns. Figure 2.45 shows one example of the contrasting sections. Phrases are easily decipherable throughout this movement because they are consistently broken up with short rests.

18

22

28

33

expansive

mf

f

mf

p

Figure 2.45, mm. 18-37, *Triathlon I* by Paul Basler ©2001
 Longer note durations in contrasting sections
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This movement requires a number of extended techniques. Figure 2.43 shows a *glissando* in measure 6 going into measure 7. This also occurs in measure 88 going into measure 89. These *glissandi* should occur precisely in tempo and should encompass as many notes as possible. Figure 2.43 also shows a rip to an A3 in measure 8. The performer should begin the rip before beat two and land on the A3 precisely on beat two. This kind of rip occurs four times throughout this movement. They should all be very quick and include as many notes as possible. Furthermore, this movement requires extended passages of stopped horn. Figure 2.46 shows one example of eight consecutive measures that require playing stopped. The performer must then transition to open horn very quickly going into measure 70. A quick change between open and stopped horn occurs on a number of occasions throughout this movement.

Figure 2.46, mm. 62-74, *Triathlon I* by Paul Basler ©2001
 Eight consecutive measures of stopped horn
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The second movement is titled “Apprehensive.” It is marked $\text{♩} = 54$ *con molto rubato*, lasts approximately 2’05”, and the score indicates no meter or bar lines. Because of the free metering and because the phrases are not created using the principle of antecedent and consequent, phrasing might pose problems for some players. To help with issues of phrasing throughout this movement, the performer should take notice of where Basler has inserted small breaks.

The melodic content is created using both steps and leaps. This segment employs a number of descending passages that contain leaps larger than a perfect fifth. These larger intervals will require excellent flexibility from the performer. The range throughout is generally comfortable; however, there are passages, such as the last line, that employ the extended low tessitura. Playing this low will certainly cause problems for some players.

2. Apprehensive

$\bullet = 54$ *con molto rubato*

The musical score for '2. Apprehensive' is written for a stopped horn. It begins with a tempo marking of 54 beats per minute and the instruction 'con molto rubato'. The key signature has one sharp (F#). The score is divided into eight staves. The first staff starts with a piano (p) dynamic. The second staff has mezzo-forte (mf) and piano (p) markings. The third staff includes piano (p), fortissimo (f), and piano (p) markings, with technical markings 'T23', 'T2', and 'T12' with plus signs. The fourth staff has fortissimo (f) and mezzo-forte (mf) markings. The fifth staff has fortissimo (f) and piano (p) markings. The sixth staff has mezzo-piano (mp) and fortissimo (f) markings. The seventh staff has mezzo-forte (mf) and piano (p) markings. The eighth staff has mezzo-forte (mf), piano (p), and pianissimo (pp) markings. The piece ends with a double bar line.

Figure 2.47, Movement II, *Triathlon II* by Paul Basler ©2001
 Note durations, stopped horn, preferred fingerings
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Figure 2.47 shows that the rhythmic durations in this movement range from half notes to sixteenth note quintuplets. While the tempo is very slow, and there is a precedent for *rubato*, the performer will need to take special care to play in time. Practicing with a

metronome will help keep an overall sense of rhythmic integrity. The sixteenth note quintuplets should be evenly distributed over one quarter note beat.

As shown in Figure 2.47, stopped horn is the only extended technique encountered in this movement. Basler notates a preferred fingering combination to use during the section that alternates between open and stopped horn. Using these fingerings requires the player only to open and close the hand to change the pitch.

The third movement is titled “Acrobatic.” It is marked $\text{♩} = 160-168$ and lasts approximately 1’25”. This movement is characterized by numerous rapid changes from simple meter to 7/8. Figure 2.48 illustrates that within the first nine bars the meter changes seven times. The 7/8 measures should all be grouped as 2 + 2 + 3 and the performer should keep the eighth note tempo steady throughout.



Figure 2.48, mm. 1-9, *Triathlon III* by Paul Basler ©2001
Metric changes and utilization of additive meters
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The melodic content is primarily built using stepwise motion. There are instances where the performer is required to leap very large, sometimes compound, intervals that

require excellent flexibility. In several instances these are *glissandi*; however, some require clean slurs or articulations between notes.

Most of the rhythmic durations in this movement are eighth notes. There are some sixteenth notes but they are usually presented in a scalar manner. Coupled with the very fast tempo these sixteenth note passages may cause problems for some players. Even though an unaccompanied work, this movement contains metered rests. Figure 2.49 shows one instance of a metered rest requiring the performer to count six beats. Measures with metered rests should be kept at a consistent tempo.



Figure 2.49, mm. 44-48, *Triathlon III* by Paul Basler ©2001
Metered rests in an unaccompanied work
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As previously mentioned there are eleven *glissandi* in this movement. These frequently cover very large leaps, causing quick shifts in tessitura, though the performer should hit as many partials in between notes as possible. Several iterations of *glissandi* can be compared in Figure 2.50. Figure 2.48 illustrates a rip in measure two. The player should begin the rip before beat two and land on the B3 precisely on beat two. It should be very quick and include as many notes as possible. This is the only rip notated in the movement. No other extended techniques are present.

17

20

23

gliss

mp

f

gliss

mp

f

mp

p

Figure 2.50, mm. 17-25, *Triathlon III* by Paul Basler ©2001

Glissandi

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Cantos

Difficulty: 4 – Medium Hard

Range: E2 – Eb5

Duration: ca. 3'50"

Instrumentation: Hn

Cantos for solo horn was commissioned by and written for the 2004 Southeast Horn Workshop that was held at The Florida State University in Tallahassee, Florida. *Cantos* served as the required work in the first round of the Collegiate Solo Competition where Basler served a judge. The piece is dedicated to William Capps, long-time professor of horn at FSU and Basler's undergraduate horn instructor from 1981-1985, to honor his retirement from university teaching. Since its premiere at the 2004 Southeast Horn Workshop *Cantos* has become mainstream repertoire at collegiate competitions during various regional workshops and has made its way on to the list of repertoire for the unaccompanied (second) round of the University Division of the International Horn Competition of America.

Cantos is a work for unaccompanied horn lasting approximately 3'50". The score indicates no meter or bar lines. Because of the free metering of the piece, and because the phrases are generally not created using the principle of antecedent and consequent, phrasing might pose problems for some players. To help with issues of phrasing throughout the piece the performer should take notice of where Basler has inserted breath marks.

Cantos is divided into four segments. Figure 2.51 shows that the first segment of the piece is marked $\text{♩} = 58$. This segment lasts from the beginning of the piece through the first five and a half lines of the score, until the change of tempo to $\text{♩} = 160$.

The musical score consists of six lines of music. Line 1 starts with a tempo marking of $\text{♩} = 58$ and a dynamic of *p*. It features a trill and a glissando. Line 2 starts with a dynamic of *f* and includes a glissando. Line 3 has dynamics of *mf*, *f*, and *p*, with a glissando. Line 4 starts with a dynamic of *p* and ends with a glissando. Line 5 has a tempo marking of $\text{♩} = 76$ and a dynamic of *ff*. Line 6 has a tempo marking of $\text{♩} = 160$ and a dynamic of *f*.

Figure 2.51, lines 1-6, *Cantos* by Paul Basler ©2003
Cantos segment one, Brahms quote in line 5, stopped horn
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The melodic content in this segment comprises many intervallic combinations. This segment employs motives with ascending leaps of a major seventh, three instances of a major ninth, and a major tenth. These wide intervals will certainly cause problems for some players. At the very end of the fourth line of the piece going in to the change of tempo, $\text{♩} = 76$, there is a quote from the first horn solo, movement one (mm. 454 – 477), from Johannes Brahms's *Symphony No. 2* in D major, Opus 73. The two excerpts can be examined and compared in Figures 2.51 and 2.52.

No inside jokes in *Cantos* but [there is] a huge quote from Brahms's Second Symphony, first movement, on page 1 – in honor of his [William Capps] love for teaching horn excerpts.²²

Horn 1 in D



Figure 2.52, Horn 1, mm. 453-485, *Symphony No. 2, I.* by Johannes Brahms

A short passage of stopped horn is shown in Figure 2.51. This passage occurs at the end of the third line of the piece and will require attention from the performer because it requires a quick transition from open horn to stopped horn.

The tempo change to $\text{♩} = 76$ marks the transition into the second segment of the piece, which is half way through the sixth line and is marked $\text{♩} = 160$. This segment is divided into two parts. Very fast, syncopated eighth note statements characterize the rhythmic structure of the first part. These statements are presented in a call and response format. The horn plays a statement followed by an answer which is stopped, in a different octave, motivically similar but slightly altered, or a combination of these elements. These passages call for swift shifting of tessitura as well as quickly transitioning between open and stopped horn. These techniques, shown in Figure 2.53, will certainly cause problems for some players. Furthermore, there is an instance in this segment which should be

²² Ibid

counted as the additive meter 7/8, grouped 2 + 2 + 3, at the very end of the seventh line, and there are passages consisting of very fast consecutive sixteenth note patterns that are repeated four times beginning halfway through line 8 into line 9. Shown in Figure 2.53, these phrases may cause some problems at first but are very idiomatic and can easily be learned.

The second section of segment two begins at the change of tempo, ♩ = 66, near the end of the 9th line of the piece. The melodic material of the slow section is generally built using steps or small leaps although there is one instance of a C5 that is approached from a C#4. This leap of a diminished octave requires excellent flexibility from the performer.

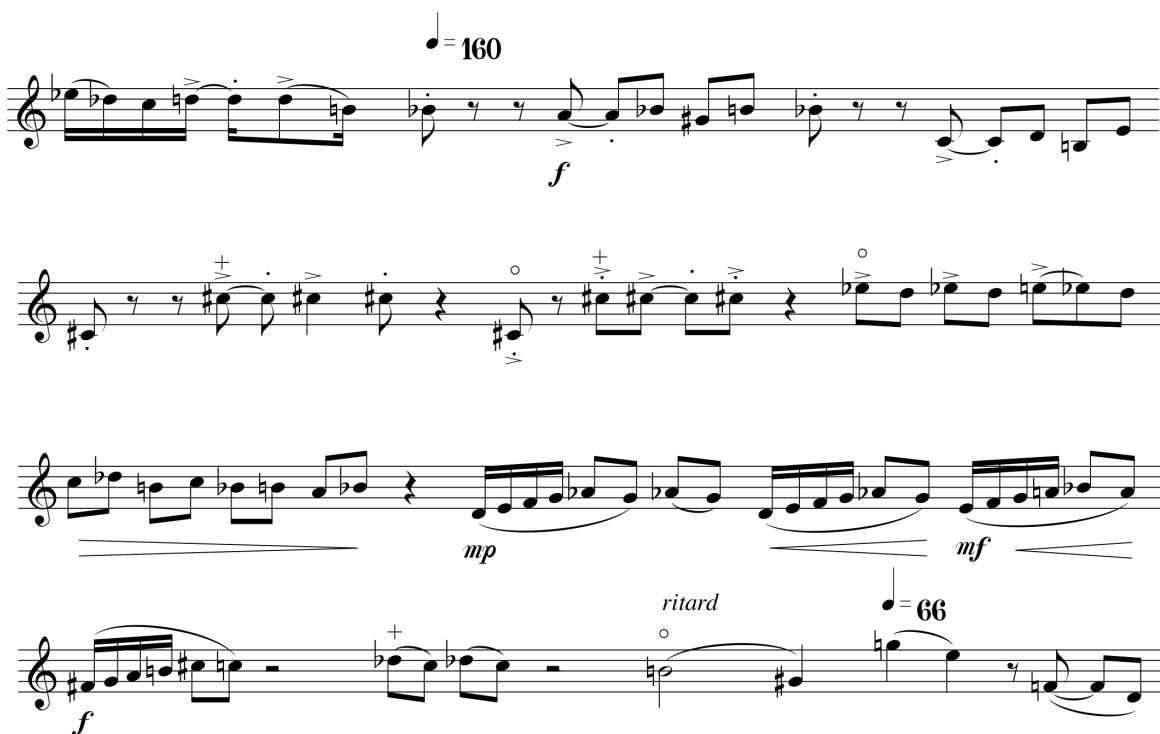


Figure 2.53, lines 6-9, *Cantos* by Paul Basler ©2003

Quick shifts in tessitura, transitioning between open and stopped, idiomatic scalar patterns

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The range in the slow section is very comfortable. The final note of the slow section requires the pitch G4 to be stopped. No other extended techniques occur in this segment.

The third segment of this piece begins at the eleventh line, after a short pause that is indicated by a fermata over a rest. The third segment is marked $\text{♩} = 144$. Seen in Figure 2.54, the melodic and rhythmic elements of this segment are characterized by manipulations of very fast, repeated eighth note triplets. Phrases are easily discernible throughout this segment of the piece. The range of this segment is predominantly comfortable; however, the end of the 13th line through the 14th line consists of material that continues at the top of the staff. The melodic content consists of passages produced by steps or small leaps, although there are four instances of leaps of a major seventh, two in line 13 and two in line 15, that may cause problems for the performer.



Figure 2.54, lines 11-14, *Cantos* by Paul Basler ©2003
 Large leaps, consistent playing in the top of the staff, repeated eighth note triplets, stopped horn
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There is an extended passage of stopped playing from the second quarter of line 12 through the first quarter of line 13. While only the repeated D4's are marked stopped [+], everything should be played stopped until the open sign [o] over the F4 in line 13.

Figure 2.55 shows the fourth segment beginning in line 17 after a short pause that is indicated by a fermata over a rest. Segment four is a quasi-recapitulation of the opening but employs many of the motives used throughout the body of the work. This segment begins with a slightly altered reiteration of the opening. The notes are verbatim from the beginning; however, there are slight rhythmic modifications and changes in tessitura.



Figure 2.55, lines 17-19, *Cantos* by Paul Basler ©2003
Beginning of segment four
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The alteration in tessitura creates less movement between octaves during the quasi-recapitulation. The melodic content in this segment primarily consists of steps or small leaps although the recapitulation of the opening motive retains the leap of a major ninth. The range of this segment is very comfortable and only changes tessitura quickly in the aforementioned places.

CHAPTER 3

Original Works for Horn and Piano/Synthesizer

Divertimento

Difficulty: 4 – Medium Hard

Range: A2 – E \flat 5

Duration: ca. 14'00"

Instrumentation: Hn, Pn

Divertimento for horn and piano was written between 17 March and 28 May 1994 while Basler was teaching at the Kenyatta University in Nairobi, Kenya. This piece was written for Barry Benjamin, who was one of Basler's horn instructors while he was in high school. *Divertimento* is in five movements and lasts approximately 14'00". Each movement title, according to Basler, "accurately describes the mood of each movement."²³ The piece was premiered on Basler's first faculty recital at the University of Florida in the fall of 1994.

The first movement is titled "Vocalise." Traditionally a vocalise is a vocal exercise or concert piece, without words, that is sung on one or more vowel. The vocalise dates back to the mid-18th century when Jean-Antoine Berard compiled a set of vocal exercises, derived from existing music by composers such as Jean Baptiste-Lully and Jean Phillippe-Rameau, that were selected based on specific technical problems. He added precise instructions as to how these problems were to be solved using his *vocalisi* compilation, *L'art du chant*. In the early 19th century it became customary for these types of exercises to be published and performed with piano accompaniment.²⁴

²³ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

²⁴ Oxford Music Online – "Vocalise," accessed 26 March 2010.

Although Basler's "Vocalise" does not address any specific technical problem, it does contain many vocal qualities. It employs lyrical melodies with phrases constructed utilizing the principle of antecedent and consequent, which can be easily recognized by the performer. It is marked $\text{♩} = 138$, *flowing*, and is mostly in simple meter; however, there are occasional measures of 3/8 and 7/8. The 7/8 measures are always grouped 2 + 2 + 3, and in all of the additive meters the eighth notes should remain constant.

