MASLANKA SYMPHONY NUMBER FIVE:

CONDUCTING VIA LUCID ANALYSIS TECHNIQUE

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Lucid Analysis Technique is a conducting approach I have created. The technique I have evolved in this dissertation is a process through which the conductor's subconscious is activated to engage both the score at hand and stored human experiences in an enriched real-time performance situation. The technique is realized through a six-step process. Human beings acquire subconscious information consistently throughout their lives and Lucid Analysis Technique draws upon this body of stored knowledge and experiences. Lucid Analysis Technique is a new method to achieve optimal experience while performing.

The process to arrive at the technique combines my research of Carl Gustav Jung, David Maslanka, Carolyn Barber and Steven LaBerge. Their multi-disciplinary approach is used while in a dream state (both conscious and unconscious) to provide an environment for subconscious interaction. Once a link has been established to the subconscious, relating conscious information with stored experiences can enhance musical performances and study.

Lucid Analysis Technique is an enhancement to score study and it provides the tools necessary for establishing a connection to the subconscious while engaged in performance. The simultaneous connection of the conductor, the score and the ensemble is the ultimate goal of pursuing Lucid Analysis Technique. Discovery of the composer's voice through the context of the piece will result in enhanced performance experiences.

DEDICATION

For Carolyn and David

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I would like to acknowledge the numerous individuals that have made this dissertation possible:

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And finally…

- This document is respectfully dedicated to Dr. Carolyn Barber and Dr. David Maslanka. You will undoubtedly understand the magnitude of their respective work in the following pages. If you are hearing these names for the first time go beyond these pages and find out more. I guarantee you will not be disappointed.

  It has been my privilege to work with Carolyn and David. It is an even greater privilege to consider them friends.

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PREFACE

The wind ensemble works of David Maslanka are certainly well-known among wind instrumentalists as some of the most significant in their repertoire. From my first hearing of David Maslanka's *Wind Quintet No. 2* at the University of Minnesota "Art of Wind Band Teaching" conducting symposium to my exposure to one of Dr. Barber's "Piece of the Week," Maslanka's *A Child's Garden of Dreams*, I knew I was hooked. Maslanka's works resonate in my very being. I never tire of hearing them, and I continually find something new when I study the scores.

Doctor of Musical Arts (DMA) dissertations and documents[1] in conducting often focus on the analysis of one selected work. In preparing the literature review for this document I examined more than ten dissertations on works of David Maslanka. DMA dissertations vary greatly in length, but the ones reviewed all focus their efforts in a conventional three-fold manner: David Maslanka's biographical information, analysis of the piece, and appendices with discography and interview transcripts. The core of the DMA dissertation is the analysis, and at times an author will focus the analysis on a specific element unique to the piece, such as the use of a chorale tune.

At first it seemed logical to me to proceed in the same manner. However, I wanted to emphasize how the theories of Dr. Carolyn Barber, Director of Bands at the University of Nebraska – Lincoln influenced my research. Her recently completed manuscript, entitled "Influencing Sound: Myths, Metaphors, and Musicianship – A

[1] Although many Universities differentiate between a "dissertation" and a "document", any doctoral level paper will subsequently be referenced as "dissertation" by this author.

Practical Theory of Conducting," establishes the definition of conducting as the act of influencing, by design, the sound of an ensemble using nonverbal means. Her definition leads to the introduction of a series of "tools" to assist the conductor in influencing sound.

While working with the score to *Symphony No. 5*, I frequently ran into road blocks. No matter how hard I would try to analyze, I drew dead ends. I have a compendium of charts and previous analyses that just "stop." I then would shelve the score and return to it a few weeks or months later. Almost every time, I would discover something I had missed or overlooked. Then, after these pauses, I was able to proceed with my rejuvenated score study. I did not realize that I was skirting a technique that I would refine (with the help of David Maslanka, Carl Gustav Jung, Carolyn Barber and Stephen LaBerge) and eventually call LAT, or Lucid Analysis Technique.

CHAPTER ONE

COGNITION AND THE SUBCONSCIOUS

Lucid Analysis Technique is a process through which the conductor's subconscious is activated to engage both the score at hand and stored human experiences in an enriched real-time performance situation. The technique is realized through a six-step process that will be detailed throughout this dissertation. The six steps of LAT are divided into two general categories: first) LAT steps one thru five are designed to aid the conductor in preparation of a score; second) the final LAT step provides theoretical exercises to engage the subconscious mind while conducting.

Lucid Analysis Technique, hereafter referred to as LAT, was developed by the author as an enhancement to conventional score study and conducting. LAT is a way to enhance what the human body does naturally. The human brain is a hub for the collection and processing of information. LAT is a new process which calls on the combined research of psychologists and musicians to activate the subconscious information of our cognitive functioning to use while studying and conducting.

LAT was inspired by four individuals: a psychiatrist, Carl Gustav Jung; a composer, David Maslanka; a conductor, Carolyn Barber; and a dream researcher, Steven LaBerge. These four individuals will be discussed in detail in chapter two. LAT blends their multiple views and theories into a point of departure for the study and performance of musical works. Chapter three will introduce the technique of lucid dreaming. The author, as a means to establish pathways for subconscious connection and interaction, has

used lucid dreaming effectively. Chapter four restates the definition of LAT and details each individual step involved in the technique. Chapters five and six relate LAT to David Maslanka's *Symphony No. 5*. Chapter five provides the score study and analytical information of the piece. Chapter six gives the theoretical connection between the two categories of LAT, the steps before conducting and the steps while conducting.

The beginning of Lucid Analysis Technique is in the human mind. This chapter provides brief definitions of learning, memory and the role of the subconscious. This psychological and physiological information is the foundation on which further connections to the musical score and real-time conducting are constructed through the Lucid Analysis Technique.

LEARNING

According to psychologist David G. Myers, there are three methods by which we learn. LAT is most concerned with the method of observational learning, which is acquiring information through observation (unlike classical conditioning and operant conditioning). Psychologists are primarily focused on modeling through observational learning. An example of modeling is a young child watching television and then recalling a gesture they saw used by another individual. Young children are highly influenced by parental models, just as college students are influenced by professorial models.[1]

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[1]David G. Myers, ed. *Psychology* (New York: Worth Publishing, 1995) 257-283; The reader is encouraged to explore the early writings of psychologists and learning/conditioning theorists Pavlov and Skinner in conjunction with more contemporary authors such as David Sousa in *How the Brain Learns* for a more comprehensive picture of the models of learning/conditioning.

In the psychological debate of "nature versus nurture," the scientific community recognizes the importance of learned experience in the acquiring of information. The human brain is hardwired to an extent; however processes such as language and movement require learned behavior to be successful. Brain functions such as breathing and digestion are automatic and hardwired into the core of our being.

In an information processing system (e.g. the brain) there is a threefold process constantly at work. We acquire information through learning. We store the information in memory. We recall the information when it is needed and then use the information.[2] LAT is focused on the final step, the recall of information. It is more specifically focused on the processes that activate the recalled information.

UPLOADING

Uploading is, in essence, providing food for your brain. It is the process of gathering material or the acquisition of knowledge. Experimentation, observation, modeling, practice, study, lecture, debate, interrogation, and directed listening are all viable processes for learning and the uploading of information. In observational learning, emphasis is placed on what we consciously observe. However, there are significant amounts of information we observe but do not completely understand at the given moment. These are items recognized by our subconscious. They are similar to a flash of light, sounds, or distant occurrences. These subconscious items are infinitely numerous. Take, for example, the common occurrence of walking down the street to purchase a cup of coffee. In even a short walk our bodies react to a variety of stimuli that have the

[2] David G. Myers, *Psychology*, 257-283.

potential to become memories. We frequently do not give many of these stimuli much conscious thought. However, these items do become part of the sensations experienced by our unconscious.[3] Things such as sounds, smells, and people are noticed by our brain. In a musical analogy, we hear and experience a vast amount of musical stimuli every time we hear a performance, pick up our instrument, conduct an ensemble, or engage in a conversation about music.

STORING

After information is gathered through experiences, it is then stored in one of three areas of the brain. Echoic memory, short-term memory and long-term memory are the three divisions of memory storage.[4] Long-term memory is the easiest to understand since it encompasses the vast majority of memories. Long-term memory is any memory that has been stored and can be recalled when necessary. Short-term memory is only three to five seconds in duration. Echoic memory is the split-second understanding of what was just encountered via our senses. Most of the time, echoic stimuli are only subconsciously recognized, they are seldom comprehended. Comprehension requires a connection between the stimuli and either a short-term memory or long-term memory attachment. Snyder, in his text *Music and Memory,* gives an example of rehearsals that are used to

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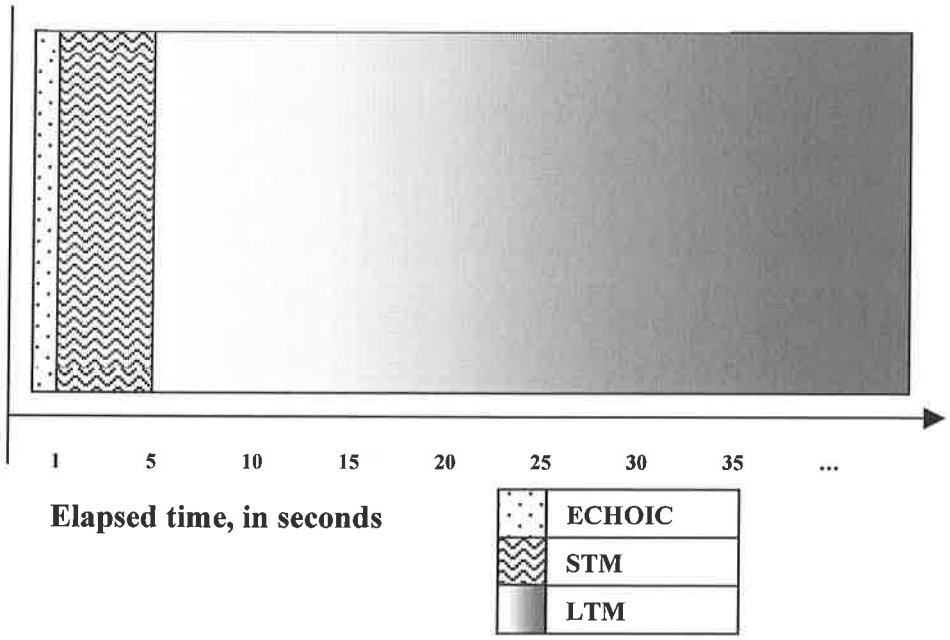
[3] Bob Snyder, *Music and Memory* (Cambridge, MA: The MIT Press, 2000) 6.
Although not reprinted here, the reader is encouraged to view the illustration of "hearing" in *Music and Memory* by Snyder. The entire diagram illustrates the process of sound from the ear to echoic memory, short term memory and long term memory. Every process is accompanied by a vague amount of "unconscious processes." These processes are present throughout the entire illustration. Since this one chart is only focused on hearing, this author feels it is conceivable that similar events would happen for sight, smell, touch and taste in terms of proportion of "unconscious processes."