The melodic content utilizes mostly stepwise motion and some small leaps. There are only three instances of leaps larger than a perfect fifth in this movement. The first, and most difficult, occurs in measure 12. Shown in Figure 3.1, this ascending leap of a minor seventh, and the two other similar leaps, could cause problems for the performer.

The range of this movement is primarily comfortable although there are a few phrases extending into the upper tessitura of the horn. Figure 3.2 shows the first instance of high playing. The line into the upper tessitura consists of primarily stepwise motion, and is very idiomatic for the horn. The length of the phrase and the tessitura combined may still be a technical issue for the performer. This movement also has an iteration of the highest note in the piece, $E\flat_5$, in measure 56. This extension into the upper tessitura, shown in Figure 3.3, is the same contour as the example in 3.2, only one half step higher.



Figure 3.1, mm. 11-12, *Divertimento, I* by Paul Basler ©1998
 Ascending minor seventh
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Figure 3.2, mm. 7-10, *Divertimento*, I by Paul Basler ©1998
 Extended high playing
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Figure 3.3, mm. 53-56, *Divertimento*, I by Paul Basler ©1998
 Extended high playing
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The melodic content is primarily set against the *ostinato* pattern seen in Figure 3.4. Occasions not employing this *ostinato* pattern include transitional material that often contains the 3/8 and 7/8 measures. Typically the transitional sections of the piece employ a change to straight quarter or eighth notes in the accompaniment and the compound meters use quarter and dotted quarter notes. Examples of these can be seen in Figures 3.5.



Figure 3.4, mm. 1-3, *Divertimento*, I by Paul Basler ©1998
Ostinato pattern in the piano
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Figure 3.5, mm. 27-30, *Divertimento, I* by Paul Basler ©1998

Metric changes

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The second movement is titled “Waltz.” Traditionally a waltz is a dance in 3/4 that came in to prominence amongst composers and in the ballroom during the last quarter of the 18th century.²⁵ With only a single exception (measure 28), Basler’s “Waltz” is exclusively in 3/4. The movement is marked $\text{♩} = 80-92$, and should be counted in one. In the case of the one 2/4 measure, the quarter note division of the beat should stay the same tempo as in the 3/4 measures.

The smallest division of the beat in this movement is the eighth note. As shown in Figure 3.6, most rhythmic durations are quarter notes often coming in after a rest on beat two of the measure.

Figure 3.7 shows that the melodic content in the second movement contains many intervals. In the beginning of the piece, the pointillistic intervals in the horn interconnect with the accompaniment to create the melodic content. Later on in the movement, longer lines utilizing steps and small leaps, are used to create the melodic content, seen in Figure 3.8. The range of this movement is comfortable throughout.

²⁵ Oxford Music Online – “Waltz,” accessed 26 March 2010.

120 grazioso

127

Figure 3.6, mm. 120-133, *Divertimento*, II by Paul Basler ©1998
 Quarter notes on beats two and three
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8

Figure 3.7, mm. 1-14, *Divertimento*, II by Paul Basler ©1998
 Pointillistic melodic treatment
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Figure 3.8, mm. 29-35, *Divertimento*, II by Paul Basler ©1998
 Longer lines and utilization of stepwise motion
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This movement requires the player to be able to flutter tongue. Measures 111 and 112 are to be played slurred together while flutter tonguing. The performer should allow the tongue to interrupt the sound as much as possible.



Figure 3.9, mm. 109-113, *Divertimento*, II by Paul Basler ©1998
 Flutter tonguing and slurring simultaneously
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Movement three, “Interlude,” is marked $\text{♩} = 168-176$. By definition an Interlude is an “intervening episode, feature, or period of time.”²⁶ This episode may be a short farcical entertainment performed between the acts of a play or a short piece inserted between the parts of a longer composition.²⁷ Basler states that this movement is “simply

²⁶ Oxford Music Online – “Interlude,” accessed 26 March 2010

²⁷ Ibid

that,²⁸ meaning this movement is used to break movements one and two from three and four, which could be thought of as the larger portions or acts of this composition.

The movement opens with one measure of the accompaniment and is immediately followed by an entrance in the horn in measure two. Figure 3.10 shows that the accompaniment is made up of highly rhythmic patterns characterized by many syncopated passages and changes of meter. The entire accompaniment is made up of eighth notes and rests.



Figure 3.10, mm. 1-7, *Divertimento*, III by Paul Basler ©1998
Rhythmic qualities in the accompaniment and change of meter
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The rhythmic characteristics of the horn part are very similar to the rhythmic qualities in accompaniment. The piece is made of mostly eighth notes and rests that are consistently used in syncopated passages and meter changes. The performer should be aware that throughout the changes of meter in this movement the eighth note beat always stays the same.

²⁸ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

The melodic content in this movement consists of both leaps and steps, and is often very sparse. An excellent example of the disjunct nature of this piece can be seen in mm. 22-31.



Figure 3.11, mm. 22-31, *Divertimento*, III by Paul Basler ©1998
Disjunct melodic characteristics
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The melodies are constructed using very precise rhythmic placement of notes and rests coupled with changes in pitch. The difficulty in this case is being very accurate rhythmically while still playing the correct notes, which are often isolated. This characteristic of the melodic content might be an issue for the performer.

The range of this movement is primarily comfortable; however, there are iterations of the pitch D5 strewn throughout. Often times the D5's are approached by steps or small leaps, as in measure 3, but other times, the performer is required to begin on the pitch after a rest. An example of this can be seen in measure 13 from Figure 3.12.



Figure 3.12, mm. 13-14, *Divertimento*, III by Paul Basler ©1998
Iterations of the pitch D5
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Entrances on the pitch D5 occur four times in the movement and the pitch occurs a total of seven times. Because of the pointillistic nature of the melodic content and the range, a quick change in tessitura is frequently required, which will likely cause problems for the performer.

An interesting fact about this movement is that it was originally written in May 1994, while Basler was teaching in Kenya, and is later used as the third movement, “Grind,” in his *Dance Fool, Dance!* for horn and synthesizer. The horn part is identical to that of the movement in *Dance Fool, Dance!*, which is also discussed in chapter three of this document.

Traditionally, a passacaglia is “a set of ground-bass variations, usually of a serious character.”²⁹ Basler’s fourth movement of *Divertimento*, “Passacaglia,” is just that, a set of ten ground-bass variations. Figure 3.13 shows the ground bass pattern that recurs in the accompaniment.



Figure 3.13, mm. 1-6, *Divertimento*, IV by Paul Basler ©1998
Ground bass pattern
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The score is marked $\text{♩} = 72$ [steady/solid]. Each variation is eight measures long and features a different rhythmic characteristic. The rhythmic values in the first variation include eighth note triplets and sixteenth notes, both with little syncopation. The second

²⁹ Grove Music Online “Passacaglia” – Accessed 28 March 2010.

variation is continuously syncopated. The rhythmic values in this variation are limited to quarter and eighth notes that are tied together, creating the syncopated lines. The third variation is a sixteenth note variation that, by using ties, also employs moments of syncopation.

The fourth variation changes from 3/4 time to 2/4 time. Figure 3.15 shows that this variation is characterized by repetitions of the same rhythmic motive. This motive is a syncopated figure that should be played precisely in tempo. The sextuplet sixteenth notes should be as even as possible. The tendency for some players will be to hold ties too long; therefore, practicing with a metronome is imperative. The fifth variation is another sixteenth note variation. This time most of the sixteenth notes are marked staccato, indicating that they should each be separated, and more pointed than variation three. The exceptions to this are the sixteenth notes that are tied together and the ones that are marked with a slur. Again, this section employs some passages of syncopation via ties over bar lines. Using a metronome and keeping a very steady pulse will help ensure rhythmic stability.

Variation six is a triplet variation. The first half of the variation is solo piano followed by the horn and piano playing the triplet passage together. This section utilizes phrase markings indicating that each measure should be played as connected as possible. The seventh variation is another syncopated eighth note variation that is very similar to variation two.

Var. 1

[steady/solid]

mp *mf* 3

[steady/solid]

mp *mf*

sim. throughout

7

Var. 2

p *cresc.* *f*

p *cresc.* *f*

14

Var. 3

mf

mf

20

f

f

Figure 3.14, mm. 1-24, *Divertimento*, IV by Paul Basler ©1998

Variations 1-3

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Var. 4

25

30

Var. 5

35

41

Figure 3.15, mm. 25-40, *Divertimento*, IV by Paul Basler ©1998

Variations 4 & 5

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Var. 6

41

44

Var. 7

48

54

Figure 3.16, mm. 41-56, *Divertimento*, IV by Paul Basler ©1998
Variations 6 & 7

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54 Var. 8

59

64 Var. 9

68

72

Figure 3.17, mm. 54-72, *Divertimento*, IV by Paul Basler ©1998
Variations 8 & 9

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Var. 10

72

mp

76

mf

80

p

slight rit.

Figure 3.18, mm. 41-56, *Divertimento*, IV by Paul Basler ©1998
Variation 10

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The eighth variation is a series of half note trills that are tied to four sixteenth notes. These trills are all marked [\natural] and should trill to the natural note one step above the written pitch. The performer should be aware that even though the natural sign is present, some of the trills are half-step trills. The ninth variation is a piano only variation that employs a repetition of syncopated sixteenth notes figures. The final variation is a reiteration of variation one, this time utilizing harmony in the piano.

The melodies throughout this movement comprise many intervallic combinations. Each variation is slightly different, although none of them employ intervals larger than an octave and a great deal of the melodic content is stepwise motion. Quick shifts in tessitura are rare in this movement.

The range is primarily comfortable although there are several occasions that require the performer to play up to D5 and other passages that sit in the top of the staff. Measure 27 requires the performer to enter on one of the D5's after a rest. These passages require excellent endurance and efficiency from the performer and may be an issue for some players.

Movement five is titled "Dance (Kwaheri Kenya)." Kwaheri is Swahili for "goodbye." This movement was written in the final days (22-28 May 1994) that Basler was teaching in Kenya and was the last music he wrote while there. This movement utilizes the highly rhythmic, syncopated gestures and open harmonies that reflect his perception of African music.³⁰ This piece shares similar rhythmic, melodic, and harmonic characteristics with the horn choir piece *Harambee*, which was also written in Kenya in 1993.

Figure 3.19 shows that the highly rhythmic characteristics of this piece include syncopations (via ties), meter changes nearly every measure, and the use of simple, compound, and additive meters. Rhythmic divisions of the beat are sixteenth notes and larger.

³⁰ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

Figure 3.19, mm. 22-30, *Divertimento*, V by Paul Basler ©1998
 Rhythmic characteristics and changes of meter
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The melodic content in this movement contains many combinations of steps and leaps. Though some leaps larger than a perfect fifth are present, they are rare. Because of this, quick changes in tessitura do not occur in this movement. The range throughout is primarily comfortable. There is one iteration of the piece's highest note, E \flat 5, in measure 88. Figure 3.20 shows that the E \flat 5 is approached by step and left by a small leap. There are also a few other passages in this movement that sit in the top of staff. While these passages are written very idiomatically, they may still cause issues for some players and require excellent endurance from the performer.

Figure 3.20, mm. 86-90, *Divertimento*, V by Paul Basler ©1998
 E \flat 5 in measure 88
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Serenade

Difficulty: 3 – Medium

Range: B2 – B4

Duration: ca. 7'20"

Instrumentation: Hn, Pn

Serenade for horn and piano was written between December 1996 and February 1997 for hornist and music historian Patrick Smith. Smith, currently Assistant Professor of horn and music history at Virginia Commonwealth University, was a student of Basler at the University of Florida during his undergraduate years from 1994-1996, and during his doctoral program from 2001-2005.

Pat was a student of mine here at UF as an undergrad and then also again as a Ph.D. student - he was getting a degree in music history for that but had horn as his secondary area. Pat is the greatest student I have ever taught and is a very dear friend.³¹

Serenade was written for and premiered on his master's recital in March of 1998 at the Hartt School of Music in Hartford, Connecticut, where he studied horn with David Jolley.

Serenade is written in an A-B-A' structure that lasts approximately 7'20". Each segment, A, B, and A', is also written with an a-b-a format: a form within a form. The opening and closing A segments, according to Basler, are inspired by the song "Every Day a Little Death" from Stephen Sondheim's 1973 Broadway musical, *A Little Night Music*.³²

³¹ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

³² Ibid

The first A segment extends from mm. 1-213, is in a compound meter (6/8 and 9/8), and is marked $\text{♩} = 88$. It begins with an eight bar piano introduction that sets an *ostinato* figure that is characterized by repeated eighth notes. Seen in Figure 3.21, this *ostinato* pattern is present during most of the A section, and adds a built-in metronomic effect to the piece.

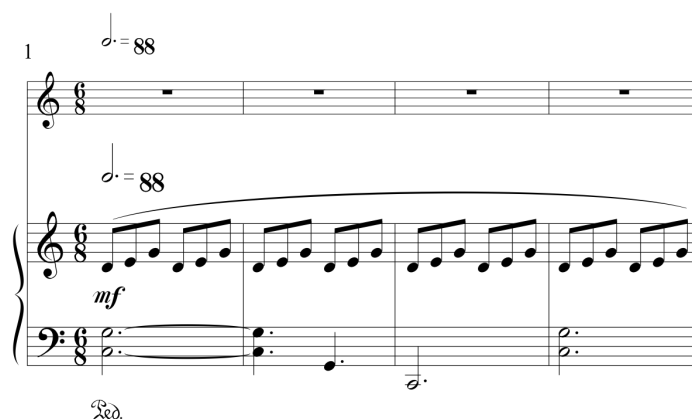


Figure 3.21, mm. 1-4, *Serenade* by Paul Basler ©1998
Ostinato eighth notes in piano
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The melodic content of this segment is primarily constructed using steps or small leaps. This segment is also characterized by very fast ascending and descending flourishes of eighth notes. The sheer speed of the piece is an issue that will need to be addressed by practicing slower at first and then speeding up; however, it is very idiomatic for the horn and with enough practice the technical aspects can be achieved. Examples of ascending and descending flourishes can be seen in Figures 3.22 and 3.23. Another problematic aspect in this section is the use of the syncopated rhythm seen in Figure 3.24. The tendency when playing this is to hold the ties too long, causing the following notes to be late. Keeping these fragments in tempo might be problematic for some players.



Figure 3.22, mm. 35-39, *Serenade* by Paul Basler ©1998

Ascending flourish in measure 36

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Figure 3.23, mm. 110-114, *Serenade* by Paul Basler ©1998

Descending flourish in measure 112

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Figure 3.24, mm. 22-25, *Serenade* by Paul Basler ©1998

Syncopated rhythms

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The range of the opening A segment is primarily in a comfortable tessitura and there are no quick shifts in tessitura. The fast descending melodic lines require the

performer to crescendo slightly through them to keep the lower notes as loud as the upper pitches. Measures 48-49 show that this is especially true as the flourishes pass through the middle tessitura of the horn to reach the lowest note, B2. The phrases in this segment are created using the principle of antecedent and consequent. Figure 3.26 show that measures 119-122 require stopped horn. This passage is not very difficult, as it requires only two pitches to be stopped and there is plenty of time to change from open to stopped and vice-versa. No other extended techniques are present.

The image shows a musical score for measures 42-49 of 'Serenade' by Paul Basler. The score is in 3/4 time and features a horn part and a piano accompaniment. The horn part has a fast descending melodic line. The piano accompaniment has a fast descending melodic line. The score is marked with 'mp' (mezzo-piano) and 'Red.' (Reduction). The piano part includes a 'Red.' marking and a 'mp' marking. The horn part includes a 'Red.' marking and a 'mp' marking. The piano part includes a 'Red.' marking and a 'mp' marking. The horn part includes a 'Red.' marking and a 'mp' marking.