[4] Snyder, *Music and Memory,* 11.

take echoic memory into short-term memory. With repeated rehearsals, eventually the short-term memory information can be stored in long-term memory.

ILLUSTRATION 1-1: *Memory Timeline*



Bob Snyder in his text *Music and Memory* clarifies the relationship between long-term memory and consciousness:

> A large percentage of the long-term memory in use at a given time is only semiactivated, and remains unconscious, although it has a large effect in guiding what we are conscious of – indeed, constitutes the meaning of what we are conscious of.[5]

[5] Snyder, *Music and Memory,* 9.

It is important to recognize the borders between long-term memory and short-term memory stages as a fluid state. Our most firmly implanted memories in long-term memory are those which have had repeated "rehearsals" – these are typically emotionally charged events such as weddings, funerals, promotions, births, etc. In history, many individuals can remember the exact time, location and other very specific information regarding the news of the assassination of President Kennedy or the explosion of the space shuttle *Challenger*. These are long-term memory events that have become very secure because we are continually revisiting their occurrence.

Sensual stimuli are understood primarily through echoic memory. Repetition of the similar experience will change the primitive echoic memory to short-term memory. If the experience has happened previously, our brain "re-cognizes" this information and draws upon previously coded material in our long-term memory to connect the echoic and short-term memory.

Chunking is the brain's process of taking similar pieces of information and storing them together, knowing that they are related. It is a process the conscious self can use to speed memory. For instance, phone numbers are "chunked" into a series of three blocks instead of ten individual digits. 402.742.9509 is easier to remember, via the three partitions, rather than 4027429509 which is harder to remember. The area code is a very easy set to remember, especially if you are trying to remember a phone number of someone in the same city. The prefix digits and final four digits are the only ones that vary greatly, and with a conscious effort the memory remembers the smaller "chunks" rather than a stream of individual digits. Carolyn Barber, in her manuscript, "Influencing Sound," relates chunking to music:

> To move this concept into the realm of music, an expert musician will read notation not as individual symbols, but as rhythmic and melodic motives or chunks. This chunking enables the expert to focus more attention on phrasing, articulation, dynamics, etc. Furthermore, an expert trumpeter, for example, will have acquired the ability to process breathing, embouchure setting, and tongue placement as one chunk thereby enabling more attention to be diverted to tone, pitch audiation, blend and balance issues. The earlier the chunking process can be engaged, the greater the potential for expertise.[6]

It is easy to extrapolate from her performance example to score study. Conductors continually look for patterns in scores, be they triads, sequences, or formal divisions. The identification or recognition of these patterns can encode the score in the brain more rapidly than by the memorization of each individual note.

THE IMPORTANCE OF INTEGRATION

Educational psychologist David P. Ausubel, in *The Acquisition and Retention of Knowledge,* emphasizes the potential for meaningful learning if new material can easily integrate with previously learned material.[7] Meaningful learning is a term used by Ausubel in opposition to rote learning. Rote learning is basic memorization. Meaningful learning is the integration of new material to previously learned material, which has the potential to be meaningful (potentially important) to a learner. The previous phone number analogy defining chunking would be an example of meaningful learning. If you told an individual ten digits, and then told him it was a phone number, it still would be a meaningless series of ten digits if he had no idea what a phone number was. Chunks of material have little meaning if prior knowledge is not previously encoded. The

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[6] Carolyn Barber, "Influencing Sound" (unpublished manuscript, 2004) 25-26.
[7] David P. Ausubel, *The Acquisition and Retention of Knowledge* (Dordrecht: Kluwer Academic Publishers, 2000) 53.

integration to previously encoded memories is fundamental to the rapid chunking and encoding of new stimuli from the echoic and short-term memory. We hear a sound, it enters echoic memory and we put it in short-term memory and eventually long-term memory – if we can equate the new sound to something we have already heard. If we cannot, it will come across as "unknown sound" to our brain and be hard to remember if we never hear it again. Ausubel reemphasizes this point:

> If cognitive structure is clear, stable, and suitably organized, precise and unambiguous meanings emerge and tend to retain their dissociability strength or availability. If, on the other hand, cognitive structure is unstable, ambiguous, disorganized, or chaotically organized, it tends to inhibit meaningful learning and retention.
>
> It is, therefore, a commonplace that the details of a given discipline are learned as rapidly as they can be fitted into a contextual framework consisting of a stable and appropriate body of general concepts and principles. When we deliberately attempt to influence cognitive structure so as to maximize meaningful learning and retention as well as transfer, we come to the heart of the educational process.[8]

This concept is important for conductors, especially when approaching new music. LAT is beneficial to the enhancement of those cognitive pathways and the integration of the body of prior musical knowledge and newly encountered music.

TRANSFER AND ACTIVATION

According to Ausubel, transfer is the process of taking a previously learned element and relating it immediately to a newly learned element.[9] Transfer has two sides: positive and negative. Negative transfer is easy to understand because it simply means the dissociation between what is known and what is being taught or asked. Negative

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[8] Ausubel, *Acquisition and Retention of Knowledge*, 10.
[9] Ausubel, *Acquisition and Retention of Knowledge*, 59.

transfer may even represent a contradiction between what we know and what we are trying to learn or apply. In our uploading and chunking paradigms, negative transfer is a blocked connection. Consider the following example: during score study the conductor learns s score's information regarding tempo. In a rehearsal, the conductor then conducts a different tempo. The stimulus heard in the rehearsal that is now integrating itself into short-term memory and long-term memory is wrong and contradicts the previously learned information. The brain has to spend time now deciding which piece of information is "correct" and eventually rewire connections to change the negative transfer into a positive transfer.

Positive transfers are the successful connections between information in long-term memory and new stimuli. It should be noted that not all negative transfers are "bad" – at times they provide wonderful learning opportunities. However, for the optimal learning experience, positive transfers must be in the majority of total transfers.

THE ROLE OF THE SUBCONSCIOUS

Many musicians and conductors fail to recognize the body of important information present in the subconscious and unconscious. Science recognizes the presence of the subconscious in learning and memory. There is debate as to whether the subconscious is active or passive. Dr. Stephen LaBerge, as described in chapter two, has researched the role of the subconscious in decision-making, problem solving and creativity. He takes the active stance. Carl Gustav Jung and David Maslanka both would agree the subconscious is an active entity in our being. LAT assumes and expects the subconscious to be active as it is continually working in our background.

The processes of learning are universal. All humans undergo these cognitive events multiple times each second, and often they are relegated to autonomic functions. LAT is a method to enhance the potential for optimal experience while performing. The technique recognizes the connection between conscious and subconscious cognition and provides a meaningful technique to connect to this body of knowledge.

CHAPTER TWO

JUNG, MASLANKA, BARBER AND LABERGE

Lucid Analysis Technique was inspired by the writings of four individuals: Carl Gustav Jung, David Maslanka, Carolyn Barber, and Steven LaBerge. These four individuals provide the foundation for Lucid Analysis Technique (LAT) which blends their multiple views into a point of departure for study and conducting. This chapter isolates each individual's contribution and then their connection to the whole. One of the author's earliest inklings of LAT began with a recommendation to the author from Dr. Maslanka, "Carl Jung is the strongest intellectual conception of a lot of things that have come to me. If you haven't read any of his work I would recommend starting with "Man and His Symbols" and his autobiography "Memories, Dreams, Reflections."[10]

THE PSYCHIATRIST

Carl Gustav Jung was born in Switzerland in 1875. He received his medical degree in 1900 from the University of Basel. Jung was one of the first students of Sigmund Freud. Jung's perceptions concerning dreams and the subconscious are still influential in modern psychological texts even though critics have considered him "mystical". He spent the majority of his time up to his death in 1961 in private psychotherapy practice and writing. Many of his texts have been translated into English. A representative example of Jung's writing and philosophy:

> My life is a story of the self-realization of the unconscious. Everything in the unconscious seeks outward manifestation, and the personality too

[10] David Maslanka to Christopher Werner, email, August 8, 2004.

> desires to evolve out of the unconscious conditions and to experience itself as a whole. I cannot employ the language of science to trace this process of growth in myself, for I cannot experience myself as a scientific problem.[11]

Jung, as a psychiatrist, worked with the unconscious in a way that was very "free" in comparison to his teacher Freud. Jung realized early that the best way to understand symbolic meaning was to remove the theoretical points of view and have sessions completely patient-driven. Jung describes his methodology and interaction with patients:

> The result was that the patients would spontaneously report their dreams and fantasies to me, and I would merely ask, "What occurs to you in connection with that?" or "How do you mean that, where does that come from, what do you think about it?" The interpretations seemed to follow of their own accord from the patients' replies and associations.
>
> Soon I realized that it was right to take the dreams in this way as the basis of interpretation, for that is how dreams are intended. They are the facts from which we must proceed.[12]

For the purposes of our conducting technique, Jung provides the foundation from which the rest follows. In particular, his writings on the importance of the subconscious and unconscious states are important in understanding the musical works of David Maslanka. While reading Jung, the connections to Maslanka are clear. Many of Maslanka's speeches[13] and one of his early compositional successes[14] reference Jung.