Figure 3.25, mm. 42-54, *Serenade* by Paul Basler ©1998
Fast descending melodic lines
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Figure 3.26, mm. 116-122, *Serenade* by Paul Basler ©1998

Stopped horn

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The B segment begins at measure 214, is in 4/4, and is marked $\text{♩} = 60$. This segment begins with an eight measure piano introduction. The horn comes in with two eighth note pick ups to measure 222 with a melodic fragment that sounds suspiciously like a fragment from John Williams' score to the 1993 Steven Spielberg directed film *Jurassic Park*. According to Basler, "The *Jurassic Park* 'quote' was made consciously! I LOVE that music!"³³ The first instance of the quotation can be seen in Figure 3.27. It comes back again in measure 262.



Figure 3.27, mm. 220-225, *Serenade* by Paul Basler ©1998

Jurassic Park quote in mm. 221-222

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³³ Ibid

The melodic content in the a section of segment B is primarily made of steps or small leaps. Figure 3.28 shows some melodic passages employing consecutive sixteenth notes. The tempo is slow enough that these passages can be learned with adequate practice. The range is very comfortable throughout.

226 *poco piu mosso* *f* *rall.* *a tempo* *mf*

poco piu mosso *f* *rall.* *a tempo* *mf*

Figure 3.28, mm. 226-231, *Serenade* by Paul Basler ©1998
 Consecutive sixteenth note patterns
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The b section of segment B begins in measure 236 and is marked $\text{♩} = 132$. The first five measures are a gradual *accelerando* to $\text{♩} = 160$. The accompaniment in these five measures of 5/4 is straightforward. The *accelerando* requires rehearsal and communication between performers. The melodic content in this section comprises steps and small leaps and lies in a comfortable tessitura throughout. Measures 247-260 are a transition to the a' section of segment B. This transition employs an extended passage in 5/8. Figure 3.29 shows another *ostinato* pattern beginning in measure 253. These straight eighth notes, grouped as 3 + 2, should cause no ensemble difficulties in this transition.

242

mp *crescendo* *molto accel.*

247

f *marcato* *(no rit.)* *ff*

253

mf *(legato)* *p*

Figure 3.29, mm. 242-260, *Serenade* by Paul Basler ©1998
 Transitions to a' of Segment B, *ostinati* in piano
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The a' section of segment B employs characteristics from both the a and b sections of segment B. The *Jurassic Park* motive comes back in measure 262 and mm. 266-278 is a transition in 5/8, much like the transition in mm. 252-260, except this time it leads into the A' segment of the composition. The same *ostinato* pattern from the 5/8 section in measure 252-260 is present in the accompaniment of this transition. The

melodic material in the a' section of segment B is built using steps or small leaps and is in a comfortable tessitura.

342 *accelerando* *A tempo* ♩ = 88
f *mf*
accelerando *A tempo* ♩ = 88
f *mf*
Red. *Red.*

349

356 *no ritard* *p*
Red.

Figure 3.30, mm. 342-361, *Serenade* by Paul Basler ©1998
 Recapitulated material from the opening
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Figure 3.30 shows that the A' segment of *Serenade* employs characteristics from both the A and B segments of the piece. A' begins with an exact recapitulation of the main theme from segment A. This section transitions to the b section, which has

characteristics from segment B including a transitional 5/8 passage and the six measures marked at $\text{♩} = 60$. The a' section of segment A' is a reiteration of the *ostinato* piano introduction from segment A. The melodic content throughout segment A' is generally built using steps or small leaps and is in a comfortable tessitura. Phrases are constructed utilizing the principle of antecedent and consequent.

Dance Fool, Dance!

Difficulty: 5 – Hard

Range: A2 – D5

Duration: ca. 5'10"

Instrumentation: Hn, Synth

Dance Fool, Dance! was written in July 1997. Unlike many of Basler's compositions, this was not a commission but rather a gift to world-renowned hornist Thomas Bacon. As Basler states, "I admire Tom Bacon's playing and advocacy for horn music. That work was a thank you to him." Also unlike any of his other works, this piece is written for horn with synthesized CD accompaniment. The piece comes from the publisher with a copy of the CD accompaniment.

Dance Fool, Dance! lasts 5'10" and is in three movements, "Bump," "Spin," and "Grind." According to Basler, "I wanted the titles to be a bit 'sexy!' Think Latinos dancing the *Merengue* or *Salsa*! This work is just fun - and should be performed with a sense of wild abandon!"³⁴ This piece is very unique in that the performer has no opportunity to take liberties with the tempo as they would if playing with a live accompanist. While being played with a sense of abandonment, the medium of the piece requires complete accuracy with regards to rhythm. According to Basler, "The difficulties in playing the work are that so many horn players have problems with keeping a steady tempo - this piece demands total rhythmic accuracy."³⁵

The first movement, "Bump," is in 2/2, marked $\text{♩} = 112$, and lasts 1'30". The piece opens with one measure of the synthesizer and is immediately followed by an

³⁴ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

³⁵ Ibid

entrance in the horn in measure two. The performer must not only be completely aware of the horn part but also the accompaniment. The accompaniment of this movement is made up of highly rhythmic patterns of syncopation and changes of meter. A large portion of the accompaniment is made up of straight eighth notes, but they are often tied over bar lines, causing moments of rhythmic uncertainty.

Figure 3.31 shows mm. 1-8 of the score, in which there are four instances of eighth notes tied over beats and one meter change. These rhythmic characteristics are common throughout the movement.

The musical score for measures 1-8 of 'Dance Fool Dance!, I' by Paul Basler is presented in two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The tempo is marked as quarter note = 112. The key signature has one flat (B-flat). The time signature is 2/2, with a change to 3/2 at measure 5. The horn part (top staff) and piano accompaniment (bottom staff) are shown. The piano accompaniment features syncopated rhythms and eighth notes tied over bar lines. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

Figure 3.31, mm. 1-8, *Dance Fool Dance!, I* by Paul Basler ©1998

Syncopated rhythms and metric changes

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29

33

f

p

Figure 3.32, mm. 29-36, *Dance Fool Dance!, I* by Paul Basler ©1998

Rhythmic characteristics

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56

61

mf

f

mf

f

Figure 3.33, mm. 56-65, *Dance Fool Dance!, I* by Paul Basler ©1998

Sixteenth notes in measure 56

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The rhythmic characteristics of the horn part are very similar to the rhythmic qualities in the accompaniment. The movement is made of mostly eighth notes that are consistently used in syncopated passages and employ meter changes. There is also one ascending flourish of sixteenth notes in measure 56 that arrives at a downbeat. This instance of sixteenth notes, seen in Figure 3.33, is the smallest division of the beat in this movement. Fragments of the rhythmic characteristics in the horn and accompaniment can be seen and compared in Figures 3.31, 3.32, and 3.33.

The melodic content comprises many intervallic combinations. There are no leaps larger than a major seventh present and the most common leap is a perfect fifth, between a C4 and a G4. This motive, seen in measure 15, occurs many times throughout the movement. There are also other passages throughout that share the same rhythmic motive but are smaller intervals, steps, or descending leaps.



Figure 3.34, mm. 13-16, *Dance Fool Dance!, I* by Paul Basler ©1998
C4 to G4 motive
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The range of this movement is primarily in a comfortable tessitura, but there are several instances of the pitch C5 throughout the movement. There is no perceptible pattern as to how the C5's are approached, but the most difficult iteration occurs in measure 88, where the C5 is approached by a leap of a minor seventh.



Figure 3.35, mm. 87-90, *Dance Fool Dance!, I* by Paul Basler ©1998
 Leap of a minor seventh in measure 88
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Two instances of flutter tonguing occur in mm. 11-12 and mm. 80-81. Both instances are identical and one example can be seen in Figure 3.36.



Figure 3.36, mm. 77-82, *Dance Fool Dance!, I* by Paul Basler ©1998
 Utilization of flutter tonguing
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The second movement, “Spin,” is in 3/4 time, marked $\text{♩} = 80$, and lasts 1’50”. Seen in Figure 3.37, the second movement opens with four measures of the synthesizer and is followed by an entrance in the horn in measure five. Like the first movement, the performer must be completely aware of not only the horn part but also the accompaniment and have a very strong sense of rhythm. Most of the accompaniment is made up of straight quarter, eighth, or sixteenth notes. Unlike the first movement, the accompaniment of the second movement has no meter changes or passages with syncopated rhythms.

The musical score for Figure 3.37, measures 1-14, is written in 3/4 time with a tempo of quarter note = 80. The horn part (top staff) begins with a half rest in measure 1, followed by a melodic line in measures 2-4. The piano accompaniment (bottom two staves) features a continuous eighth-note pattern in the right hand and rests in the left hand. Dynamics include piano (p) and pianissimo (pp).

Figure 3.37, mm. 1-14, *Dance Fool Dance!, II* by Paul Basler ©1998
 Rhythmic treatment is longer in the horn than the accompaniment
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The rhythmic characteristics in the horn part are different than the accompaniment. Generally, the note values are longer, as seen in Figure 3.37, although there are places where the horn is required to play continuous eighth notes, which are the smallest division of the beat in the horn part of this movement.

The melodic material is constructed using mostly leaps with occasional steps. Most of the leaps are small, though there are instances, such as measure six, where the horn must make large leaps. There are two main melodic motives throughout this movement. The first is in mm. 5-13. This motive appears in the opening and comes back again in measure 107. Within the larger motive, the third measure has two descending eighth notes followed by two descending quarter notes. This smaller motive comes back

on numerous occasions throughout the movement on various pitches and employing multiple intervallic relationships. The last iteration of the smaller motive is in inversion at measure 130. Examples of these can be compared in Figures 3.38, 3.39, and 3.40.



Figure 3.38, mm. 15-18, *Dance Fool Dance!, II* by Paul Basler ©1998
Two eighth notes followed by two quarter notes motive
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Figure 3.39, mm. 68-70, *Dance Fool Dance!, II* by Paul Basler ©1998
Two eighth notes followed by two quarter notes motive
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Figure 3.40, mm. 130-131, *Dance Fool Dance!, II* by Paul Basler ©1998
Inverted two eighth notes followed by two quarter notes motive
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Figure 3.41, mm. 124-129, *Dance Fool Dance!*, II by Paul Basler ©1998

Attacked C5

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The range of this movement is primarily in a comfortable tessitura, although there are several instances of the pitch C5 throughout the movement. The C5's are approached in most cases by step; however, the penultimate C5, in measure 128, is attacked after three measures of rest. This instance, seen in Figure 3.41, is also another iteration of the motive pointed out earlier and because of the range may cause problems for some players.

While C5 is the highest definitive pitch, there are extended techniques in this movement that require the horn player to achieve as high a note as possible. This extended technique, seen in Figure 3.42, occurs four times throughout the movement and requires the player to “imitate” what the synthesizer is doing. The composer gives directions that the performer should “*gliss, rip, or growl.*” This should be approached with what Basler refers to as “reckless abandon,”³⁶ creating numerous bizarre sounds on the horn and finally ending on the highest pitch possible. The performer must still begin and end in the correct place, as the CD accompaniment keeps very strict tempo.

³⁶ Ibid

There are also four instances of flutter tonguing in the movement. Measures 21 and 123 require flutter tonguing on an F#4 while also trilling. Measure 21 and 102 require flutter tonguing stepwise descending quarter notes. Examples of the required techniques can be seen in Figures 3.43 and 3.44.

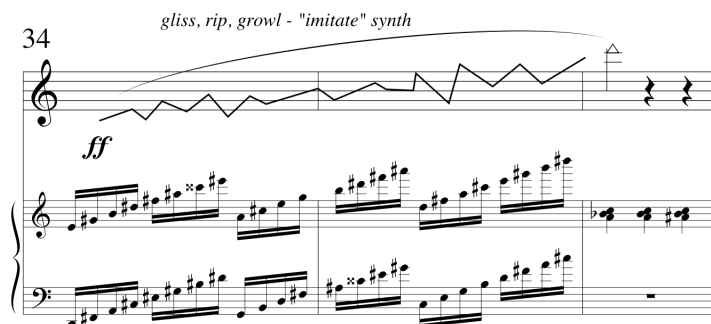


Figure 3.42, mm. 34-36, *Dance Fool Dance!, II* by Paul Basler ©1998
Extended technique with instructions
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Figure 3.43, mm. 21-22, *Dance Fool Dance!, II* by Paul Basler ©1998
Utilization of multiple extended techniques simultaneously
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99

fl. tongue

p

pp

Figure 3.44, mm. 99-104, *Dance Fool Dance!, II* by Paul Basler ©1998
 Utilization of flutter tonguing
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The third movement, “Grind,” is marked $\text{♩} = 172$ and lasts 1’37”. The piece opens with one measure of the synthesizer and is immediately followed by an entrance in the horn in measure two. Like the first two movements, the performer must be completely aware of not only the horn part but also the accompaniment and have a very strong sense of rhythm. As seen in Figure 3.45, the accompaniment is made up of highly rhythmic patterns that are characterized by many syncopated sections and changes of meter. The entire accompaniment is made up of eighth notes and rests.

The rhythmic characteristics of the horn part are very similar to the rhythmic qualities in accompaniment. The piece is made of mostly eighth notes and rests that are consistently used in syncopated passages and meter changes. The performer should keep the eighth note beat constant throughout all of the metric changes.

The melodic content in “Grind” is made of both leaps and steps, and is often very sparse. An example of the disjunct nature of this piece can be seen in mm. 23-31. The melody is constructed using very precise rhythmic placement of notes and rests coupled with changes in pitch. The difficulty in this case is being very accurate rhythmically

while still playing the correct notes, which are often isolated. This characteristic of the melodic content might be an issue for the performer.

The musical score is presented in three systems. Each system consists of a piano (p) part and a guitar (g) part. The piano part is written in 5/4 time, and the guitar part is written in 3/4 time. The score includes dynamic markings such as *mf*, *f*, and *ff*. A tempo marking of 172 is indicated. The guitar part features a complex, syncopated melody with many accidentals and ties. The piano part provides a rhythmic accompaniment with chords and single notes. The score is divided into measures by bar lines, with some measures containing multiple bar lines indicating metric changes.

Figure 3.45, mm. 1-11, *Dance Fool Dance!*, III by Paul Basler ©1998
 Highly rhythmic, syncopated accompaniment and metric changes, D5's
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23

27

Figure 3.46, mm. 23-31, *Dance Fool Dance!, III* by Paul Basler ©1998
 Disjunct melodic treatment
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The range of this movement is primarily comfortable. There are iterations of the pitch D5, the piece's highest note, scattered throughout the movement. Often steps or small leaps, as in measure 3, approach the D5's but occasionally the performer is required to enter on the pitch after a rest. An example of this can be seen in measure 13 from Figure 3.47.

12

Figure 3.47, mm. 12-14, *Dance Fool Dance!, III* by Paul Basler ©1998
 Entrance on D5 after rests
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Entrances on a D5 occur four times throughout the movement and the pitch occurs a total of seven times. Because of the pointillistic nature of the melodic content and the range, this movement often requires quick changes in tessitura, which will likely cause problems for some players.

There are no extended techniques written in this movement of *Dance Fool, Dance!* An interesting fact about this movement is that it was originally written in May 1994, while Basler was teaching at the Kenyatta University in Nairobi, Kenya, and was first used as the third movement, “Interlude,” to his *Divertimento* for horn and piano. The horn parts to these movements are identical. *Divertimento* is also discussed in chapter three of this document.