Another fundamental concept for Jung and eventually LAT is presented in Jung's text *Man and His Symbols*. In this book, Jung gives his definition of a symbol versus a

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[11] Carl G. Jung, *Memories, Dreams and Reflections* (New York: Vintage, 1989) 3.
[12] Jung, *Memories, Dreams and Reflections*, 171.
[13] David Maslanka's website, http://www.davidmaslanka.com and the link http://www.davidmaslanka.com/Speeches.asp, contain 9 of Dr. Maslanka's speeches at various conferences and universities, world-wide-web internet, accessed 2002-2004. It is hoped that his recent words before the performance of *Symphony No. 5* at the University of Nebraska-Lincoln will be added soon.
[14] *A Child's Garden of Dreams* is a five-movement work where the inspiration of each movement is a dream from a patient of Carl Jung. These dreams are published in Carl Jung, *Man and His Symbols* (New York: Dell, 1964) 58-63.

sign. According to Jung signs are man-made objects that have one definition. He states, "they do no more than denote the objects to which they are attached."[15] A symbol, however, is an object which could have multiple meanings. He further elaborates:

> There are, moreover, such objects as the wheel and the cross that are known all over the world, yet that have a symbolic significance under certain conditions. Precisely what they symbolize is still a matter for controversial speculation.[16]

According to Jung, our subconscious state works in symbols.[17]

THE COMPOSER

David Maslanka is a free-lance composer living in Missoula, Montana. He holds degrees in music education from the Oberlin Conservatory and theory/composition from Michigan State University. Dr. Maslanka is a frequently commissioned composer. Commissions range from the National Endowment for the Arts and professional ensembles to many educational institutions. Maslanka's prolific works for winds and percussion are particularly noteworthy. His catalogue includes five symphonies for wind band, three woodwind quintets, numerous concertos, a mass, and additional pieces for wind ensemble, symphonic band, and percussion ensemble.

When the author sent a preliminary analysis of *Symphony No. 5* to the composer in which he proposed the euphonium soloist in the third movement represented Jesus Christ, Maslanka replied, "You are free, and I encourage you, to explore the metaphorical possibilities, and I might concur with what you find, but I am always leery of pinpointing

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[15] Jung, *Man and His Symbols,* 3.
[16] Jung, *Man and His Symbols,* 3.
[17] Jung, *Man and His Symbols*, 3, 56-63, 83-90.

specific items and saying "this means that." I think good music is bigger than that."[18] Maslanka's music works in symbols and large meanings and he warns conductors of an emblematic or sign-based approach. The conclusion of the program note to *Symphony No. 5* states that the piece continually speaks to the "transformation of tears into power and the victory of life over death."[19] A conductor working in an emblematic approach would search the score for specific musical elements that either represents "transformation" or where "life over death" would occur. Maslanka's music speaks to these themes, it does not represent them.

Maslanka is passionate in speaking of his music and creative processes and frequently travels to performances of his music to share insights with conductors, performers and the audience. His personal website, which is recommended for every musician studying his music at www.davidmaslanka.com, provides a wealth of commentary involving his music making processes. In an interview with Beth Antonopulous for the text *A Composer's Insight*, Maslanka speaks of his objectives for music-making:

> There [has] to be a way of getting at things that are "true" – a unification of forces rather than a battling of forces. And my understanding of music-making is that it draws the deeper parts of peoples' souls and hearts into a specific place, moving through whatever divisions and troubles are in personal psychologies to a place where people are drawn together in a real and binding way. To be able to accomplish that – to take all the mixture of forces which are out there, the things we call good, and the things we call evil, and to pull them into a single place where they produce a power and a love, that is the challenge.[20]

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[18] David Maslanka to Christopher Werner, email, August 8, 2004.
[19] David Maslanka, program note, preface to score of *Symphony No. 5*.
[20] David Maslanka chapter by Beth Antonopulous, *A Composer's Insight* (Galesville, MD: Meredith Music Publications, 2003) 95.

Both Jung and Maslanka converse about similar topics involving the subconscious, although from different angles. Jung's is a scientific approach related to the subconscious. Maslanka's is a musical approach related to his music, which is conceived through the subconscious. For example, in reference to his composition, *Montana Music: Chorale Variations for Wind Ensemble,* he has written:

> The symbol of blood is that agency which dissolves the boundaries of the ego, and allows a larger thought to enter. I had a dream in which I saw a lake of blood. I entered it and was dissolved by it, freed momentarily from the bounds of the ego, and opened to that deeper voice that wanted to speak through me.[21]

After reading this account by Dr. Maslanka, the author then asked himself a series of questions: "What if I see symbols in my dreams? What happens if I interact with my dreams?" The key was "interact" – which led to a new conducting theory the author has devised and also led to a connection between Jung/Maslanka and the research of Dr. Carolyn Barber.

THE CONDUCTOR

Carolyn Barber is director of bands at the University of Nebraska-Lincoln. She holds degrees in horn performance from Northwestern University and Yale University, and earned her DM in conducting from Northwestern as a student of John P. Paynter. Barber's training and professional experience as a performer serve as catalysts in her research of conducting practice and pedagogy. Her academic grounding in the liberal arts serves as the background and point of departure for inquiry. As a result, her manuscript *Influencing Sound* places the practice of conducting within the broader contexts of

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[21] David Maslanka, in *A Composer's Insight*, 96.

musicianship and artistry, and strives to enrich our understanding of the art of conducting by linking it to disciplines including literature, athletics, psychology, philosophy, drama and physics. Her definition of conducting is as follows:

> Conducting is the act of influencing, by design, the sound of an ensemble using nonverbal means. This definition is the result of many years of work identifying and paring away the superfluous or misleading elements that have attached themselves, barnacle-like, to our understanding of the conductor's role. It distinguishes its object from any closely related objects in clear and concise language. As a result, a conductor's efficacy can be assessed with relative ease.[22]

She further states that conducting as a performance skill must not be a choreographed process. Barber argues that "the study of conducting is not the study of gestures; it is the study of human interaction."[23] A frequent perception is the relegation of conducting to a series of predefined gestures or "emblems". Barber research rejects this "emblematic" approach to conducting. Her theory and definition of conducting liberates the conductor from the confines of tradition to explore alternatives for influencing sound. In particular her exploration of metaphorical context is one of the principle ingredients in LAT. As she defines it:

> Metaphorical context is admittedly an awkward term. It is not a context that is metaphorical, rather it is an environment within which various kinesthetic metaphors will be employed, all governed by an overarching character or atmosphere. For example, an action such as kicking a ball will have a distinctly different effect depending upon the environment in which it is executed (e.g. underwater, or in a gym, or on the moon). The context influences the activity by causing the kicker's body to compensate for the characteristics of the environment. In musical terms, to be influential the conductor's body must operate within a context that is analogous to the environment of the score. If his gestures are not influenced by the atmosphere of the score, they will be like the structure in an Escher painting: intriguing but practically useless – an illusion that defies logic. The conductor must operate under the same conditions as the

[22] Barber, "Influencing Sound," 15.
[23] Barber, "Influencing Sound," 17.

> players. If one is kicking the ball on the moon and the other is at the bottom of the pool, they cannot hope to connect.[24]

Working with scores in a metaphorical context design is a complex task for a conductor. It is imperative the conductor understand as much as possible, initially through score study, to begin to discover this context. Score study in the traditional sense is a necessary step for LAT. These traditional procedures would include a functional harmonic analysis and discovery of form, texture, melody, rhythm. Drawing charts and score reading at the piano are two techniques used by many conductors to form an early conceptual framework of a new piece. Additionally, a valuable method is asking the continual 'what if?' question. Posing questions about the piece allows a conductor to start to unravel the processes behind its creation. Score study is the process of asking questions, and then asking further questions based on those original questions. The conductor can eventually, in essence, recreate the piece through score study. Maslanka supports this idea of conductor creativity in regard to his works:

> Too often we think of composers as 'creative' and conductors as 'merely re-creative.' I'd like to change that perception. Yes, writing music is special, but so is bringing it into sound. The conductor's emotional/spiritual imagination, and imagination for sound must be parallel to, and of the same intensity, as the composer's. That seems patently obvious, and yet, it is not what happens for the most part.[25]

However, as Dr. Maslanka has stated, recreating a piece is just a start. He proposes the activation of the conductor's emotional/spiritual imagination. Not only can we pose questions to the music to gain insight on its creation, we can ask our subconscious questions to gain further insight into ourselves. Barber postulates that successful conducting requires successful understanding of human interaction. Her

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[24] Barber, "Influencing Sound," 28.
[25] David Maslanka, in *A Composer's Insight*, 105.

conducting theory is based on the cooperation of multiple disciplines which is an amalgamation of humanity. Therefore, the author further stipulates that we must first be comfortable with ourselves and know how we interact with the music on a human level. Maslanka's *Symphony No. 5* speaks of tears, pain, anger, and an overwhelming affect. Conductors studying this work must be able to draw from within themselves the necessary human emotions, memories, and feelings that can evoke connection to these symbols.

Querying the subconscious attempts a connection to a larger force, that of a body of knowledge within us. LAT proposes that as our conscious mind knows more about a piece of music, our subconscious mind will continually think, muse, and digest this information. Fortunately, this subconscious cognition is a process that happens naturally. Unfortunately, many individuals do not take advantage of this additional cognitive opportunity. Establishing a connection to the subconscious may provide access to this previously learned information. A possible result of these interactions and connections will be "seen" through a series of symbols.

Jung, Barber and Maslanka are three key figures in this author's development of LAT. Jung provides scientific background for the justification of subconscious and unconscious interactions and the importance of using symbols to aid our conscious life:

> When we see that at least a half of man's life is passed in this realm, that consciousness has its roots there, and that the unconscious operates in and out of waking existence, it would seem incumbent upon medical psychology to sharpen its perceptions by a systematic study of dreams. No one doubts the importance of conscious experience; why then should we question the importance of unconscious happenings?[26]

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[26] Carl Gustav Jung, *Modern Man in Search of a Soul* (Orlando (FL): Harvest Books/Harcourt, Inc., 1933) 15.

Barber relates interaction and influence in her theory of conducting:

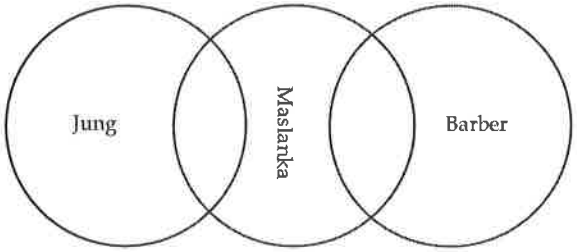
> A conducting gesture is effective not because of what it represents, but because of what it does – how it influences the players as they produce sound. Consider the differences between telling someone to move (communication), demonstrating motion (expression), moving someone (control), and causing someone to move (influence). The first two may or may not have any effect on the person to be moved; in fact, a person can be completely alone and do both. The third is not only offensive but, to transfer the analogy to the conductor's realm, literally impossible. Only the fourth requires the presence and mutual attention of two parties. Only the possibility of influence can truly justify the presence of a conductor in front of an ensemble during a performance.[27]

Maslanka is the link between the two as he blends both the Jung philosophical and musical realms:

> If I start with an assumption that I know what the piece is supposed to be, it can thwart me altogether. The ego has to release itself into a deep listening to receive what wants to happen. That doesn't mean that the ego is bad and must be defeated, but that it assumes its most useful "organizer/doer" function in partnership with all the unconscious forces. Conductors must do the same thing. When that happens then appropriate gesture and attitude appear naturally.[28]

Visually, our paradigm can be represented by this Venn diagram:

ILLUSTRATION 2-1: *Jung/Maslanka/Barber Connection*



[27] Barber, "Influencing Sound," 17.
[28] David Maslanka to Christopher Werner, email, January 8, 2005.

THE DREAM RESEARCHER

A technique is necessary to begin to activate and integrate the readings and research of Jung, Maslanka and Barber. The proposed technique must be universal, since topics of dreams are universal and conducting is the study of human interaction. All three individuals speak of large humanitarian constructs in achieving a deeper meaning in their work. Dr. Stephen LaBerge and lucid dreaming provide this universal technique for departure.

Stephen LaBerge was born in 1947 into a United States Air Force family. As a young child, he traveled frequently as a result of his father's occupation and saw much of the world. LaBerge cites this constant movement as an opening to different cultures, which in turn laid groundwork for "an interest in science as a means to understand the cosmos."[29] LaBerge holds a bachelor's degree in Mathematics from the University of Arizona and later attended Stanford University for graduate work. In 1980 he received the Ph.D. in psychophysiology which was a result of his extensive work in dream research and, specifically, lucid dreaming. After graduation, Dr. LaBerge continued working at Stanford researching different states of consciousness. Convinced that lucid dreaming is a viable method for the enhancement of well-being, he founded the Lucidity Institute in 1988 in Stanford, California. The Institute provides an information hub for

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[29] Stephen LaBerge and Howard Rheingold, *Exploring the World of Lucid Dreaming* (New York: Ballantine Books, 1990) 336. LaBerge provides additional background to LAT, and in his text *Exploring the World of Lucid Dreaming* there are over 300 pages of references, techniques and exercises to engage the reader in lucid dreaming. In addition to LaBerge's research there are additional books documenting the procedure of lucid dreaming and how one can turn their sleep into active dreaming.

those interested in lucid dreaming. Journal articles, texts and interactive dream symposium adventures are available through the Institute.[30]

LaBerge speaks of the origins of dreams and the parallels between the dream world and the conscious world:

> Much of what you just observed about your present experiential world applies as well to the dream world. If you were dreaming, you would experience a multisensory world as rich as the world you are experiencing right now. You would see, hear, feel, taste, think, and be, just as you are now. The crucial difference is that the multi sensory world you experience while dreaming originates internally rather than externally. While awake, most of what you perceive corresponds to actually existing people, objects, and events in the external world. Because the objects of waking perception actually exist independently of your mind, they remain relatively stable. For example, you can look at this sentence, shut the book for a moment, and reopen to the same page, and you will see the same sentence.[31]

Lucid dreaming is a two-fold process. First, the dreamers must recognize they are dreaming and second, lucid dreamers must be able to control and manipulate their dreams. LaBerge provides a series of graduated steps so that even novices can eventually achieve lucid dreams. These techniques of lucid dreaming will be explored in chapter three and be related to the Maslanka *Symphony* in chapter five.

Jung used dream therapy to help his patients. LaBerge's technique can be modified to provide solutions to our waking life through creativity, problem solving, and healing. With the introduction of the technique of lucid dreaming, LaBerge now enters the updated Venn diagram:

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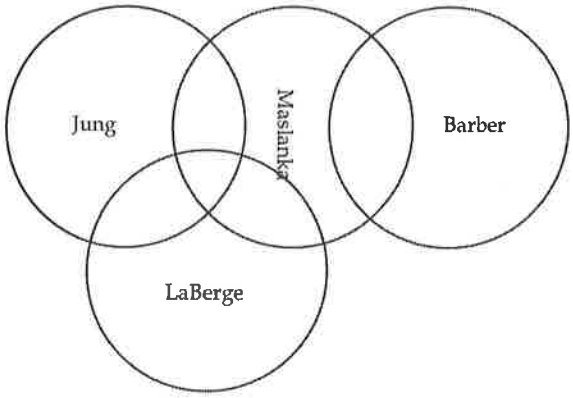
[30]LaBerge and Rheingold, *Exploring the World of Lucid Dreaming,* 336.
[31]LaBerge and Rheingold, *Exploring the World of Lucid Dreaming*, 14.

ILLUSTRATION 2-2: *LaBerge's Connection*



The connectivity between three of the four is strong as each of these work with dreams and approach the topic from their own personal experiences. Barber is the conducting link to Maslanka who provides the musical link to dreams. This interconnected referential paradigm is the background to LAT. LAT exercises and methodology, as described in subsequent chapters, are similarly interrelated. When dealing with human interaction, experience and states of human consciousness, everything relates.

CHAPTER THREE

LUCID DREAMING

"Lucid dreaming," researched by Dr. Stephen LaBerge at Stanford University, is a technique to interact with our subconscious while we are unconscious. It is a method that is teachable, and anyone can achieve a modicum of lucidity while dreaming. The term "lucid dreaming" was originally coined in 1913 by psychologist Frederick van Eeden, and simply means dreaming while knowing that you are dreaming. The term "lucid" in this case relates to a heightened state of mental clarity. Van Eeden's experiments in dream research were attempts to consciously remember circumstances of one's waking life while in a dream. The definition has been expanded by LaBerge as, "[the ability] to remember the circumstances of waking life freely, to think clearly, and to act deliberately upon reflection, all while experiencing a dream world that seems vividly real."[32] As LaBerge explains:

> Empowered by the knowledge that the world they are experiencing is a creation of their own imagination, lucid dreamers can consciously influence the outcome of their dreams. They can create and transform objects, people, situations, worlds, even themselves. By the standards of the familiar world of physical and social reality, they can do the impossible.
>
> By cultivating awareness in your dreams, and learning to use them, you can add more consciousness, more life, to your life. In the process, you will increase your enjoyment of your nightly dream journeys and deepen your understanding of yourself. By waking in your dreams, you can waken to life.[33]

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[32] Stephen LaBerge, "Lucid Dreaming: Psychophysiological studies of consciousness during REM sleep," in Richard R. Bootzin and John F. Kihlstrom and Daniel L. Schacter, eds., *Sleep and Cognition* (Washington, DC: American Psychological Association, 1990) 109.
[33] LaBerge and Rheingold, *Exploring the World of Lucid Dreaming*, 3, 15.

The efficacy of lucid dreaming has been supported by thousands of personal letters sent to LaBerge and his researchers at Stanford. An example:

> I was standing in a field in an open area when my wife pointed in the direction of the sunset. I looked at it and thought, "How odd; I've never seen colors like that before." Then it dawned on me: "I must be dreaming!" Never had I experienced such clarity and perception – the colors were so beautiful and the sense of freedom so exhilarating that I started racing through this beautiful golden wheat field waving my hands in the air and yelling at the top of my voice, "I'm dreaming! I'm dreaming!" Suddenly, I started to lose the dream; it must have been the excitement. I instantly woke up. As it dawned on me what had just happened, I woke my wife and said, "I did it, I did it!" I was conscious within the dream state and I'll never be the same.[34]

In *Exploring the World of Lucid Dreaming*, LaBerge has more than a dozen activities for the induction of a dream state and subsequent outcomes of lucid dreaming. His entire second chapter outlines preparation necessary to undergo these techniques. The first, and most important, element is to simply identify when you are dreaming. At first this seems silly and trivial. Of course we know when we are dreaming. Not true, claims LaBerge. You must be familiar with "ordinary dreams" in order to process and proceed to the steps necessary for lucid dreaming.

Dream state is the environment of subconscious interaction. There are differing levels of conscious intensity of a dream state. They range from daydreaming (conscious) to dreaming (unconscious) to lucid dreaming (active unconscious). Experimentation and practice are necessary. Through lucid dreaming experimentation, various outcomes could illuminate a path not originally considered.