Canciones

Difficulty: 3 – Medium

Range: C3 – D5

Duration: ca. 8'15"

Instrumentation: Hn, Pn

Canciones for horn and piano was commissioned by Myrna Meeroff, associate principal horn of the Florida Classical Orchestra, and was funded in part by the Meir Rimón Commissioning Assistance Program of the International Horn Society. This piece is the first composition in what Basler refers to as his “Manuel Series” which also includes *Reflections* and *Majaliwa*. Dominican musician Manuel de Jesús Germán was Basler’s partner for ten years, between 1999 and 2009, and was the influence of many of Basler’s compositional output for horn and other media. Basler wrote *Canciones* in January 2004 and Meeroff premiered it in the spring of that year. The performance took place in the Teatro Colón Opera House in her native Buenos Aires, Argentina.

Canciones, translated from Spanish as “Songs,” is a set of three original songs for horn and piano. The Latin American influence in the piece, according to Basler, “stems from my work in Latin America starting in 1999,”³⁷ and is characterized by the “open, honest, and heartfelt tone of Latin American music.”³⁸ The three connected songs are written to fill what Basler refers to as “the void in recent horn literature for that genre.”³⁹

The first of the three continuous songs, mm. 1-45, is in A-B-A song form. The main motive in the horn, seen in Figure 3.48, is a two bar theme alternating between triplets and duplets. This idea is the main melodic motive for both the A and B sections of

³⁷ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

³⁸ Ibid

³⁹ Ibid

this segment of the piece. The developing B section, mm. 16-29, is followed by an exact recapitulation of the initial A section, mm 30-45.

One problematic aspect when putting the ensemble together is that the main motive in the horn is almost exclusively set against a syncopated duple *ostinato* pattern in the piano, also seen in Figure 3.48, throughout the first of the three songs, and creates phrases consisting of alternating beats of two against three and two against two between the horn and piano.

Figure 3.48, mm. 1-3, *Canciones* by Paul Basler ©2004
 Syncopated *ostinato* pattern in the accompaniment
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The hemiola effect switches at the end of each A section, mm. 8-15 and mm. 37-45, when the original motive in the horn is set against straight triplet eighth notes in the piano, which in turn creates tension during the duplets in the horn rather than in the triplets, as it does elsewhere in this portion of the piece. Basler's original syncopated *ostinato* pattern in the piano part turns into straight eighth notes at mm. 8 in the exposition, 37 in the recapitulation, and then turns to triplets in mm. 11 in the exposition, 41 in the recapitulation. This can be examined in an excerpt from the recapitulation in Figure 3.49.

un poco piu mosso

37

ff

f

ff

un poco piu mosso

37

ff

f

ff

40

ritard.

a tempo

mp

ritard.

a tempo

mp

43

p

ritard.

p

ritard.

Figure 3.49, mm. 37-45, *Canciones* by Paul Basler ©2004

Recapitulation in the first song

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The range of the first song primarily stays in a comfortable tessitura although there are instances where the part stays in the top of the staff for the performer. The melodic content consists of steps and small leaps that are usually no larger than a perfect fourth. Phrases are usually balanced and employ the principle of antecedent and consequent.

The second of the three songs, mm. 46-82, poses different issues for the performer. Unlike the first song, this one is through-composed. The melodic lines in this song are frequently created using leaps rather than steps. While most of the leaps are small there are several instances of leaps as large as a minor seventh, often causing a quick shift of tessitura. Melodic intervals greater than a perfect fifth occur six times throughout the 36-measure song. The first instance of this can be seen in Figure 3.50 at measure 48, where a leap upwards of a minor seventh occurs followed quickly by a whole step and two leaps of a perfect fifth. These intervals could pose problems for some players.

Figure 3.50, mm. 46-49, *Canciones* by Paul Basler ©2004
 Ascending leap of a minor seventh
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Rhythmically this song is relatively straightforward. In certain passages the horn player is required to play quarter note triplets. When this occurs it is usually in conjunction with the accompaniment, causing no issues within the ensemble. The exception to this is between mm. 54 and 56, seen in Figure 3.51, when the piano is playing straight quarter notes against an extended passage of quarter note triplets, causing

a period of a hemiola. Furthermore, the melodic content in the horn is highly syncopated, but it is typically against a very strict rhythmic structure in the accompaniment and poses very few problems for the ensemble.



Figure 3.51, mm. 54-57, *Canciones* by Paul Basler ©2004
 Quarter note accompaniment against quarter note triplets
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Figure 3.52 shows that the highest note in the piece, D5, occurs in measure 59. The note is approached stepwise from below, beginning in measure 55. Not only is it approached in a scalar manner, but also the dynamic given by the composer is a *crescendo* from piano in measure 55 to *forte* in measure 59. In this case even the most difficult line is very idiomatic.

Aside from the highest note of the piece occurring in this song, the rest of it stays in a comfortable tessitura and octaves are only shifted quickly in the aforementioned places. This song does employ the use of consecutive sixteenth notes in measure 75 and 78, but they are achieved very idiomatically by means of stepwise motion.



Figure 3.52, mm. 58-59, *Canciones* by Paul Basler ©2004
 Highest note-D5
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The third song in this piece, mm. 83-123, is based on a short piano solo that Basler wrote for Manuel on 4 July 1999, titled *Canción*. A fragment of *Canción* can be seen in Figure 3.53, and can be compared to the melodic motives in the third song from *Canciones* in Figure 3.54. This tune is the preeminent binding factor in other popular horn pieces that Basler considers his “Manuel Series.”



Figure 3.53, mm. 1-4, *Canción* by Paul Basler ©1999
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This particular song is not technically very difficult. It opens with a nine measure piano introduction that is based on the tune from *Canción* and is followed by two main melodic ideas in the horn, seen in Figure 3.54. The first melodic idea is in measure 93

and the second in 99. Both of these melodic ideas are comprised of steps and small leaps. The rest of the melodic content in this song can easily be related to the aforementioned melodic ideas. Most of the melodic content is simple. The exception is the sixteenth note rhythms in the second motive; however, the tempo is slow enough that most players can easily prepare it.

92

p

92

mp

95

poco accel.

un poco più mosso

ritard.

mp

f

95

poco accel.

un poco più mosso

ritard.

mp

f

98

a tempo

meno mosso

mp

98

a tempo

meno mosso

mp

Figure 3.54, mm. 58-59, *Canciones* by Paul Basler ©2004

Comparing melodies with fragment from *Canción*

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The melodies are both set against the *ostinato* sixteenth note patterns in the piano part of Figure 3.54. The one ensemble problem that may need attention in rehearsals are mm. 95-98 where the composer requires a *poco accelerando* at the beginning and a *ritardando* at the end of phrases. This musical nuance will need to be addressed during rehearsals, as it occurs on several occasions throughout the entire piece.

Reflections

Difficulty: 4 – Medium Hard

Range: A2 – D5

Duration: ca. 16'10"

Instrumentation: Hn, Pn

Reflections for horn and piano was written in September 2006 and is dedicated to Manuel de Jesús Germán. Manuel was Basler's partner for ten years, between 1999 and 2009, and was the influence of much of Basler's compositional output for horn and other media. This piece is the second composition in what Basler refers to as his "Manuel Series" which also includes *Canciones* and *Majaliwa*. *Reflections* is a five-movement concerto length piece written for horn and piano. Since its inception in 2006, Basler proclaims that it has become one of his most performed works.⁴⁰ Basler gave the premiere performance on 6 October 2006 in the University Auditorium at the University of Florida in Gainesville, Florida.

The first movement, "Canción," is a short song that lasts approximately 2'25" and is in A-B-A song form with a codetta. The A and B sections employ lyrical melodies with phrases created using the principle of antecedent and consequent, as seen in an excerpt of the A section in Figure 3.55. The melodic content in this movement is primarily built using steps or small leaps although on occasion a leap larger than a perfect fourth is present. No leaps larger than a minor seventh are used. The melodic content is set against broken chords in the piano until the codetta at the end of the movement, when the piano switches to block chords. The repetitive rhythm in the accompaniment helps with the

⁴⁰ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

integrity of the ensemble and allows the accompanist to easily follow any musical nuances by the performer or specified in the score.

• = 116-120 *con molto rubato*

p *mp* *mf*

6 *ritard.* *a tempo* *f* *mf* *p*

12 *mp* *mf* *ritard.*

18 *a tempo* *p*

Figure 3.55, mm. 1-19, *Reflections, I* by Paul Basler ©2006
 Phrases utilizing the principle of antecedent and consequent
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The range of this movement is predominantly in a comfortable tessitura, especially in the A sections. There is one passage that reaches C5 in each A section; however, they are approached in a scalar manner. The B section is mostly in a comfortable range but measure 33 has one iteration of this piece's highest note, D5. Shown in Figure 3.56, this movement into the upper tessitura of the horn comes after playing for a long period without rest and requires the performer to have a considerable amount of endurance. Once the note is achieved the phrase quickly falls into a more comfortable tessitura via leaps outlining an E minor seventh chord.



Figure 3.56, mm. 31-36, *Reflections, I* by Paul Basler ©2006
 Highest note-D5 in measure 33
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The marking *con molto rubato* may pose problems for some players. The tempo is not strict, as in other movements, and requires the performer to make advanced musical decisions. With some preparation and communication between the horn and accompanist, agreements between the two performers can be made.

The second movement, “Tarantella,” is a dance, lasting approximately 1’35”. A tarantella dance refers to a number of traditional southern Italian folk dances in 6/8 time that are characterized by a very fast, upbeat tempo. Basler’s “dance of anger”⁴¹ is just that, a dance in 6/8 time, marked $\text{♩} = 138-144$.

The melodic content in this movement is characterized by very fast passages of eighth notes, usually made up of steps. Some small leaps are present but are no larger than a perfect fifth. One difficulty in this movement, as seen in mm. 9-19, is the very fast tempo coupled with eighth note passages that require rapid fingering changes. This requires advanced technique that is learned over time; however, this piece works well as an etude to develop these skills. The main melodic content of this movement is present in Figure 3.57.

Another problematic portion of this movement is mm. 16-17. This fast descending melodic line occurs twice in the movement. Although not written in the score, the

⁴¹ Ibid

performer must crescendo slightly through this passage to keep the lower notes as loud as the upper pitches.

2. Tarantella



Figure 3.57, mm. 1-20, *Reflections, II* by Paul Basler ©2006
Quick tempo, descending eighth note triplets
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Throughout the rhythmically challenging places for the horn, the accompaniment is blocked chords. The performer must also be aware that the first notes in the accompaniment are on count 2, and are a pick up into the second full measure.

Figure 3.58, mm. 1-6, *Reflections, II* by Paul Basler ©2006
Piano begins on beat two
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The range of this movement is primarily in a comfortable tessitura, but like the first movement it also has an iteration of the piece's highest note, D5. Figure 3.59 shows that in this instance there is a passage of leaps leading to the D5 in measure 81 that are followed by progressive steps away from the D5 into a more comfortable tessitura.



Figure 3.59, mm. 75-78, *Reflections*, II by Paul Basler ©2006
 Highest note-D5 in measure 81
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The third movement, “Lamentoso,” translated from Italian as mournful or mournfully, is a piece that Basler refers to as “the saddest work”⁴² he has ever written and full of “regret and sorrow.”⁴³ “Lamentoso” is in A-B-A’ song form, lasts approximately 5’25”, and is the longest movement in *Reflections*.

The initial A section, mm. 1-23, is in 3/4 time and is marked $\text{♩} = 40$. The movement begins with an eight-measure introduction in the piano. The slow tempo may cause counting issues; however, while counting the rests the performer should be mindful of the constant quarter notes in the left hand of the piano, which keeps the pulse. Figure 3.60 shows that this *ostinato* pattern in the left hand of the piano will help the performer keep time even though the melodic content utilizes many divisions of the beat (eighth,

⁴² Ibid

⁴³ Ibid

sixteenth, and thirty-second notes) which are consistently tied together over bar lines, causing moments of rhythmic ambiguity.

The melodic content in the first A section is primarily stepwise motion. There are instances of consecutive leaps, such as measure 16, but the leaps are never larger than a perfect fourth. This section is generally in a comfortable tessitura, although it does contain the lowest note of the entire piece, A2, in measure 18. The left hand of the piano continues playing the *ostinato* quarter note pattern throughout, which helps the rhythmic stability even as the melodic content in the horn reaches both extreme register and multiple divisions of the beat.

The image shows a musical score for measures 6-13 of 'Reflections, III' by Paul Basler. The score is in 3/4 time. The piano accompaniment consists of a quarter-note ostinato in the left hand. The right hand of the piano plays a melodic line with various dynamics (f, p, mf, mp) and articulations (accents, slurs). The horn part (top staff) is mostly silent, with a few notes in measure 13 marked mp. The piano part starts in measure 6 and continues through measure 13.

Figure 3.60, mm. 6-13, *Reflections, III* by Paul Basler ©2006
 Quarter note *ostinato* figure in left hand of accompaniment, many divisions of the beat
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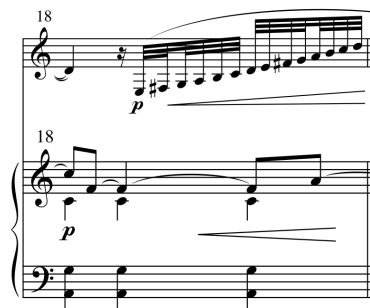


Figure 3.61, mm. 18, *Reflections*, III by Paul Basler ©2006
 Lowest note-A2 in measure 18
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The B section extends from mm. 23-53 and begins with a change of tempo and meter. As seen in Figure 3.62, the meter changes to 4/4 time and the tempo doubles in speed to $\text{♩} = 80$. This section begins with the piano playing another *ostinato* figure in the left hand. Only 3 measures in the section do not contain the *ostinato* pattern. The rhythmic integrity is much easier to keep within the ensemble throughout this section because there are fewer divisions of the beat. The exception to this is in measure 44 where the horn player is required to play thirty-second notes, as seen in Figure 3.63.

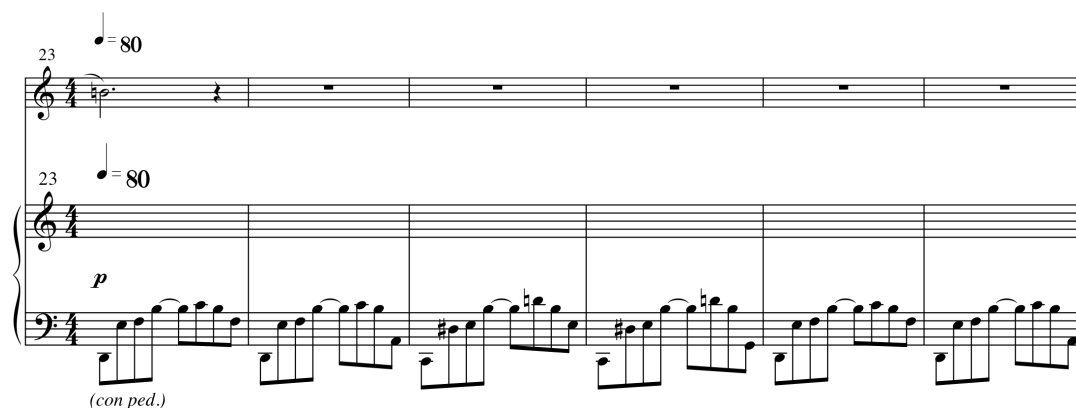


Figure 3.62, mm. 23-28, *Reflections*, III by Paul Basler ©2006
Ostinato pattern in the B segment
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The melodic content is primarily stepwise motion, although there are instances of leaps outlining triads and two occurrences of leaps of a minor seventh. The range is in a comfortable tessitura throughout, but there is another iteration of the low A2 in measure 44. This example is within a melodic figure similar to the first except this time it is gradually approached by step rather than attacked after a rest.



Figure 3.63, mm. 43-44, *Reflections*, III by Paul Basler ©2006
 Thirty-second notes in measure 44, low A2 in measure 44
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The A' section, mm. 59-78, shifts back to 3/4 time and the slower tempo of $\text{♩} = 40$. The quarter note *ostinato* figure from the beginning returns and helps with rhythmic integrity in the ensemble. The melodic content of this section comes directly from content presented in the A section. The theme from the piano in mm. 1-9 is played in unison with the horn in mm. 67-76. Measures 1-9 and 67-76 can be compared in Figures 3.64 and 3.65. The melodies mainly consist of steps or small leaps, but there are two instances of leaps of a major seventh. The range is usually comfortable; however, there are three C5's that are embedded in long passages of playing. These passages require excellent endurance and may pose problems for some players. Phrasing throughout the movement is not always recognizable and may also be problematic for some players.



Figure 3.64, mm. 64-78, *Reflections*, III by Paul Basler ©2006

Opening motive as it returns in the horn

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Figure 3.65, mm. 1-9, *Reflections*, III by Paul Basler ©2006

Opening motive in the piano

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The fourth movement, “Danza,” lasts approximately 2’25”. Like many movements in this piece, this one begins with a very short piano introduction. For rehearsal purposes the performer should be aware that the first two notes are pickups into the first full measure. Figure 3.66 shows that this is clearly notated in the score.

The image shows a musical score for measures 1-8 of the fourth movement, "Danza." The score is for Horn and Piano. The tempo is marked as quarter note = 66. The key signature has one flat (B-flat). The time signature is 8/8. The piano part begins with a piano introduction (mf) and the horn part begins with two pickup notes before the first full measure.

Figure 3.66, mm. 1-8, *Reflections*, IV by Paul Basler ©2006
 Pickups to the first full measure
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The melodic content in the piano introduction comes back twice in the movement and is followed each time by contrasting statements in the horn. The movement closes with a combination of the theme from the piano introduction and yet another contrasting statement in the horn.

The piano and horn parts in this movement work well together, causing no issues with ensemble. The melodies are created using mostly steps, although there are some small leaps, none of which are larger than a perfect fifth. The rhythmic durations are no

smaller than sixteenth notes, but this movement is characterized by the use of the dotted eighth/sixteenth/eighth note rhythm that is first presented in the piano introduction. Each time the horn presents the statement contrasting to the initial piano melody, the dotted eighth/sixteenth/eighth note rhythm provides motivic unity during an otherwise contrasting idea. The exception to this is the third contrasting statement (pick-up to measure 53), the most distinct of the three statements, which does not make use of the dotted eighth/sixteenth/eighth note motive. Excerpts from the three statements can be compared in Figures 3.67, 3.68, and 3.69.



Figure 3.67, mm. 1-17, *Reflections, IV* by Paul Basler ©2006
Contrasting statement one
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Figure 3.68, mm. 34-44, *Reflections, IV* by Paul Basler ©2006
Contrasting statement two
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Figure 3.69, mm. 45-58, *Reflections*, IV by Paul Basler ©2006
 Contrasting statement three at pick-up to measure 53 – no dotted eighth/sixteenth/eighth note motive
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The range in the fourth movement stays in a comfortable tessitura. There is one flourish to a B4 in the horn part that is approached by step. Figure 3.70 shows that the second B4 is approached and departed via swift arpeggiation. The tempo and rhythm of the passage in mm.19-22 could pose problems for some players.



Figure 3.70, mm. 18-22, *Reflections*, IV by Paul Basler ©2006
 Quick flourish and arpeggiation
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The fifth movement, “Epilogue,” lasts approximately 4’20”. It is largely based on a short piano solo that Basler wrote for Manuel on 4 July 1999 titled *Canción*. A fragment of *Canción* can be seen in Figure 3.71 and compared to the tune in mm. 38-43 from “Epilogue” in Figure 3.72. *Canción* is the preeminent binding factor between the other popular horn pieces that Basler considers his “Manuel Series.” As Basler states, “this piece [“Epilogue”] begins with anger yet moves towards acceptance and peace.”⁴⁴

⁴⁴ Ibid



Figure 3.71, mm. 1-4, *Canción* by Paul Basler ©1999
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Figure 3.72, mm. 36-43, *Reflections, V* by Paul Basler ©2006
Melodic comparison with fragment from *Canción*
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“Epilogue” is through-composed, in 3/4 time, and marked $\text{♩} = 60$, *con molto rubato*. This movement is not technically challenging for the performer but it does require sophisticated musicianship. Musical nuances will need to be addressed during rehearsals as stylistic choices are made on several occasions throughout the movement.

Melodies in this movement are created using steps and small leaps. A leap larger than a perfect fifth happens only once, the context of which can be seen in Figure 3.73. The melodic content is relatively simple, although there are a few non-traditional rhythms in measure 54. The tempo is slow enough; however, that most players can easily prepare it. The melodic content throughout this movement is set against accompaniment that should pose no ensemble problems given ample rehearsal and communication with the pianist.



Figure 3.73, mm. 46-55, *Reflections*, V by Paul Basler ©2006
Context of the leap of a minor seventh pick up into measure 52
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The range of this movement is primarily in a comfortable tessitura; however, Figure 3.74 shows that there is a D \flat 5 in measure 13. The D \flat 5 is approached stepwise and likely will not cause concern for the performer.



Figure 3.74, mm. 11-13, *Reflections*, V by Paul Basler ©2006
D \flat 5 in measure 13
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CHAPTER 4

Original Works for Two Horns and Two Horns and Piano

The Bill and Brice Polka

Difficulty: 3 – Medium

Range: Hn 1: F#3 – D5, Hn 2: B♭2 – D♭5

Duration: ca. 1'40"

Instrumentation: 2 Hns, Pn

The Bill and Brice Polka was written on 17 May 1993 for William Purvis and Brice Andrus, professor of horn at The State University of New York at Stony Brook and principal horn of the Atlanta Symphony, respectively. The piece was written as an encore for a recital that Purvis and Andrus shared at the 1993 International Horn Symposium in Tallahassee, Florida. Basler served as the accompanist for the premiere performance. Being an encore to a serious recital, Basler “just wanted to write a silly, fun, work.”⁴⁵

Traditionally, the Polka is a lively dance in 2/4. It originated in Bohemia as a round-dance, and became one of the most popular ballroom dances of the 19th century.

“There is much dispute about the origins of the polka. Etymologically, the name suggests three Czech words: *půl* (‘half’), *pole* (‘field’) and *polka* (‘Polish woman’), all of which have given rise to various speculations. Accordingly it is a dance with a predominant ‘half-step’, a ‘field dance,’ or a dance coming from or inspired by Poland.”⁴⁶

Though Basler’s polka was not intended to be a dance, it does feature the customary 2/4 time and the eighth/two sixteenth rhythmic motive made popular in polka music before 1850.

⁴⁵ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

⁴⁶ Oxford Music Online – “Polka” – accessed 30 March 2010



Figure 4.1 – Common Polka Rhythms before 1850⁴⁷

The Bill and Brice Polka is in one single movement, in 2/4, and is marked $\text{♩} = 160-180$. The form of the piece is A - A' - B (Trio) - A' - Coda. Each section, except the coda, begins with a fanfare that features the eighth/two sixteenth rhythmic motive. Figure 4.2 shows the fanfare in the A section, which comes back again in measure 21 (A'), 41(B – Trio), and 93 (A').



Figure 4.2, mm. 1-4, *The Bill and Brice Polka* by Paul Basler ©1998
Opening fanfare utilizing eighth/two sixteenth rhythm
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The A segment extends from mm. 1-19 and begins with horn one playing the main theme after the opening fanfare. Figure 4.3 shows the theme as it appears for the first time in mm. 5-11. The melodic content of the A section is developed using steps and

⁴⁷ Ibid

small leaps. The same is the case for content in horn two which is providing harmony when the two come together in measure 11.

Figure 4.3 also shows that the range for the horns starts in the middle of the staff but the first horn player is required to play an iteration of the piece's highest note, D5, in measure 10. The range for the second horn is much more comfortable in this A segment, spanning from G3 to B \flat 5.



Figure 4.3, mm. 1-11, horn 1, *The Bill and Brice Polka* by Paul Basler ©1998
Main theme in horn one
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Figure 4.4 shows that the A' section begins with the same motivic fanfare. The main theme is then presented in the second horn this time with the first horn providing harmonic support.



Figure 4.4, mm. 17-32, horns 1 & 2, *The Bill and Brice Polka* by Paul Basler ©1998
A' section, main theme in horn two, harmony in horn one, D \flat 5 in measure 30
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The melodic content of the A' section comprises steps and small leaps. The same is the case for the first horn part, which is providing harmony. Figure 4.4 also shows that,

like the beginning, the range for the horn parts start in the middle of the staff but the second horn player is required to play an iteration of the highest note in the second part, D \flat 5, in measure 30.

The longer B (Trio) segment of the piece extends from mm. 41-91 and begins with the fanfare, this time in the second horn. The melodic material in this section is contrasting to the A and A' sections. Figure 4.5 shows the two horns playing one of the long sweeping melodies in the B segment, which comprise mostly small leaps and some steps.

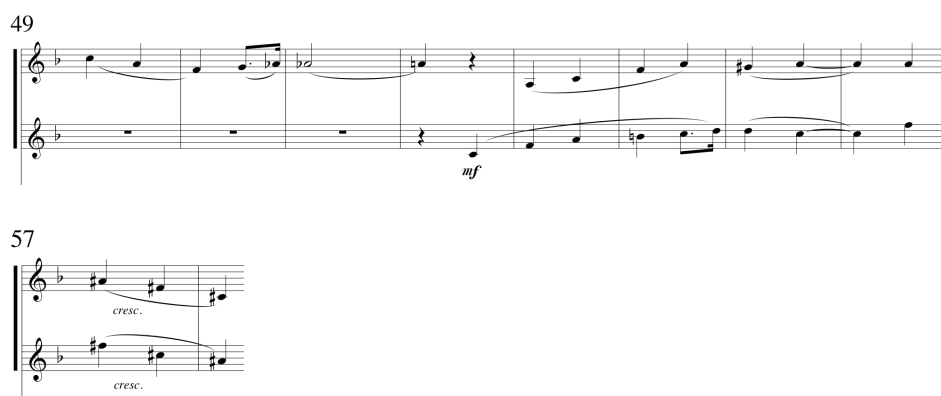


Figure 4.5, mm. 49-58, horns 1 & 2, *The Bill and Brice Polka* by Paul Basler ©1998
Long sweeping melodies in Trio section
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The range of the B segment is primarily comfortable for both horn players. There are more examples of the D \flat 5 at measure 61 in horn two and measure 64 in horn one. In the second horn part, the D \flat 5 is approached by small leaps, but Figure 4.6 shows that the first horn player is required to leap an octave plus a minor sixth to the D \flat 5 and then play another D5 immediately after. This leap and quick change in tessitura of the horn may cause problems for some players.

57

65

Figure 4.6, mm. 57-72, horns 1 & 2, *The Bill and Brice Polka* by Paul Basler ©1998

D \flat 5 in measures 61 and 64 and D5 in measure 65

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81

89

Figure 4.7, mm. 81-91, horns 1 & 2, *The Bill and Brice Polka* by Paul Basler ©1998

Transition into recapitulation, utilization of flutter tonguing and the instructions *Nasty*

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The only extended technique in this piece occurs during the transition out of the B segment, just before the fanfare marking the start of the recapitulation. During this four-measure transition, shown in Figure 4.7, the horn players are playing one half step apart. The score is marked “*Nasty*,” and the very last note requires flutter tonguing. The horn players should make sure that the flutter tongue interrupts the sound as many times as possible during the last note.

The recapitulation (A' segment) extends from mm. 92-109 and is followed by the coda. This segment also begins with the aforementioned fanfare. The main theme is again presented in the first horn this time with the second horn providing harmonic support. The melodic content of the A' segment includes steps and small leaps. The same is the case for the passages in the second horn.

The range for the horn parts start in the middle of the staff but the first horn player is required to play a D \flat 5 in measure 102. This time the motion into the upper tessitura of the horn is completely stepwise.

The coda extends from mm. 110-135. Figure 4.8 shows that the two horns pass around eighth note melodic fragments.



Figure 4.8, mm. 113-121, horns 1 & 2, *The Bill and Brice Polka* by Paul Basler ©1998
 Eighth note figure passing between the two horn parts
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The two horns come together at measure 123 and charge to the end. Throughout the entire piece, the rhythmic material has been made of mostly quarter and eighth notes. The fanfares make use of the eighth/two sixteenth rhythmic motive that is popular in polka music; however, it is not until the very end, mm. 131-134 that the horn players are required to play consecutive sixteenth notes. This passage, seen in Figure 4.9, consists of flashy scalar lines that move between the two players. It will require extra practice at a slower tempo.

129

(optional slurs)

The musical score is written for two horns in B-flat major, 2/4 time. It consists of six measures. The first horn part (top staff) begins with a half note G4, followed by a half note A4, then a quarter rest. In measure 3, it has a quarter note G4, a quarter rest, and then a sixteenth-note scale (G4-A4-B4-C5) marked with a forte (ff) dynamic and an optional slur. The second horn part (bottom staff) begins with a half note G3, followed by a half note A3, then a quarter rest. In measure 3, it has a sixteenth-note scale (G3-A3-B3-C4) marked with a forte (ff) dynamic and an optional slur. The two parts conclude with a sixteenth-note scale (G4-A4-B4-C5) in measure 5, marked with a forte (ff) dynamic and an optional slur, followed by a quarter rest in measure 6. A rehearsal mark 'A' is placed at the end of the second staff.

ff

ff

ff

A

Figure 4.9, mm. 129 -135, horns 1 & 2, *The Bill and Brice Polka* by Paul Basler ©1998
Sixteenth notes scales passing between the two horn parts
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Ken Bits

Difficulty: 3 – Medium

Range: Hn 1: F3 – D5, Hn 2: A2 – B \flat 4

Duration: ca. 4'00"

Instrumentation: 2 Hns

Ken Bits for two horns was written between 26 March and 12 April 1994. Basler originally wrote this piece for trumpet and horn and later set it for two horns. *Ken Bits* was written for and dedicated to Michael Paige, the 1993-94 Senior Fulbright Lecturer in international curriculum development at the Kenyatta University. According to Basler, Paige is also “quite the amateur trumpet player.”⁴⁸ *Ken Bits* is in three short movements depicting various recollections of Basler’s year in Kenya.⁴⁹ The three movements are, “Jua Kali Repairman,” “Sundowner,” and “Matatu Alert.”

“Jua Kali Repairman” is a musical portrait of the ingenious artisans of Kenya who can fix just about anything with whatever is lying around. Jua Kali to Kenyans means “under the sun.”⁵⁰ This movement is marked $\text{♩} = 138$ and lasts approximately 1'20". This movement is characterized by changes between the simple meters, 4/4, 3/4, and 2/4 and the additive meters, 7/8, 5/8, and 8/8. In each instance of additive measures the eighth notes groupings are different. The first iteration of 7/8 occurs in measure 4, where Figure 4.10 shows that the eighth note grouping is 3 + 2 + 2. All of the other 7/8 measures in this movement employ the eighth note groupings 2 + 2 + 3. In each instance of 5/8 meter the groupings are 3 + 2. The 8/8 meter occurs only once, where Figure 4.11 shows the eighth

⁴⁸ RM Williams Publishing. “Program Notes.” <http://www.rmwpublishing.com/notes.html#basler-kenbits> (accessed 15 March 2010).

⁴⁹ Ibid

⁵⁰ Ibid

note grouping is 3 + 3 + 2. For each additive meter, the performers should keep the eighth note tempo the same.



Figure 4.10, mm. 1-4, *Ken Bits, I* by Paul Basler ©1998
Eighth note grouping 3 + 2 + 2 in the 7/8 measure
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Figure 4.11, measure 37, *Ken Bits, I* by Paul Basler ©1998
Eighth note grouping 3 + 3 + 2 in the 8/8 measure
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Because there are intermittent ties over bar lines, there are several phrases in this movement that utilize syncopated passages. Passages like the one in Figure 4.12 may require the performers to practice with a metronome. It is possible to use a metronome throughout this piece as long as it is set to keep steady eighth notes.