The body enters and re-enters the dream state multiple times every night. Sleep researchers and psychologists have long known that Rapid Eye Movement sleep (REM

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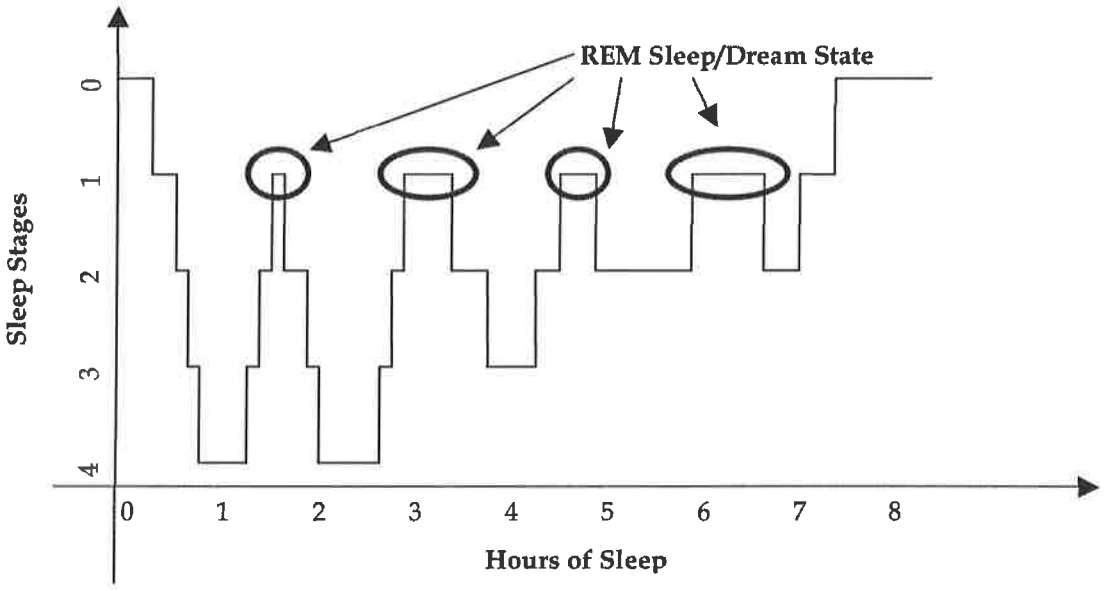
[34] LaBerge and Rheingold, *Exploring the World of Lucid Dreaming*, 2.

sleep) is a physiological sign that a dream has begun. To the dreamer, dreams can feel like hours. In fact, individual dream periods tend to last for only 10-30 minutes. The following illustrates that REM sleep increases in duration throughout the night, and we enter REM sleep more frequently as the night progresses as compared to the other stages of sleep.[35] It is a fact that we dream four to six periods per night on average, and wake up an average of 15 times per night.[36]

ILLUSTRATION 3-1: *REM Sleep*



In terms of the average dreamer, the dreams from the four to six dream periods are typically forgotten, unless they occurred in the last REM sleep stage. This latent

[35] Myers, *Psychology*, 223; chart reprinted from Cartwright, 1978.
[36] LaBerge and Rheingold, *Exploring the World of Lucid Dreaming*, 26.

REM sleep relates directly to the information about short-term memory and long-term memory stages. Information that is most recent in long-term memory will be the easiest to recall.

With multiple attempts, the dreamer will usually be successful at dream recall. If not, try setting your alarm three hours earlier than normal. This will disrupt your sleep cycle, possibly intruding on a REM cycle, and dream recall might be easier. Another recall enhancement device is to tell yourself before you sleep that, "you will remember your dreams." Some autosuggestion and focusing on a task prior to sleep will generally result in positive recall.

The Mnemonic Induction of Lucid Dreams (MILD) technique is the easiest technique for lucid dreaming and is suggested by LaBerge as a starting point. MILD was the technique used by LaBerge in his dissertation study to induce lucid dreaming. The technique is to basically "plant" an image in your consciousness before dreaming. Have you ever had a nightmare after watching a horror film? Chances are you have had this experience, and it is an example of MILD at work.

The dreamer should start with relatively simple and recognizable dreamsigns such as your house or your car. These are elements with which you are comfortable. The goal is to ultimately force the dream to include those specifics. A common perception of dreams is that they are random. However, through a cataloging process, the dreamer will notice the use of elements from conscious thought immediately prior to entering the dream state. Cataloging the elements is an activity for basic dream and dreamer interaction. A novice lucid dreamer will have difficulty in remembering all of his dreams from the first attempt.

TABLE 3-1: *Five Stages of MILD*[37]

Stage I (prior to sleep)	Set up dream recall	Before going to bed resolve to wake up and recall dreams during each dream period throughout the night.
Stage II (after sleeping)	Recall your dream	When you awaken from a dream period, no matter what time it is, try to recall as many details as possible from your dream.
Stage III (prior to sleep)	Focus your intent	While returning to sleep, concentrate single-mindedly on your intention to recognize that you're dreaming. Narrow your thoughts to this idea alone.
Stage IV (prior to sleep)	See yourself becoming lucid	At the same time, imagine that you are back in the dream from which you have just awakened, but this time you recognize that it is a dream. Find a dreamsign in the experience and continue with your lucid dream.
Stage V (prior to sleep)	Repeat	Repeat Stage III and IV until your intention is set (with dreamsign), then let yourself fall asleep.

MILD is one technique for lucid dream induction. Another is reflection-intention. Similar to autosuggestion (telling yourself a statement repeatedly until the brain knows no different), reflection-intention is imagining a lucid dream without dreaming. It is similar to MILD in that you are conjuring a conscious thought prior to actually dreaming.

[37] Chart adapted from LaBerge and Rheingold, *Exploring the World of Lucid Dreaming,* 78-79.

It differs in that it requires no pre-dreaming. Reflection-intention is also a valuable activity to determine the answer to the question of, "am I dreaming?"

Each of the techniques described follow similar procedures. Each technique uses a degree of deliberateness which is focusing oneself rather than accepting randomness. This is realized through Stage I in each paradigm. Another similarity is seen in the use of imagination and creativity. Both models require the participants to be active in their participation and dreaming.

TABLE 3-2: *Four Stages of Reflection-Intention*[38]

Stage I	Plan when you intend to test your dream state	Choose in advance certain occasions when you intend to remember to test your state. For example, you might decide to ask, "Am I dreaming?" when you arrive home from work, at the beginning of each conversation you have, every hour on the hour, etc.
Stage II	Test your state	Ask yourself, "Am I dreaming or awake?" Look around you for any oddities or inconsistencies that might indicate you are dreaming (if you have a peculiar dreamsign). Do not conclude that you are awake unless you have solid proof.
Stage III	Imagine yourself dreaming	After having satisfied yourself that you are awake, tell yourself, "Okay, I'm not dreaming, now. But if I were, what would it be like?" Imagine as vividly as possible that you are dreaming. Observe your environment carefully for your dreamsigns. Imagine what it would be like if a dreamsign from your inventory was present.
Stage IV	Imagine doing what you intend to do in your lucid dream	Decide in advance what you would like to do in your next lucid dream. You may wish to fly or talk to dream characters. In our LAT example, you may wish to interact with your series of questions from score study, or explore the context/environment ("What does the beginning of the third movement feel like?") of the piece.

[38] Chart adapted from LaBerge and Rheingold, *Exploring the World of Lucid Dreaming,* 70-71.

LAT proposes that techniques related to these can be implemented while conducting in real time. They will serve as a real time linkage between the ensemble, sound, composition and context. It would be absurd to assume that the conductor would need to actually sleep and lucid dream to achieve this connection. This unconscious connection to the subconscious must be explored and ingrained before the connection can happen while conducting. It is important that the ability to connect to one's subconscious be comfortable to the participant. If the conductor does not know the feelings of any subconscious connection it will be almost impossible to recognize the corollary feelings of connection between the conductor, the score and the ensemble while conducting. The linkage can be felt as "floating" between the reality of the ensemble sound, conductor influence, and subconscious processing. Chapter six will identify and articulate how this final LAT step (connection in real time) relates to Maslanka's *Symphony No. 5*.

CHAPTER FOUR

LUCID ANALYSIS TECHNIQUE

Chapter one described the processes involved in cognition. Our brains are a complex information system capable of processing multiple learning functions per minute, however much of the information we experience happens at the subconscious level. Our senses are given numerous subconscious stimuli that our brain may or may not codify.

Chapter two detailed the interconnection that this author has explored between Carl Gustav Jung, David Maslanka, Carolyn Barber and Stephen LaBerge. Three of these four individuals speak of the importance of dreams in their work. Jung and LaBerge frame their discourse from a therapeutic and research stance, Maslanka from an inspirational and musical perspective. Barber's work deals with conducting; however, her multi-disciplinary approach to conducting emphasizes human interaction which links it to the study of psychology.

Chapter three introduced lucid dreaming as a vehicle for subconscious interactions. Dreams are universal to all humans, and chapter three presents a foundation on which anyone can attempt subconscious interactions. Chapter four will now define the Lucid Analysis Technique and provide a step-by-step process to begin to activate the subconscious mind of the conductor.

DEFINITION

Lucid Analysis Technique is a process initiated at the point of score study and then brought to bear on real-time conducting through which the conductor's subconscious is activated to engage both the score at hand and stored human experiences to enrich the real-time performance situation. Lucid Analysis Technique is realized through a six step process:

- Step #1: Identify a musical topic or element for analysis or further clarification.
- Step #2: Make the musical topic or element from step one your "dreamsign."
- Step #3: Induce a dream state.
- Step #4: Re-"awake" from dream state and enter fully aware consciousness.
- Step #5: Document the dream state experience.
- Step #6: Connect to the subconscious while conducting.

Steps one thru five are done prior to conducting and are enhancements to score study. These first five steps are intended to build the framework of subconscious thoughts in the conductor that is analogous to composer-created context. The first five steps are also the most effective means of practicing subconscious interactions. These five steps will be discussed in turn immediately below. The second general area of LAT is the real-time performance situation or step six. This area and final step will be detailed in chapter six in relationship to the rehearsal and performance of David Maslanka's *Symphony No. 5*.

As mentioned previously, score study is a necessary preliminary to LAT. Traditional score study, by which one gains an initial familiarity with the score, provides the fuel that will eventually be used in the steps of LAT. However, LAT goes well

beyond traditional score study. It is what excellent conductors do naturally as they are constantly "thinking" about the score. This subconscious thinking can be equated to a continual process of rediscovering the piece for the first time, though it presupposes at least an initial acquaintance with the work. Conductors who have performed major works multiple times will still revisit notes, markings, and references to refresh their perspective. In the span of time that elapses between the first and second performance, a myriad of experienced events have been codified in the brain – even if they have all occurred in just one day. What many conductors do not realize is that the cumulative knowledge present in the subconscious can be of tremendous assistance. These experiences need to be unlocked whether they were the adrenalin rush of downhill skiing, the savoring of a glass of Bordeaux, or performing another work by the same composer. Each of these events carries with it feelings (joy), environments (icy winters), settings (a busy restaurant), sounds (a distant hawk), in essence – context. These contexts connect to an infinite amount of additional contexts. The first five steps of LAT will allow the conductor to connect to these related contextual experiences.