Figure 4.12, mm. 21-24, *Ken Bits, I* by Paul Basler ©1998
Utilization of syncopated rhythms
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The melodic content in this movement primarily consists of steps and small leaps. There are occasions, such as measure 10, where two phrases are broken up with rests and the second phrase begins at a different pitch further than a perfect fourth away. These leaps could pose problems for some players, especially the one in measure 10 of the second horn part. Figure 4.13 shows that this large descending leap causes a very quick change into the lower tessitura of the horn.



Figure 4.13, mm. 9-11, *Ken Bits, I* by Paul Basler ©1998
Large descending leap in measure 10

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The range of this movement is primarily comfortable. The second horn part requires some movement through the middle tessitura of the horn, which may be an issue for some players, and as mentioned there are a few places where a quick shift in tessitura occurs. The previously mentioned place in measure 10 is the only example of the lowest note in the piece, A2. The first horn is required to play up to a C5 in measure 19; however, it is approached idiomatically by steps.

“Sundowner” is a “quiet interlude that depicts the time of the day when one relaxes under a favorite tree, sips a cool drink, and talks with friends.”⁵¹ This movement is marked $\text{♩} = 50$, *molto legato*, and lasts approximately 1’ 40”. The score indicates no meter or bar lines. Because of the free metering of the piece, and because the phrases do

⁵¹ Ibid

not always line up exactly within the two parts, phrasing may pose problems for some players. To help with issues of phrasing the performers should take notice of where breath marks are inserted.

The rhythm in this movement comprises the motive introduced at the beginning of the piece. This motive is stated, altered, and transposed in both horn parts throughout the entire short piece. Figure 4.14 shows that this motive contains sixteenth notes that start on a note, leave that note, and then return to it.



Figure 4.14, line 1, *Ken Bits*, II by Paul Basler ©1998
 Sixteenth note rhythmic motive
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Sixteenth notes are the smallest division of the beat in this piece. The difficulty in the rhythmic figures of this movement is making sure both performers agree with the musical decisions. The piece is marked “*freely – with expression.*” Each performer has some license for musical decisions, but they must agree when playing together or the two parts will not line up. Figure 4.15 shows that there are subtle differences in the rhythm of each part. Both players must be familiar with each part in order to properly fit them together. Putting these two parts together with musical nuances might cause problems for some players.



Figure 4.15, line 3, *Ken Bits, II* by Paul Basler ©1998
 Similar but subtly different rhythms between the two horn parts, C5 in horn one
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The melodic content in this movement is created primarily using steps and small leaps. There are no extremely large leaps that cause quick shifts in tessitura. The range of this movement is very comfortable for both horn parts. The first horn part is required to play up to a C5; however, as Figure 4.15 shows, this note is approached in a scalar manner.

“Matatu Alert” is a musical representation of the maniacal drivers and their small buses that joyfully terrorize the Kenyan locals and wildlife.⁵² Matatu is what Kenyans call their public transport, or taxi bus service.

“Matatu Alert” is about the crazy vans that terrorize everyone by driving wildly down the streets often with chickens and goats tethered to the top and inside. One went by my house all of the time and the horn it had made the sound that is the first run in the piece – the scalar pattern up a tritone - pretty hilarious!⁵³

This movement is marked $\bullet = 144-160$, is in compound meter, and lasts approximately 1’00”. This movement requires very strict tempo and rhythm from both performers. Practicing with a metronome will help with rhythmic security.

⁵² Ibid

⁵³ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

This movement comprises two different rhythmic motives. There is an *ostinato* pattern that is passed between the two horn parts. This *ostinato* pattern seen in Figure 4.16, which is characterized by oscillating eighth note figures, is the pattern Basler heard coming from a horn on one of the Matatu vans.⁵⁴ Figure 4.17 shows how the rhythmic figure is passed between the two performers.

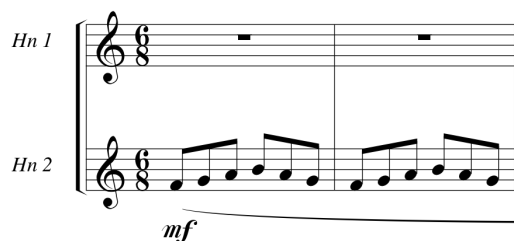


Figure 4.16, mm. 1-2, *Ken Bits, III* by Paul Basler ©1998
Motive one, oscillating eighth notes *ostinato* pattern
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Figure 4.17, mm. 65-69, *Ken Bits, III* by Paul Basler ©1998
Ostinato passed between two horn parts
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The second rhythmic motive, seen in Figure 4.18, is a syncopated pattern that appears either played against the *ostinato* pattern or alone. This figure represents a car horn and can be played quite aggressively with a very sharp accent to punctuate the notes. An example of the motive alone and against *ostinato* pattern can be seen in Figure 4.19.

⁵⁴ Ibid



Figure 4.18, *Ken Bits*, III by Paul Basler ©1998
 Rhythmic motive two
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31

Hn 1

Hn 2

37

Hn 1

Hn 2

42

Hn 1

Hn 2

48

Hn 1

Hn 2

mf

Figure 4.19, mm. 31-53, *Ken Bits*, III by Paul Basler ©1998
 Two rhythmic motives simultaneously, highest note-D5 in measures 36, 46, and 52
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The melodic content of this movement is constructed using steps and small leaps. The range of this movement is primarily comfortable although Figure 4.19 shows that the piece's highest note, D5, occurs in this movement. The D5's are generally approached via steps or leaps from below; however, in measure 35, the first horn player is required to come in on a C5 just before the D5. There are a few extended passages in the top of the staff for the first horn player that may cause problems for some players.

Lacrymosa

Difficulty: 4 – Medium Hard

Range: Hn 1: F3 – D \flat 5, Hn 2: D \flat 3 – B \flat 4

Duration: ca. 7'25"

Instrumentation: 2 Hns, Pn

Lacrymosa for horn and piano was commissioned by the horn duo MirrorImage, with support from the Institute for the Arts and Humanistic Studies at The Pennsylvania State University. The duo MirrorImage consists of Lisa Bontrager and Michelle Stebleton, horn professors at The Pennsylvania State University and The Florida State University, respectively. Basler wrote this piece between 3 February and 26 March 2002. *Lacrymosa*, translated from Spanish as “tearful,” is Basler’s musical response to the terrorist attacks at the World Trade Centers on 11 September 2001.⁵⁵ The piece was commissioned for the 2003 International Horn Symposium held at The Indiana University in Bloomington, Indiana; however, MirrorImage premiered it at the 2003 Southeast Horn Workshop that was held at Columbus State University in Columbus, Georgia.

Lacrymosa is in three segments A-B-A'. The A segment extends from mm. 1-37, is marked $\text{♩} = 54$, and is in 4/4. The opening of the piece consists of a series of thirty-second notes that are passed between the two horns. This main motive, shown in Figure 4.20, is presented several times in each A segment of the piece. The slow tempo combined with many divisions of the beat may cause problems with counting. Being mindful of the quarter note *ostinato* in the accompaniment will help with rhythmic

⁵⁵ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

integrity. Furthermore, dividing each measure into eight beats while counting will help ensure that the each performer knows when to come in. Thirty-second notes are the smallest division of the beat in this segment; however, there are also eighth and quarter note triplets, usually against *ostinato* quarter notes or straight eighth notes in the accompaniment, which create moments of hemiola. Irregular moments like the one seen in Figure 4.21 may cause problems for some players. Most of this segment is in simple meter but Figure 4.22 shows that there is one measure in 7/8. This 7/8 measure is grouped 2 + 2 + 3.



Figure 4.20, mm. 1-3, *Lacrymosa* by Paul Basler ©2002
Main motive

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Figure 4.21, mm. 30-32, *Lacrymosa* by Paul Basler ©2002
Hemiola between horns and piano

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Figure 4.22, mm. 16-18, *Lacrymosa* by Paul Basler ©2002

7/8 measure grouped 2 + 2 + 3

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The melodies in segment A comprise steps and small leaps. The range is normally comfortable for the two horn parts but the first horn is required to play a few passages that remain at the top of the staff, and measure 22 has one iteration of the piece's highest note, D5. Figure 4.22 shows that the D5 is approached idiomatically in a scalar manner.



Figure 4.22, mm. 21-22, horn 1, *Lacrymosa* by Paul Basler ©2002

Idiomatically approached D5 in measure 22

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The B segment extends from mm. 38-86, is marked $\text{♩} = 132$ [*heavy*], and alternates frequently between simple, compound, and additive meters. Each 5/8 measure is grouped 2 + 3 and each 7/8 measure is grouped 2 + 2 + 3. Examples of each can be seen in Figures 4.23. The 9/8 measures are not grouped in the traditional 3 + 3 + 3, but rather 2 + 2 + 3 + 2. Figure 4.24 shows that measures 79 and 80 are grouped differently

still: 2 + 3 + 2 + 2 and 3 + 2 + 2 + 2, respectively. The performers should pay close attention to the groupings and keep the eighth note steady, regardless of how the measures are grouped.

The musical score is presented in two systems. The first system, measures 54-56, begins with a treble staff and a piano staff. Measure 54 has a treble staff with a melodic line and a piano staff with a rhythmic accompaniment. Measure 55 continues the melodic line in the treble and the accompaniment in the piano. Measure 56 features a treble staff with a melodic line and a piano staff with a rhythmic accompaniment. The second system, measures 57-59, also begins with a treble staff and a piano staff. Measure 57 has a treble staff with a melodic line and a piano staff with a rhythmic accompaniment. Measure 58 continues the melodic line in the treble and the accompaniment in the piano. Measure 59 features a treble staff with a melodic line and a piano staff with a rhythmic accompaniment. The music is characterized by complex additive meters and irregular 9/8 meters, with eighth notes being a steady pulse. Dynamics include 'f' (forte) and 'fz' (forzando).

Figure 4.23, mm. 54-59, *Lacrymosa* by Paul Basler ©2002
Utilization of additive meters and irregular 9/8 meters
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Figure 4.24, mm. 78-80, *Lacrymosa* by Paul Basler ©2002

9/8 meters grouped 3 + 2 + 2 + 2 and 2 + 3 + 2 + 2

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The melodies in segment B are built primarily using steps and small leaps and the range is comfortable for both horn players.

Measures 44 and 71 require the first player to play stopped. Measure 84 requires horn two to play stopped. Figure 4.25 shows the stopped motive as it appears in the first horn part at measure 44. Measure 71 is identical. This syncopated motive should be played with a loud, brassy sound and exactly in time.



Figure 4.25, measure 44-45, horn 1, *Lacrymosa* by Paul Basler ©2002

Stopped motive in horn one

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The A' segment is a recapitulation that shares many characteristics of the original A segment. This segment extends from mm. 87-121, is marked $\text{♩} = 54$, and like the A segment, is primarily in simple time but has a measure of 7/8 in bar 105. This measure is grouped 2 + 2 + 3.

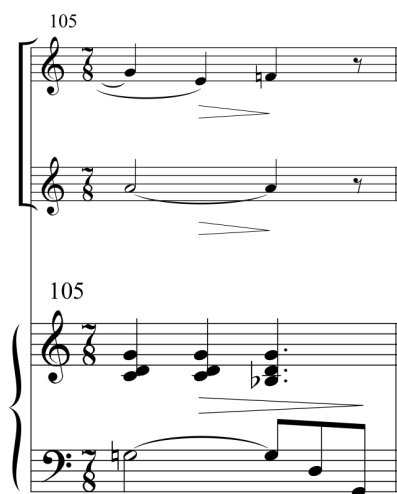


Figure 4.26, measure 105, *Lacrymosa* by Paul Basler ©2002
 7/8 measure grouped 2 + 2 + 3
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The opening of this segment is another iteration of the aforementioned thirty-second note motive. Like the opening, the slow tempo combined with many divisions of the beat may cause problems with counting; however, the performers should be mindful of the quarter note *ostinato* pattern in the accompaniment. Furthermore, counting the eighth note beat will help ensure that the performers knows when to come in. Thirty-second notes are the smallest division of the beat in this segment; however, like in the A segment, there are also eighth and quarter note triplets, usually against *ostinato* quarter notes or straight eighth notes in the accompaniment, which create moments of hemiola. Irregular moments like the one seen in Figure 4.27 may cause problems for some players.

The image shows a musical score for measures 102-104 of the piece *Lacrymosa* by Paul Basler. The score is written for three parts: two horns and a piano. The time signature is 4/4, and the tempo is marked 'a tempo'. The key signature has two flats (B-flat and E-flat). Measure 102 starts with a piano (p) dynamic. The piano part features chords in the right hand and a melodic line in the left hand. The horn parts have melodic lines with dynamic markings (p, mp, mf) and a triplet in measure 104.

Figure 4.27, mm. 102-104, *Lacrymosa* by Paul Basler ©2002
 Hemiola between horns and piano
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The melodies in the A' segment comprise steps and small leaps. The range is generally comfortable for the two horn parts but the first horn part is required to play a few passages that remain in the top of the staff, and measure 90 has an iteration of the piece's highest note, D5. Like the D5 in the original A section, this one is also approached very idiomatically.

Basler wanted to end this piece on an unresolved chord, so he borrowed an idea from *Elegie*, by Francis Poulenc, another famous horn work. "The end is a quote from Poulenc's *Elegie* ... a dominant 7th chord."⁵⁶ Poulenc's piece was written in 1957, in response to the death of world-renown British horn virtuoso Dennis Brain. At the age of 36 Brain died tragically in a car accident. Like the Poulenc, Basler's composition is a response to tragic death, although sadly in this case it was more than just one life.

⁵⁶ Ibid

While the idea of ending on an unstable chord was borrowed from Poulenc, the chord is not exactly the same. Figure 4.28 shows that Basler's chord, when fully resolved in the first horn part, is a C7 chord in root position.

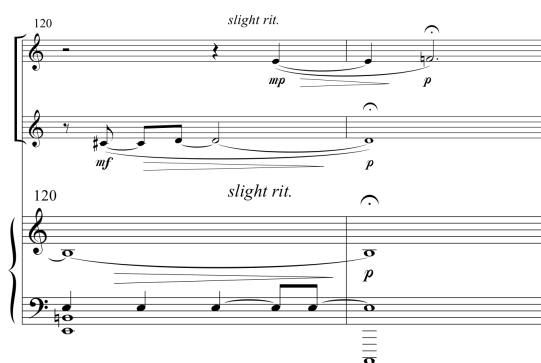


Figure 4.28, mm. 120-121, *Lacrymosa* by Paul Basler ©2002
Root position C7 chord in measure 121
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One very minute difference in the Poulenc chord is that the G, the fifth, from the C7 chord is left out in the Poulenc. Furthermore, Basler's C7 chord is in root position and the Poulenc chord is in third inversion, as can be seen in Figure 4.29. Nevertheless, ending on a Dominant seventh chord "give[s] one a not so definite ending."⁵⁷



Figure 4.29, Incomplete C7 chord in third inversion
as presented in the final measure of *Elegie* by Francis Poulenc⁵⁸

⁵⁷ Ibid

⁵⁸ Poulenc, Francis. *Elegie*. Chester Music Limited. London, England. 1958.

Majaliwa

Difficulty: 3 – Medium

Range: Hn 1: Eb3 – D5, Hn 2: F2 – B4

Duration: ca. 6'40"

Instrumentation: 2 Hns, Pn

Majaliwa for two horns and piano was commissioned the horn duo MirrorImage, with support from the Institute for the Arts and Humanistic Studies at The Pennsylvania State University. The duo MirrorImage consists of Lisa Bontrager and Michelle Stebleton, horn professors at The Pennsylvania State University and The Florida State University, respectively. *Majaliwa* is the third and final piece in what Basler refers to as his “Manuel Series,” which also includes the horn pieces *Canciones* and *Reflections*. Dominican musician Manuel de Jesús Germán was Basler’s partner for a ten-year span, between 1999 and 2009, and was the influence of many of Basler’s compositional output for horn and other media.⁵⁹ Basler wrote *Majaliwa* in September 2009 and MirrorImage premiered it on their fall tour of Northeastern and Midwestern Schools of Music.

They [MirrorImage] commissioned the work for their series of concerts this past fall in the Northeast and Midwest and wanted something with an "African" touch. That was there input into the work. I felt I could not simply write them a "*Harambee* Part 97!" And the situation I found myself in at the time - ending my relationship with Manuel - caused the work to take on a more reflective and somber tone.⁶⁰

The title, *Majaliwa*, was given to Basler by Ken Wakia, a former student in Nairobi, Kenya. To Kenyans majaliwa means “God willing, we shall meet again.”

⁵⁹ Basler, Paul. Interview by author, 19 January 2010, Lincoln, NE/Gainesville, FL, E-mail transcript in possession of the author, Lincoln, NE.

⁶⁰ Ibid

Majaliwa is through-composed in five segments and is approximately 6'40" in duration. The first segment, mm. 1-23, is in simple meter, marked $\text{♩} = 72$, and begins with a two measure piano introduction that becomes a main melodic idea later in the piece. This melody, seen in Figure 4.30, is a quote from Basler's 1998 work for horn choir, *Harambee*. The melodic content in the horn parts of the first segment are primarily built using steps, although some small leaps are used. The two horns engage in a dialogue throughout much of this segment, in that one of the horns plays a phrase that is followed by a phrase in the other horn. This call and response style is popular in many of Basler's choral works and horn ensemble pieces. The two horn parts come together at measure 12, as seen in Figure 4.31. After the horns play together in mm. 12-14, they return to alternating phrases until the end of this segment.

The musical score for Figure 4.30, mm. 1-5 of *Majaliwa* by Paul Basler, is presented in two systems. The top system shows the piano introduction in 4/4 time, marked $\text{♩} = 72$ *con rubato*. The piano part is in 4/4 time and features a syncopated rhythm. The horn parts are in 4/4 time and feature a call and response style. The piano part is marked *mf* and the horn parts are marked *mp* and *mf*. The score includes a 'Red.' (Reduction) symbol at the end of the piano part.

Figure 4.30, mm. 1-5, *Majaliwa* by Paul Basler ©2009
 Syncopated rhythm in the piano introduction
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Figure 4.31, mm. 12-15, *Majaliwa* by Paul Basler ©2009
 First iteration of horns playing simultaneously
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Putting this portion of the piece together with the accompaniment is very simple. The range for both horns generally stays in a comfortable tessitura and phrases are easily discernible.

The second segment of the piece, mm. 24-54, is also in simple meter and is marked $\text{♩} = 126$. This part of the piece also features the call and response idea, only this time the rhythmic melody from the opening piano statement is the foundation of the melodic content. This first instance of call and response between the two horns can be seen in Figure 4.32. The melodies are comprised of steps or small leaps outlining triads. The melodic content is set against two different *ostinato* patterns in the accompaniment. The first, seen in Figure 4.33, lasts from mm. 24-41. At measure 41 the pattern of ascending eighth notes transitions to *ostinato* blocked quarter note chords, as seen in Figure 4.34, and lasts until measure 51. The accompaniment should pose no problems within the ensemble.

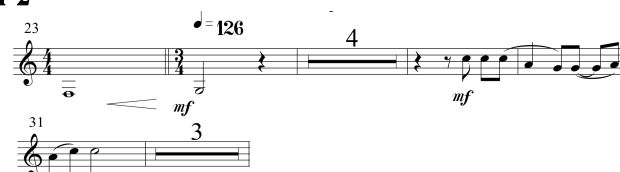
Horn 1**Horn 2**

Figure 4.32, Horn 1, mm. 18-27, Horn 2 mm. 23-34, *Majaliwa* by Paul Basler ©2009

Call and response between the two horns
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Figure 4.33, mm. 27-31, *Majaliwa* by Paul Basler ©2009

Ostinato pattern
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Figure 4.34, mm. 37-46, *Majaliwa* by Paul Basler ©2009

Ostinato blocked chords
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The range for both horns during this segment of the piece is primarily comfortable. Horn one is required only to play up to an A4; however, this segment does employ the use of extended low register in the second horn part. Figure 4.35 shows that horn two is required to play as low as F2, as well as surrounding notes in the same tessitura. Descending eighth notes from the middle of the staff precedes this instance of extended low register playing. No quick shift of tessitura is encountered but playing this low may cause problems for some players.

Horn 2



Figure 4.35, mm. 51-53, *Majaliwa* by Paul Basler ©2009
Extended low register in horn two
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Figure 4.36, mm. 67-74, *Majaliwa* by Paul Basler ©2009
True duet begins in measure 68
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(Continued on Page 138)

Figure 4.36, mm. 67-74, *Majaliwa* by Paul Basler ©2009
 True duet begins in measure 68
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The third segment extends from mm. 55-81 and is also in simple meter, but the tempo changes to $\text{♩} = 69$. The melodies in this segment are constructed using steps or small leaps. While most of the melodic content in this piece thus far has featured the two horn parts playing independent lines, Figure 4.36 shows that a true duet begins in measure 68 with the horns playing the same melodic contour shifting between in unisons, thirds, fourths, sixths, or octaves.

The accompaniment for this segment consists of quarter and eighth notes and should pose no problems within the ensemble. The range is generally in a comfortable tessitura, although the first horn is required to play the highest note of the piece, D5, in measure 70. In measures 73 and 75 there are two more flourishes into the upper register. The passages of high playing are all approached and left idiomatically by steps or small leaps.

The fourth segment in this piece, mm. 82-100, is based on a short piano solo that Basler wrote for Manuel on 4 July 1999, titled *Canción*. A fragment of *Canción* can be seen in Figure 4.37, and can be compared to the two main motives in the fourth segment of *Majaliwa* in Figure 4.38. This tune also appears in other popular horn pieces of Basler including *Canciones* and *Reflections* and serves as the preeminent binding factor between pieces in the “Manuel Series.”



Figure 4.37, mm. 1-4, *Canción* by Paul Basler ©1999
Melodic comparison with motives from *Majaliwa*
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The song is in simple meter and marked $\text{♩} = 60$. It opens with four measures from the piano tune *Canción* and is followed by one of two main melodies in horn one at measure 86, seen in Figure 4.38. The second main melody is in measure 92 and is presented in thirds between the two horn parts. Both of these melodic ideas are made of steps and small leaps and are generally simple. The exception is the rhythmic pattern in the first horn part in measure 98; however, the tempo is slow enough that most players can easily prepare it.

The melodies are, again, set against an *ostinato* sixteenth note pattern in the accompaniment. Some ensemble issues that may need attention are the *poco meno mosso* at the beginning of phrases or the *ritardando* at the end of phrases. These are simple musical nuances that will need to be addressed during rehearsals, as they occur on several occasions throughout the entire piece.

79 $\bullet = 60$

83 *ritard.* *a tempo* *p*

83 *ritard.* *a tempo* *p* *mf* *p*

87 *ritard.* $\bullet = 52$ *f* *mf*

87 *ritard.* $\bullet = 52$ *f* *mf* *pedal ad lib*

Figure 4.38, mm. 79-90, *Majaliwa* by Paul Basler ©2009
 Melodic comparison with fragment from *Canción*
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 (Continued on page 141)

The musical score for measures 91-98 of *Majaliwa* is presented in two systems. Each system consists of two staves. The first staff is in treble clef and the second is in bass clef. The time signature is 3/4. The first system (measures 91-98) shows a melodic comparison between the two staves. Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). The second system (measures 95-98) continues the melodic comparison, with dynamics including *f* and *mp*. The tempo marking *meno mosso* is present above the first staff in the second system.

Figure 4.38, mm. 91-98, *Majaliwa* by Paul Basler ©2009
 Melodic comparison with fragment from *Canción*
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The range of this segment is primarily in a comfortable tessitura, although the second horn player must play the low F2 again in measure 100. This instance of playing in the low tessitura of the horn is approached by stepwise motion. Phrases in this segment are created using the principle of antecedent and consequent and are easily discernible.

The fifth segment of the piece, mm. 101-122, is also in simple meter and is marked $\text{♩} = 72$. This segment introduces yet another *ostinato* pattern in the accompaniment. The *ostinato* pattern, seen in Figure 4.39, is continuous from mm. 106-

119. The melodic content is constructed using steps or small leaps. Since the accompaniment is very repetitive, it causes no ensemble problems. The range is generally comfortable for both horn parts and there are no quick shifts in tessitura.



Figure 4.39, mm. 104-108, *Majaliwa* by Paul Basler ©2009

Ostinato pattern in segment five

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APPENDIX A

Email Interview with Paul Basler, 19 January 2010.

Concerning *Canciones*:

NK: *Canciones* was commissioned by and written for hornist Myrna Meeroff. What is your relationship with Meeroff?

PB: I did not know Myrna at all before she contacted me to write her a piece. And in fact have never met her in person!

NK: When was the piece commissioned and when was it first performed?
Did Meeroff premiere it?

PB: *Canciones* was commissioned by and written for Myrna Meeroff, funded in part by the Meir Rimmon Commissioning Assistance Program of the International Horn Society. The work is a set of three lyrical, connected "songs," hopefully filling the void in recent horn literature for that genre. *Canciones* was written in January, 2004 in Gainesville, Florida and is published by RM Williams.

I believe she premiered the work later in that spring. You would need to get with her to find out where that performance was, as I do not have that info on hand.

NK: Did Meeroff's Argentinean heritage play a role in the titling, and likewise did this spark any Latin American influence while writing the piece?

PB: Absolutely not! I did not know of her background until reading your question! The influence stems from my work in Latin America starting in 1999.

NK: I know that you do a great deal of work in the Dominican Republic. What influence does working in Latin America have when you turn to composition? Are there specific melodic, harmonic, or rhythmic aspects of Latin American tradition that you find influential, especially as you compose?

PB: My work in the Dominican Republic caused me to pay more attention to the amazingly sensual and "open, honest, heartfelt" tone of Latin music. I do not consciously think about influences but rather feel that all of the sounds, smells and taste I have experienced in Latin America have simply become a part of who I am as a musician and human being.

Concerning *Reflections*:

NK: Who is Manuel de Jesus German? What is your relationship with him?

PB: Manuel is a Dominican musician who was my significant other for over 10 years.

- NK: Was *Reflections* a commissioned piece, or were you merely compelled to compose it?
- PB: No, it was a piece that came as a result of personal experiences stemming from my relationship with Manuel.
- NK: The piece is a five-movement concerto length piece, possibly one of your largest pieces for horn and piano. Why did you choose to write it for only horn and piano, and not horn and orchestra?
- PB: I felt that the piece would get greater exposure in the horn and piano format. It has become one of my most performed works.
- NK: Could you explain your motivation for the titling of the movements, “Cancion,” “Tarantella,” “Lamentoso,” “Danza,” and “Epilogue?”
- PB: “Canción” is a love song. “Tarantella” is a dance of anger. “Lamentoso” is the saddest work I have ever written and is full of regret and sorrow. “Danza” is a temporary remembrance of wonderful experiences tinged with a reflective nature on them. “Epilogue” is a piece that begins with anger yet moves towards acceptance and peace.
- NK: “Epilogue” seems to me to be the preeminent binding factor between this piece and its predecessor, *Canciones* (and *Majaliwa*). Where does the inspiration for this tune come from?
- PB: The inspiration for these works as well as many others for choir, band and orchestra all come from a short piano work I wrote for Manuel on July 4, 1999 titled *Canción*. This little piano piece has served as the musical inspiration for numerous "hits" of mine over the past 10 years.
- NK: The piece was written in 2006, when was it first performed? Did you premiere it?
- PB: I did premiere it in Gainesville about one month after it was written - on October 19, 2006.
- NK: You have often described this piece, especially, as well as the other related pieces to this one as very important to you, very personal. Is there a specific reason?
- PB: The work as well as many others was inspired by my relationship with Manuel.

Concerning *Majaliwa*:

- NK: According to "Wiktionary", *Majaliwa* translates as "fate (that which predetermines events)", and you have subtitled this piece "God Willing, we will meet again". Can you describe your inspiration for this titling?

PB: This is the final work in my "Manuel series." It has numerous quotes from other pieces embedded in it and is rather dense. Quotes *Harambee*, *Lacrymosa*, my "Agnus Dei" from *Missa Brevis* and of course, the *Canicones* (as well as *Reflections* and of course, the piano piece, *Canción*). The title was given to me by a dear friend, and former student, in Nairobi Kenya, Ken Wakia, one of Kenya's great musicians. I asked him to give me a title for the piece that reflected the above sentiments. Majaliwa actually means "God willing, we shall meet again" to Kenyans.

NK: Why did Michelle and Lisa commission this piece? Did they have any input into the composition?

PB: They commissioned the work for their series of concerts this past fall in the Northeast and Midwest and wanted something with an "African" touch. That was there input into the work. I felt I could not simply write them "Harambee Part 97!" And the situation I found myself in at the time - ending my relationship with Manuel, caused the work to take on a more reflective and somber tone.

NK: This piece, more so than the other "related pieces" has very much an African influence, both in the title and in the music. Why does this incorporate what I refer to as the "Afro-Baslerian" rhythm that you made famous in pieces such as *Missa Kenya* and *Harambee*?

PB: Again, Michelle and Lisa asked for an African-inspired composition. It simply felt natural to do this. The opening and closing sections contain what I refer to as the spiritual, prayer-like qualities of East African religious music. I am a true believer – I have a great faith in God - and this seemed appropriate.

NK: Is the aforementioned rhythm a direct quote of the music indigenous to Kenya?

PB: Nope!

Concerning *Cantos*:

NK: *Cantos* for solo Horn was commissioned by and written for the 2004 Southeast Horn Workshop. What was the piece used for at this workshop?

PB: The piece was the required work in the first round of the collegiate solo horn competition. I served as a judge along with Cindy Carr in that round.

NK: You dedicated this piece to Bill Capps. As a horn teacher, how did he inspire you as a composer? Are there any "inside jokes" or direct inspiration from Bill Capps in this piece, or any other you have dedicated to him (*Son of Till*)?

PB: No. It was commissioned to honor his retirement from FSU. He was my horn teacher there as an undergrad from 1981-85. There are no inside jokes in *Cantos*

but a huge quote from the horn solo in Brahms' Second Symphony, first movement on page 1 - in honor of his love for teaching horn excerpts. *Son of Till* is a play on the movie *Son of Frankenstein*! It is a gentle, humorous, homage to the fact that Capps was influential in my musical growth.

NK: This is obviously a different style than some of your "songs" that have become very popular. Is writing an unaccompanied work such as this with more of an *avant-garde* approach something you like doing? Is your process any different than when you write in another style?

PB: Yes, I do enjoy creating solo horn works that are more progressive harmonically than my choral and band music. Allows me to manipulate specific intervals and rhythmic patterns in a way that I do not feel comfortable in doing with larger genres. I wrote a lot of chromatic music in college and enjoyed doing so as well as performing new music on the horn.

Concerning *Son of Till*:

NK: This piece has an overall dedication, and each movement is dedicated. Can you talk about this? How have these people, Bill Capps, Kathy Wood, Bill Purvis and Bruce Heim affected your career as a hornist and composer?