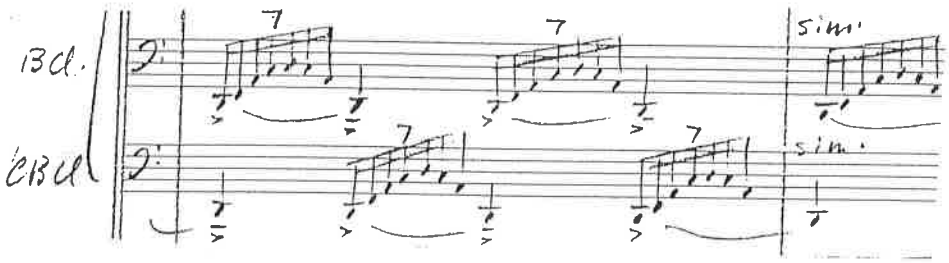
LUCID ANALYSIS TECHNIQUE – STEP ONE

The first step in LAT is to isolate a musical topic or element for analysis or further clarification. These will be elements such as pace, tone color, timbre, or intensity that were queries from score study or that derived from other stimuli. They should be topics that ultimately clarify the composer's voice and the conductor's inner hearing of the work. In the case of Maslanka's *Symphony No. 5*, some of the topics that initially presented themselves to me outside of the score were, the underlying theme of

transformation (gleaned from the writings of the composer), and the intensity of pain and urgency present in the work (derived from conversations with the composer).

Once a conductor begins to discover the context of the piece through score study and outside research, he can begin to ask questions. Note the following music example:

MUSIC EXAMPLE 4-1: *Symphony No. 5, mvt. II, m. 12-13, bass clarinet and contra bass clarinet*



Some questions include: Have we heard this pattern before in the symphony? These notes repeat for another 16 measures. When they stop, is it significant? Does the pattern restart? Is the pattern formal, does it correspond to the form of the movement? What is the function of these notes? Does the pattern alter its shape throughout its repetition? Does this pattern "transform"? Does this pattern relate at all to themes of urgency as mentioned in the program note? Accessing the subconscious with these questions may provide an additional and different level of understanding that can be used by the conductor.

LUCID ANALYSIS TECHNIQUE – STEP TWO

Dreamsigns are tangible elements (or "peculiarities" as LaBerge states) one remembers from a previous dream. LaBerge suggests these dreamsigns can then be induced into subsequent dreams.[39] LaBerge further stipulates that these signs are repeated in one's dreams, and are common elements. One must declare the dreamsign to be used in the dream state. Experienced lucid dreamers focus their dreams prior to actually dreaming in order to examine any specific dreamsigns in detail. The result of the dream would then be written to see if patterns (new or illuminated) emerge again once specific induction has been applied.

For example, this author frequently has dreams involving water, trees and death. Take the symbol 'water'. If one were to experience a dream involving water, one might ask "what are the characteristics of the water?" to further illuminate a connection between the dreamer and the water. Is it a familiar body of water? What is the size of the water? What happens if you go into the water? Would the water be refreshing? Religious symbolism equates water with cleansing (holy water, forgiveness of sins) and also a rebirth of life (baptism, survival). Accessing the subconscious again with these conscious questions provides another level of structure to the dream which eventually leads to potential meanings for the symbol of 'water.' The goal of LAT is to begin to work with musical questions from the score at hand in a similar fashion.

For LAT, the conductor takes the question from step one and turns it into his dreamsign to be used in the dream state. A Maslanka example would be to visualize the gesture of musical example 4-1. In your mind you can see the ascent and descent of this

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[39] LaBerge and Rheingold, *Exploring the World of Lucid Dreaming,* 17.

pattern. You can audiate this pattern in your head. It is important to keep this dreamsign accurate (do not add notes, keep the appropriate tempo, and sing the correct pitches). If you codify the dreamsign in your brain incorrectly, you will have to spend time relearning the information at a later date. Immediately prior to entering your dream state in step three, it is necessary to bring the dreamsign to the conscious side of the brain. This process takes it from stored long-term memory into the recent short-term memory and consciousness. The conductor can simply say, "this 'X' is my dreamsign" several times – or look at the score passage or other visual representation if available. The conductor has now isolated a musical question (step one) and declared that element his dreamsign (step two).

LUCID ANALYSIS TECHNIQUE – STEP THREE

Step three requires a technique to integrate the question (step one) and the dreamsign (step two) into a subconscious connection via lucid dreaming or some other equivalent that will create a similar dream state. The creation of a dream state generates the environment necessary for subconscious interactions. For the purposes of this document, lucid dreaming will be the procedure, however many options exist and the conductor participant is encouraged to explore what works best for him. Lucid dreaming has been discussed extensively in chapter three. Other equivalent options used by the author are in Appendix one. Lucid dreaming was chosen because of its universality, in that everyone dreams. Other activities outlined in the appendix might require a certain level of physical fitness or dexterity not present in everyone.

A mistake would be to assume that in order to access the subconscious one must be sleeping or dreaming. While lucid dreaming requires this, there are other ways of entering a dream state. Maslanka prefers to use the Jung "active imagining" technique, which he (Maslanka) says is analogous to lucid dreaming although the participant is not sleeping.[40]

> "Active imagining" is a term used by the psychologist C. G. Jung. It is a way of moving the conscious mind into the space of the unconscious. The closest thing to it that most people do is daydreaming. The difference is in being aware that it is happening, and in finding ways to deepen the experience. The result is that it is possible to approach the unconscious directly and to ask for the direction or energy that wants to become music. Every human has this capacity. Every good artist or thinker, every good performer, uses this connection whether they have identified it or not.[41]

Active imagining, meditation, exercise (specifically swimming or walking – anything repetitive[42]), focused listening are all effective methods for dream state activation. There are others, which will vary depending upon the individual. For each conductor, it will be a process of discovery through trial and error to determine what can trigger a dream state most effectively as this is the connection to our subconscious. A list of activation exercises and their specific use to *Symphony No. 5* are presented in the appendix. If one cannot successfully remember their dreams, it would be advantageous to replace step three (dream state activation through lucid dreaming) with another more appropriate technique, such as walking meditation. The author also suggests a

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[40] David Maslanka to Christopher Werner, email, December 17, 2004.
[41] David Maslanka, in *A Composer's Insight*, 95-96.
[42] David Maslanka in his score to *Song Book for Flute and Wind Ensemble* has an entire movement relating his experiences to while walking: "*Solvitur Ambulando*, is Latin for 'it is solved by walking.' There is a centuries-old tradition that good ideas come while walking. It is a practice that I have used in my creative work for some years. Intuition and intellect are engaged together by the alternating motion of the limbs. The Danish philosopher Kierkegaard wrote: 'Above all, do not lose your desire to walk: every day I walk myself into a state of well-being; I have walked myself into my best thoughts…If one just keeps on walking, everything will be all right.'"

combination of dream state activities in order to gain the most insight into the piece and the connection to ourselves.

LUCID ANALYSIS TECHNIQUE – STEP FOUR

Step four is the activation of consciousness immediately following a dream state induction. Although "waking-up" seems quite easy, this part of the process is the most volatile. The recollections of the dream, although documented in step five, will show themselves most vividly in this step. At the beginning of the LAT process, it is recommended that this step be taken slowly. For example, do not immediately read the morning paper after waking up as this new information will interfere will the subconscious connections that are very close to short-term memory. Give yourself the necessary time to rise gently and reacquaint yourself with the LAT process during this time. This can take up to ten minutes and it is the best time to remember your dreamsigns. Since we wake on average 15 times per night, and dream at least four times per night, there is the potential for numerous dreamsigns that can be added to our inventory.

LaBerge states that being awake is just a different level of "awareness."[43] Physiologically the brain in an "awake" and "aware" state can recognize sensual stimuli. These stimuli are then codified in our brain as described in chapter one. LaBerge proved through his studies of REM sleep that the brain is just as active in this state as fully conscious. What is the difference then between the "dream state" and "awake"? In our dream state we are connecting to our subconscious, in our conscious/awake state we are

[43] LaBerge and Rheingold, *Exploring the World of Lucid Dreaming,* 17.

not. In the case of lucid dreaming, this fourth step will happen naturally. You will wake up from sleeping. If, however, you were active imagining, engaged in Pilates or meditation (or any "conscious" dream state) this step will require you to return to conscious awareness. For example, examine a Pilates session (see Appendix one). Pilates sessions typically run one hour in length and they work on strengthening the body through a series of slowly-paced, repetitive activities that are controlled by metered breathing. At the end of the session it will be necessary to emerge from this repetitive state. This can be accomplished through a short exercise of noticing your surroundings. Saying, "I am in the Rec Center, I am on the floor, I have been doing Pilates, I am now completed with Pilates" can be used to wake. In chapter three, the Reflection-Intention model (table 3-2) asked the first question, "Am I dreaming?" This is an extremely effective question because it forces the brain to answer based on current information. When you have fully returned to consciousness, there may be elements/dreamsigns from your Pilates sessions that present themselves. These dreamsigns will then be documented in the next step.

LUCID ANALYSIS TECHNIQUE – STEP FIVE

Step five is to document every dream interaction in a journal. For most individuals this will take practice and a good dose of trial and error. LaBerge's suggestion, supported by Harary and Weintraub in *Lucid Dreams in 30 Days: The Creative Sleep Program*, is to keep a dream journal next to your bed (using an ordinary notebook is fine). At the beginning, your dream recall might be only one dream per

week. Eventually, dream recall will happen multiple times per night. In advanced cases the individual will be able to recall multiple dreams when waking in the morning.

Once the dreamer is adept at going to and from dream states, and can recall dreams, this final step can be accomplished. The first is to categorize your dreamsigns. As mentioned above, the dreamsigns are noticeable elements from each dream. These are typically people, places, things, and feelings. LaBerge's categories are: actions, form, context and setting; sub-categories include: thoughts, emotions, perceptions, sensations, ego action, and character action.

In our LAT example our induced dreamsign is musical example 4-1. Step five is now to document the interaction between the implanted dreamsign and what occurred during the dream state. The conductor needs to document the occurrences from the subconscious interaction immediately upon waking from or "leaving" the dream state. After multiple dreams, one should take a dreamsign inventory and catalog the results. Did anything repeat when this musical example was introduced? Any peculiarities that you did not expect? For example, when inducing this musical pattern (music example 4-1) the author frequently saw the color black. After repeated dreams, and noticing the color black, the author also determined it was a vivid black. The next step is to take the information from the dream state, categorized dreamsigns, and integrate it in the conducting, real-time, realm. This will be shown in chapter six.