PB: The whole piece is for Capps in honor of his retirement. Kathy Woods was principal horn of the Charleston Symphony for many years and in 1988-89 I served as 4th horn with the group and stayed with her in her home when playing with them. Purvis was the greatest musical inspiration I have ever known. He taught me how to make "music" and his love and support of new music inspired this complex movement. In this piece there is a musical joke - a return to the pitch Bb1 often as a little "blip," a sort of Chinese water torture if you will! Bruce Heim and I became acquainted while we taught at the Sewanee Summer Music Festival in the early 90's. He taught horn and I taught composition and theory. I appreciate and respect his total control over the instrument and methodical way he approaches the instrument. The piece is a calculated and machine driven work.

NK: These pieces were all written at different times and then put together as a group of 3 pieces for Solo Horn. Were they originally written to go together or did it just happen to end up working out that way?

PB: It just happened to work out that way.

NK: What was the inspiration for each of these pieces? Is there anything in the titling that is suggestive towards other pieces, works of art, literature, or otherwise, that is significant?

PB: "Phoenix Rising" refers to the gestures that swoop upwards from the low register throughout. The idea that motives have a way of ascending towards the sky and towards other motives, which are inspired by the prime one. "Arioso Dreams" portrays a dream sequence that is at times full of flight and others fear - nightmares as well as peaceful ones. "Electric Screwdriver" refers to the cold and calculates the way in which the piece unfolds - highly logical and determined. The title is a play on Michael Torke's famous composition, *Adjustable Wrench*.

NK: Are there any specific performance issues that you can speak to within the piece?

PB: Not really. They are rather flashy pieces written to show off the horn player's abilities. They should be played with great abandon.

Concerning *Serenade*:

NK: You wrote this for Patrick Smith. Can you elaborate on your relationship with Patrick?

PB: Pat was a student of mine here at UF as an undergrad and then also again as a Ph.D. student - he was getting a degree in music history for that but had horn as his secondary area. Pat is the greatest student I have ever taught and is a very dear friend.

NK: Was *Serenade* a commission? How did you come up with the concept for the piece?

PB: I wrote the work for his [Patrick Smith's] master's recital at Hartt while he was studying with David Jolley. The concept for the piece - the heck if I should know!!! LOL! It just came to be... BUT must tell you that the opening and closing sections were inspired by the song "Every Day a Little Death" from Sondheim's *A Little Night Music* - listen to it!

NK: It is a well-known "joke" in the horn world that the beginning of the middle section of the piece sounds like one of the main themes from "Jurassic Park." Was this on purpose or did it just happen that way?

PB: The Jurassic Park "quote" was made consciously! I LOVE that music!!!!

Concerning *Dance Fool, Dance!*:

NK: Was this a commission? How did you come up with the concept for the piece?

PB: I admire Tom Bacon's playing and advocacy for horn music. That work was a thank you to him. The concept for the piece - again, I do NOT write that way! The work simply came about!

NK: What did you use to create the synthesizer sound on the CD?

PB: I used a Proteus synthesizer for the sounds.

NK: In your experience, what are the difficulties playing this piece with the CD accompaniment?

PB: The difficulties in playing the work are that so many horn players have problems with keeping a steady tempo - this piece demands total rhythmic accuracy.

NK: What was your inspiration for the title, *Dance Fool, Dance!* and each of the movements, "Bump," "Spin," and "Grind?"

PB: I wanted the titles to be a bit "sexy!" Think Latinos dancing the *Merengue* or *Salsa*!!!! This work is just fun - and should be performed with a sense of wild abandon!

Concerning *Five Pieces for Solo Horn*:

NK: You wrote this piece for Michelle Stebleton. Was it a commission? Was there any inspiration for the titling of the Are there any inside jokes embedded in these pieces?

PB: Nick, these 5 pieces are actually in my Etudes for horn. They are solo etudes in very much the way as Verne Reynolds considers his. No jokes... just picked some names for them! Michelle wanted a set of solo pieces for some CD project - really do not know anything else - you should contact her.

Concerning *Marathon*

NK: You wrote this piece for Michelle Stebleton. Was it a commission? Was there any inspiration for the titling of the Are there any inside jokes embedded in the piece?

PB: Michelle again wanted a solo piece for a CD project. The idea was to write a work that was taxing! No inside jokes... the inspiration - heck if I know!

Concerning *Divertimento*:

NK: This piece was written for Barry Benjamin, what is your relationship with him?

PB: Barry was my horn teacher in high school and also one semester at the University of Wisconsin-Milwaukee.

NK: Could you explain the titling for each movement? Especially Movement 5. Movement 3 was later re-used in *Dance Fool, Dance!* Is there any specific reason you reused this? I also notice a striking similarity between movement 5 and *Harambee*. Has this significance?

PB: I wrote this piece while in Kenya so the last movement has Kenyan influences - written after *Harambee*. No particular special reasoning for the titles - but they accurately describe the mood of each movement. The Interlude is simply that - actually I later used it in *Dance Fool Dance!* Just with electronic accompaniment! It is exactly the same music.

NK: Did Barry Benjamin premiere this piece? Do you have details from the performance?

PB: No, Barry did not premiere it. I believe I did! Hmmm.... probably on my first recital here [University of Florida] in the fall of 1994.

Concerning *Ken Bits*:

NK: You wrote this piece for Michael Paige. Could you tell me a little about Michael and your relationship with him?

PB: Michael was the other Senior Fulbright Lecturer at Kenyatta University, in education. He played trumpet and we were great friends. So I wrote this for him and I to play at a concert I gave at the American Ambassador's residence in the spring of 1994.

NK: Could you explain the titles of the pieces, "Jua Kali Repairman," "Sundowner," and "Matatu Alert?" Where does the overall title *Ken Bits* come from?

PB: "Jua Kali Repairman" refers to the people who sit on the side of the street and will fix anything you need fixing! Jua kali means "under the sun" in Swahili. "Sundowner" refers to the time of day when people get together for a drink and food and talk about the day's events while the sunsets. "Matatu Alert" is about the crazy vans that terrorize everyone by driving wildly down the streets often with chickens and goats tethered to the top and inside. One went by my house all of the time and the horn it had made the sound that is the first run in the piece – the scalar pattern up a tritone - pretty hilarious!

Concerning *Lacrymosa*:

NK: Why did MirrorImage commission this work?

PB: Because they love me! LOL!!!! It was for their ensemble's first performance tour.

NK: Could you explain your connection with this work? I know that *Lacrymosa* is part of the Dies Irae in a Requiem; does this have anything to do with the piece? Are there any quotes or musical gestures imbedded in this piece?

PB: *Lacrymosa* was written in response to 9/11. No Latin chants involved - wanted to write a very thorny work. The end is a quote from Poulenc's *Elegie* – same chord check it out! Gives one a not so definite ending... a dominant 7th chord. No musical quotes.

Concerning *The Bill and Brice Polka*:

NK: This piece is for Bill Purvis and Brice Andrus. I know your relationship with Purvis, what is your relationship with Brice? Why was this piece composed? Where was it first performed?

PB: Bill Purvis obviously was my horn teacher at Stony Brook. Brice is a good friend. They shared a recital at the IHS workshop in Tallahassee in 1993 and wanted an encore piece. So I wrote this in 30 minutes! I played piano for them. I just wanted to write a silly fun work.

NK: This piece is unlike any other you have published. Is there are reason it is so qwerky and wacky? Are there any jokes imbedded?

PB: Just wanted to write something like a Danny Elfman score - think "Pee Wee's Big Adventure!"

Email interview with Michelle Stebleton 19 January 2010

- NK: Why did you decide to commission a piece from Paul Basler?
- MS: We know and like Paul's writing; he has written several other pieces that we play, including *Lacrymosa*, that we love.
- NK: Did you have any input into this piece?
- MS: We asked for it to be lyrical and not-too-demanding, something we could play on a full program that included higher repertoire. Another requirement for him was that it fit in with a "safari" theme, whether it be travel, animals, Africa, etc... themed for our next CD.
- NK: How would you describe the difficulty of the piece, both as a horn player and as a collaborator?
- MS: It is not that difficult technically, but we found that we needed to live with it to find the musical nuances that we wanted to portray. The piece has a lot of deep meaning in it, which are easy to miss on a first-read.
- NK: When/where did you premier *Five Pieces for Solo Horn? Marathon*? Why did you ask Paul for these pieces? Are these pieces currently on a CD?!
- MS: I was scheduled to premier the Five Pieces in Gainesville shortly after they were written, but it didn't happen...I couldn't play the last one yet! I actually have never performed them, but they are coming out on CD soon (recorded in '97, remastered for MSR...title is Marathon). I asked for the Five Pieces for a conference, probably...I actually don't remember now! I just know that I couldn't play the last movement without risking a crash-and-burn in the middle. That recital (where I did NOT premiere the 5 pieces) was my first performance of his Folk Songs, though the Drunken Sailor didn't exist yet—we read them down at the dress and played them on the concert. Marathon was for the 1996 International Horn Workshop in Eugene, Oregon, hosted by Ellen Campbell. Premiered there. They are also on the CD to be released soon.

Email correspondence with Thomas Bacon 19 February 2010

Hi Prof. Bacon,

I am currently doing a doctoral document on Paul Basler's works for horn. I am writing an extensive performance guide to 14 of his works. I realize *Dance Fool, Dance!* was written for you and I have some questions for my document.

I'm assuming you premiered the piece, and I'd like to know when and where it was done. I would also if maybe you have a recording of the piece you wouldn't mind sending, for educational purposes. If not that's fine; I just thought it wouldn't hurt to ask.

Thanks for your time,

Nick Kenney
Adjunct Professor of Horn, Concordia University of Nebraska
Graduate Teaching Assistant, University of Nebraska – Lincoln

Dear Nick,

Sorry to be so long responding, been busy. It's great to hear you are writing about Paul Basler's horn music. He has written some very cool pieces for horn. And though he did write *Dance Fool, Dance!* for me, I did not perform the premier. In fact, though I like the piece a lot, have coached it and heard it performed, I have not ever played it.

I don't know who did the actual premier of the piece, aside from Paul himself when he gave a preview premiere of it for some band kids at their summer music camp. I'm not sure if he had actually finalized the composition at that point, but it was in summer, 1997, I think.

Other than that, I know that Karen McGale performed it when she was my TA at Arizona State University, though do not remember the date of that. And I think Michelle Stebleton may have performed it in the fall of 1997. Best to ask Paul himself, or even Michelle or Karen if they can tell you more specifics.

Sorry I can't provide you with more information about the premiere.

Best wishes on your wonderful Basler project!!

Tom

APPENDIX B*RM Williams Publishing*

417 Collinsford Road Tallahassee FL 32301
music@rmwpublishing.com

April 4, 2010

Nicholas Kenney
3344 S Street
Lincoln NE 68503

Dear Nicholas:

This letter serves to grant you permission to reproduce excerpts within your academic document that come from music published by RM Williams Publishing. These excerpts include repertoire by Paul Basler.

Good luck with your treatise!

Sincerely,



Michelle Stebleton
Sole-Proprietor, RM Williams Publishing

APPENDIX C

Paul Basler's Complete Compositional Output for Horn

Original Works for Solo Horn

Horn Warm-Up, RM Williams Publishing, 1998.
Horn Etudes Volumes 1 and 2, RM Williams Publishing, 1998.
Five Pieces for solo horn, RM Williams Publishing, 1998.
Marathon for solo horn, RM Williams Publishing, 1998.
Son of Till for solo horn, RM Williams Publishing, 1998.
Triathlon for solo horn, RM Williams Publishing, 2003.
Cantos for solo horn, RM Williams Publishing, 2003.

Original Works for Horn and Piano/Synthesizer

Divertimento for horn and piano, RM Williams Publishing, 1998.
Dance Fool, Dance! for horn and synthesizer, RM Williams Publishing, 1998.
Serenade for Horn and Piano, RM Williams Publishing, 1998.
Canciones for horn and piano, RM Williams Publishing, 2005.
Reflections for horn and piano, RM Williams Publishing, 2006.

Settings for Horn and Piano

Three Hymn Tune Settings for horn and piano, Southern Music, 1997.
Folk Songs for horn and piano, RM Williams Publishing, 1998.
Folk Songs from the British Isles for horn and piano, Southern Music, 2006.
Three Songs of Praise for horn and piano, RM Williams Publishing, 2008.

Original Works for Two Horns and Two Horns and Piano

The Bill and Brice Polka (2 hns and piano), RM Williams Publishing, 1998.
Ken Bits for two horns, RM Williams Publishing, 1998.
Lacrymosa for two horns and piano, RM Williams Publishing, 2003.
Majaliwa for two horns and piano, RM Williams Publishing, 2009.

Original Works for at least Four Horns

The Ascension for horn ensemble (6 hns), RM Williams Publishing, 1998.
Harambee for horn ensemble (5 hns), RM Williams Publishing, 1998.
Three Pieces for four horns, RM Williams Publishing, 1998.
Dos Danzas for horn quartet and piano, RM Williams Publishing, 2004.
Divertimento for horn quartet, RM Williams Publishing, 2006.
Jambo for horn ensemble (16 hns), RM Williams Publishing, 2009.

Chamber Music including Horn

Vocalise-Waltz for oboe, horn and piano, RM Williams Publishing, 1998.
Above the Wind for flute, bassoon, horn and piano, RM Williams Publishing, 1998.
Serenade for Woodwind Quintet, RM Williams Publishing, 1998.
Variations for Brass Quintet, RM Williams Publishing, 1998.
Yankee Doodle for Brass Quintet, RM Williams Publishing, 1998.
Processional for Brass Quintet, RM Williams Publishing, 1998.
Ken Bits for trumpet and horn, RM Williams Publishing, 1998.
Divertimento for Brass Trio, RM Williams Publishing, 2001.
Vocalise-Waltz for alto saxophone, horn and piano, RM Williams Publishing, 2001.

Works for SATB Choir with Horn

- Missa Kenya for solo tenor, SATB, horn, percussion, and piano*, Colla Voce Publishing, 1996.
- Kyrie for SATB, horn, and percussion*, Colla Voce Publishing, 1996.
- Sanctus for SATB, horn, and piano*, Colla Voce Publishing, 1996.
- Agnus Dei for SATB, horn, percussion, and piano*, Colla Voce Publishing, 1996.
- Songs of Faith for choir, horn, percussion, and piano*, Colla Voce Publishing, 1999.
- Psalm 150 for choir, horn, and piano*, Colla Voce Publishing, 1999.
- Ubi Caritas for choir, horn, and piano*, Colla Voce Publishing, 1999.
- Be Thou My Vision for choir, horn, and piano*, Colla Voce Publishing, 1999.
- Alleluia for (SATB) choir, horn, percussion, and piano*, Colla Voce Publishing, 1999.
- Psalm 23 for choir, horn, and piano*, Colla Voce Publishing, 1999.
- Adorable flujo for choir, horn, and piano*, Walton Music, 2001.
- Amor que une con el amor grandisimo for SATB choir, horn, and piano*, Walton Music Publishing, 2002.
- Missa Kenya (revised) for Tenor soloist, SATB choir, horn, percussion, and piano*, Colla Voce Publishing, 2002.
- Hodie Christus Natus est for SATB choir, horn, and piano*, Hinshaw Music Publishing, 2003.
- Rejoice in the Lord for SATB choir, horn and piano*, Colla Voce Publishing, 2004.
- The Tree for SATB choir, horn, and piano*, Colla Voce Music, 2005.
- Sing to the Lord for SATB choir, horn, and piano*, Colla Voce Music, 2009.

Works for Women's Choir and Horn

- Sing A New Song to the Lord for SSA choir, horn, and piano*, Walton Music, 2003.
- There is Sweet Music Here for SSA choir, piano and cello, or horn and trombone*, Colla Voce Music, 2009.
- Agnus Dei for SSAA choir, horn, and piano*, Colla Voce, 2009.
- Sanctus for SSAA choir, horn, and piano*, Colla Voce, 2009.