After step five is completed, the conductor has a choice: he can rerun the steps again with a different question or rerun the steps again with a more specific question based on information gained from previous attempts. As the conductor becomes more adept, it is common for the experience to become more vivid and for the score to not

leave the subconscious mind. Once the pathway for subconscious connection is built in this way, the travel to the subconscious becomes significantly easier.

LUCID ANALYSIS TECHNIQUE – SUMMARY OF STEPS ONE TO FIVE

Lucid Analysis Technique begins with score study in an attempt to start a series of questions based on musical topics found in the score. Then, through the declaration of a topic as a dreamsign and induction into the dream state, the conductor can seek insight based on the introduction of subconscious information. The results from repeated dream states are seen in subsequent dreamsigns which can then be interpreted by the conductor to be used in a real-time conducting environment for enhanced performances.

At this point it is necessary to introduce the one event that will make LAT fail. That "silver bullet" rests solely with the conductor. If the conductor does not want a subconscious interaction to occur or is skeptical about the process, the entire procedure will not work. As individuals who are fluent in auto-suggestion or hypnosis will agree, if the participant is not willing, nothing will happen. The conductor must be a willing participant and be open to collect whatever results from the unconscious mind appear or speak at a given point. Interpretation of the dreamsigns from the dream state also rests in the conductor's mind. If he dismisses all events, LAT will not work.

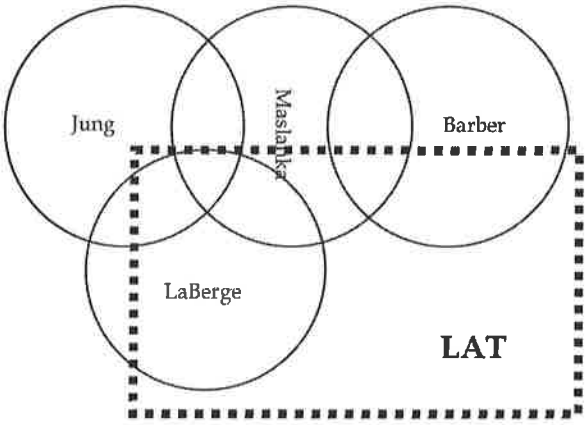
Lucid Analysis Technique, to this point, can be summarized:

- The composer creates the context of the piece and the conductor studies to discover the context in which each piece exists.

- Lucid Analysis Technique uses processes to activate the subconscious and relate it to conscious events and stored subconscious information, thereby illuminating the previous score study.

The updated Venn diagram shows the final visual representation, the writings of the four authors are all inextricably linked to LAT:

ILLUSTRATION 4-1: *LAT Connection*



CHAPTER FIVE

SYMPHONY NO. 5

Score study for any conductor is necessary and the importance cannot be overstated. The conductor's initial discovery of the context of the piece is achieved through score study. This chapter will provide a descriptive analysis and narrative of *Symphony No. 5*. Illustrations in the form of musical charts are included for each movement. These charts outline large formal divisions, tonality, tempo, chorale statements, and significant themes used in each movement and how these themes interconnect throughout the entire symphony. The combination of the descriptive analysis, narrative and charts provide the foundation for early queries into the context of *Symphony No. 5*. Conductors will use the information in this chapter for LAT step one if they are also conducting *Symphony No. 5*. If a conductor is using LAT for other works their individual score study will then also be used in LAT step one.

BACKGROUND OF *SYMPHONY NO. 5*

Symphony No. 5 was commissioned in 2000 by a consortium of universities coordinated by Dr. Steven K. Steele at Illinois State University. It was premiered in 2001 by the Illinois State University Wind Symphony at the College Band Directors National Association Convention held by the University of North Texas in Denton, Texas. The Illinois State University Wind Symphony, the St. Olaf Band and the University of Arizona Wind Ensemble have subsequently recorded *Symphony No. 5*. Although there are numerous dissertations on the works of David Maslanka, and specifically on

Symphony No. 2, Symphony No. 3, and *Symphony No. 4*, there are no dissertations on *Symphony No. 5*. However, an article on this work has recently been published in the second volume of *A Composer's Insight*, edited by Timothy Salzman.

Maslanka provides an extensive program note at the preface of the score. This note describes his penchant for the use of the Riemenschneider edition of the Bach Chorales and some of the overarching themes in his compendium of compositions. *Symphony No. 5* as described by the composer:

> The 371 Four-Part Chorales by J.S. Bach have become a focal point for my study and meditation. These chorales are the models for counterpoint and harmonic movement used by every beginning music theory student. I had my first encounter with them as a freshman at the Oberlin Conservatory in 1961. In 1991 I returned to singing and playing them as a daily warm-up for my composing time. Since then the Chorales have become a deep well for me, a huge access to dream space. The feeling is one of opening an unmarked door in a nondescript building, and being suddenly thrust into a different world. The Chorales are those mysterious doors to other worlds.
>
> In the many years of my composing I have been drawn as if magnetically to the themes of loss, grief, and transformation. They have been personal issues for me, but all along the way they have touched something deeper as well. Folk music is powerful – and I include the Chorales in the Folk tradition – because the same melodic impulse, touched and shaped by generations of hearts, minds and souls, moves beyond individual experience, and opens a path for the deepest of all connections.
>
> In 1975 I had the idea to compose a Mass using the texts of the Latin Ordinary. It took me over 20 years of personal and musical development to feel ready to do this, and the Mass was composed in 1994-95. I am not a Catholic, nor even a practicing Christian, yet the Mass text was like a beacon, forecasting a long working-out process that would allow me to be clear enough to actually write the piece. From my current perspective it appears that much of my work prior to 1994 was a prelude to the Mass, and the pieces since, largely a reflection on the Mass.
>
> "Symphony No.5" is no exception. It has been composed around three well-known Chorale melodies: "Durch Adams Fall" (Through Adam's Fall) in the first movement, "O Lamm Gottes, Unschuldig" (O Lamb of

> God Without Blame) in the second, and "Christ Lag in Todesbanden" (Christ Lay in the Bonds of Death) in the third and fourth. The third is a meditation on the theme of "Christ entombed", and the fourth is a full-blown fantasia on the "Christ Lag" melody. Much of the music of this Symphony is urgent and insistent. I have used the words "aggravated," "angry," and "overwhelming" by way of description. But for all its blunt and assertive force, the Symphony is not tragic. It is filled with a bright and hopeful energy. The music does not try to illustrate the story of the Mass, but rather continually speaks to the theme of transformation – the transformation of tears into power, and the victory of life over death.[44]

MOVEMENT I: MODERATE

The symphony begins with a gesture analogous to that of "wiping the slate" – or "priming the canvas". The opening four bars are tonally ambiguous, consisting of loud outbursts in waves from the timbres of low brass and low woodwinds. The piano obscures the low brass pitches of G, A and B-flat, by playing two octaves of all white keys and all black keys respectively. Although there is a notated tempo of half note equals 102 the listener can barely determine pulse. This ambiguity is created by the syncopated entrances and extreme dynamic shapes in the winds and percussion.

The next five bars serve as a link to measure 11. This pattern of dotted eighth and sixteenth notes is the first rhythmic idea to undergo a transformation. A "rev-up" pattern (an emphasis on one note over another, see music example 4-1) eventually becomes consistent eighth notes in a driving style in measures 9, 10 and 11. At measure 11 we finally feel somewhat "home" in a tonality with the introduction of the C-flat pedals in low brass and enharmonically (they have B-naturals) in timpani.

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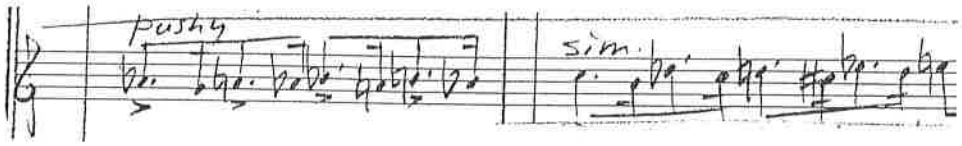
[44] David Maslanka, program note, preface to score of *Symphony No. 5.*

MUSIC EXAMPLE 5-1: *"Rev-up" pattern, Symphony No. 5, Mvt. I, m. 5-6, alto saxophone*



"Durch Adams Fall ist ganz verderbt" is partially heard beginning in measure 21 (see music example 5-8 for the complete chorale). Maslanka feels that the movement's focus begins here.[45] To this point in the symphony the orchestrational focus has favored the lower timbres. The first two phrases of "Durch Adams Fall ist ganz verderbt" are heard in oboe, clarinet, euphonium, tuba and double bass. Higher tessitura instruments in the woodwinds start to push the previous emphasis of the lower voices into a middle range.

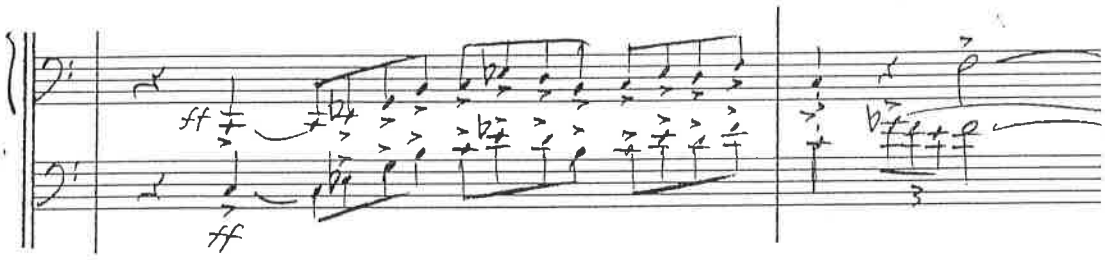
This opening movement introduces a few compositional signatures that will return in other movements. These serve as unifying features throughout the entire symphony that enable the listener to comprehend a single large scale work versus four individual, ten-minute, unrelated movements. The first of these signatures is at measure 30. The trumpet "herald" motive (also doubled with flute and oboe) is important because another trumpet "herald" will signal the final transformation at the end of the piece. Also, the

[45] David Maslanka to Christopher Werner, email, July 22, 2004.

trumpet herald will begin the idea of the "long melody." The "long melody" will also be used in this movement in the upcoming developmental scherzo. Up to this point the trumpet in particular has been fairly dormant. This herald is unmistakable in its function of annunciation as it is the highest note present, two and one half octaves above the start of the low brass counterpoint. It must be played at a more intense dynamic than the low brass figure churning underneath even though both figures are marked fortissimo. See music examples 5-2 and 5-3 for these contrary forces:

MUSIC EXAMPLE 5-2: *"Herald" and "Long Melody" signatures, Symphony No. 5, mvt. I, m. 30-31, trumpets*

MUSIC EXAMPLE 5-3: *Low brass counterpoint, Symphony No. 5, mvt. I, m.30-31, bass trombone and euphonium*



In a recent interview, Maslanka described the acrobatics of the low brass line in music example 5-3 as "cartoonish, straight out of Daffy Duck." Maslanka himself enjoys simple cartoon figures and clear pencil line drawings. He contends that those images undoubtedly have entered his compositional processes, and that many of the extreme technical lines in *Symphony No. 5* take on this naïve, simple and "matter-of-fact" approach.[46]

Another recurring signature is the manner in which rhythm is manipulated throughout the symphony. The aforementioned dotted eighth and sixteenth pattern in the "rev-up" serves as the fundamental rhythm since it was the first pattern introduced. This pattern alters rhythm slightly to become even eighth notes grouped in fours (measures 10 to 26). The dotted eighth note and sixteenth pattern returns (measures 26 to 28). Even eighth notes follow. Eventually an eighth note is omitted (measure 42 to 44) from the even eighth note pattern. Maslanka changes the function this minimalist repetition in the background to one of forward momentum toward measure 48. This new pattern of two eighths, one eighth rest, and one final eighth, certainly derives from the dotted eighth/sixteenth pattern, but also hints at a "jazz" idea. The "jazz" signature is heard through this syncopation but also in the implied swing pattern of long and short notes. This "jazz" signature becomes more realized and developed in the second movement.

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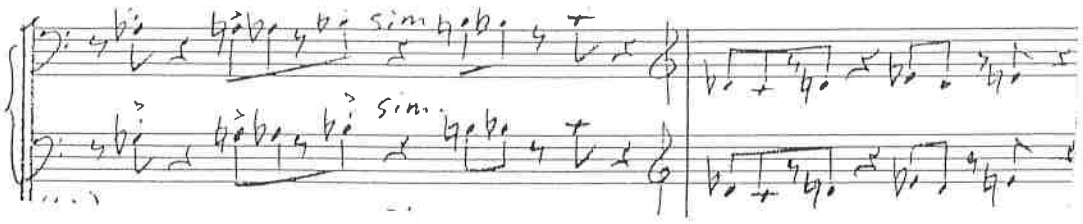
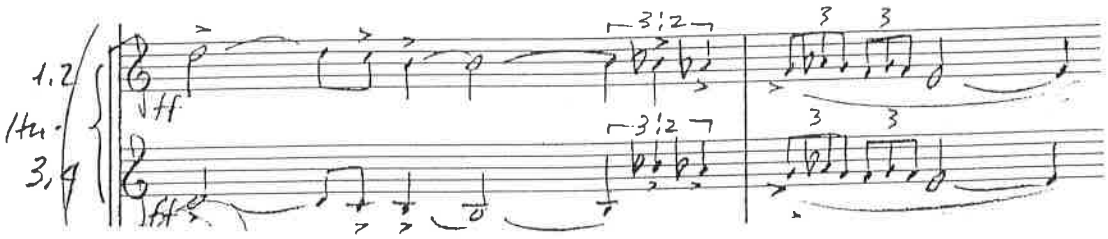
[46] David Maslanka to Christopher Werner, interview, March 2, 2005.

MUSIC EXAMPLE 5-4: *"Jazz" signature, Symphony No. 5, mvt. I, m.45-46, horns*



At measure 51 the composer introduces a horn interjection. This is not a "herald" – this is musical "bullying," bullying in the sense that the horns force additional ensemble members to join their theme and eventually a large majority of the ensemble plays this additive and scalar pattern.

MUSIC EXAMPLE 5-5: *"Bullying" signature, Symphony No. 5, mvt. I, m. 51-52, horns*



Before ending the exposition, Maslanka embeds one more signature in the closing theme. "Dies Irae" is played in measure 66 by the entire brass choir in quarter notes. As the entire energy continues to push forward the pulse comes to a screaming halt. The increasing of the dynamic beyond the fortissimo range coupled with the slowing of pulse

close the exposition. Three bass drum hits, which sound like, "nails in the coffin,"[47] serves as the link between the opening and the development section to follow.

In these first 68 measures, Maslanka establishes a series of musical ideas that will be used in the remainder of the symphony so that the listener will hear a connection across the form. The placement of these signatures occurs in such a way that a listener will say, "I know that from somewhere", but it may take many hearings to pinpoint an exact location.

The form of the first movement contains elements of both a ternary structure and a sonata form. Maslanka's sonata forms behave like grand tripartite structures (begin here, go somewhere else, return home), which contain elements of the Common Practice Period sonata. However, they do not exclusively conform to sonatas of this period. An example for illustration from his program notes to *Symphony No. 3*:

> The third [movement] is a fierce and bristling fast movement that maintains its high energy from start to finish. It is also in sonata form. The development section is a fugue which rises in power to a huge climax. The music is largely fixed in the tonality of A minor; first and second themes are in A minor, a third theme is in D [Major], but the exposition ends in A minor. The development begins and ends in the home key, as does the recapitulation. This unmoving tonal scheme emerged and would not be derailed so I had to let it happen. The tonal fixation seems to underline the character of fierce power.[48]

The formal structure of the opening movement of *Symphony No. 5* is similar to that of his third movement in *Symphony No. 3*. As seen on the chart below, the tonality in *Symphony No. 5* is a bit more varied than that of the A minor emphasis in *Symphony No. 3*. The end of *Symphony No. 5's* exposition does go to the dominant, but only at the very end. No themes of the exposition are in a tonality other than C minor. In Common

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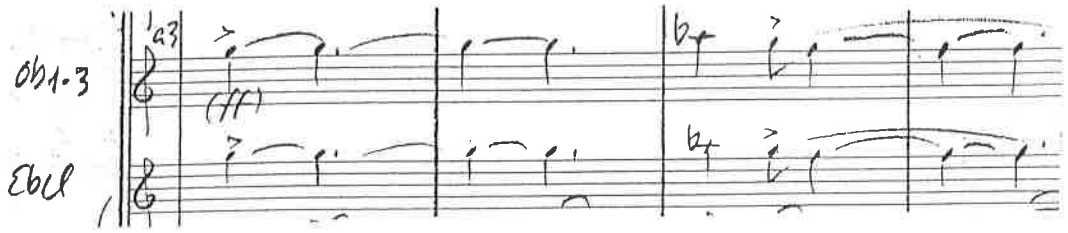
[47] David Maslanka to the University of Nebraska Wind Ensemble, March 2, 2005.
[48] David Maslanka, program note, preface to score of *Symphony No. 3*.

Practice Period sonata forms, the introduction would commonly be in a related key. In the case of *Symphony No. 5* the introduction begins harmonically unclear and settles in C-flat minor to modulate by half-step to C minor in measure 21. The development section at measure 68 continues the harmonic differences as Maslanka begins in the home key of C minor and never introduces the dominant prolongation. Instead he prolongs interplay of an augmented fourth (an emphasis of B minor) in measure 106. These harmonic differences are not typical of the Common Practice Period. Conversely, Maslanka's use of themes in this opening movement is related to the structure of the Common Practice Period expositions. Common Practice Period expositions used two contrasting themes, transition elements between themes and a closing idea. *Symphony No. 5* is similar; the chorale in measure 21 is the first theme, the transition begins in measure 42, and a different theme is heard in measure 48, with a closing section in measure 62. Classic sonata forms, especially those of Mozart and Haydn, were exemplary models of proportion and balance between exposition, development and recapitulation. The first movement of *Symphony No. 5* is also an example of impeccable proportion. Each section is similar in size to every other.

The development section of the first movement begins in measure 68. The chorale is heard in diminution in the horns. The biting and driving nature of the accompaniment in measures 68 to 81 in percussion 1 and piano propel the listener to a new place. Similarly, the broken chords in low woodwinds and trombones integrate with the marimba and piano pulse to keep energy moving forward. In measure 82 the meter becomes asymmetrical. This 5/8 section introduces another "long melody" thematic idea.

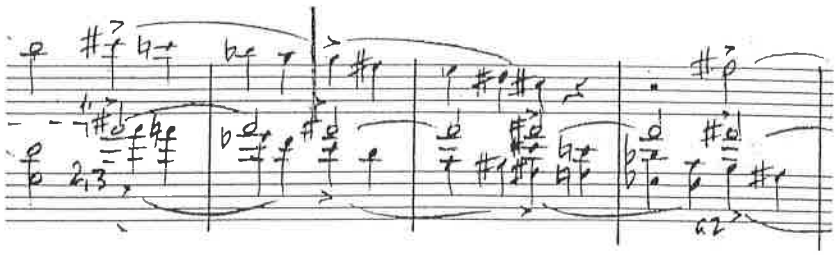
MUSIC EXAMPLE 5-6: *5/8 "Long Melody," Symphony No. 5, mvt. I, m. 82-85, oboes and E-flat clarinet*



This theme eventually starts to spin out of control and transforms itself from 5/8 to 2/2 for to the return to the recapitulation. The 5/8 section is used to build tension and musical excitement, and the rhythmic modulation increases a 2/2 at 102 to a 5/8 (quarter note pulse is consistent at 204 beats per minute!) Also, the asymmetrical meter and harmonic upward motion provide additional displacement. No tonic or moment of repose is heard throughout the development.

The coda starting at measure 179 introduces the entire chorale, "Durch Adams Fall ist ganz verderbt". Unlike the exposition and recapitulation, we hear all six phrases of the chorale. In traditional fashion, the first and second phrases are repeated. Maslanka modifies the chorale slightly; at times sections or groups of notes are sequenced for an elongation of the phrase. He even builds in a final transition on the intervals m2 – M2 – m2:

MUSIC EXAMPLE 5-7, *"Falling Cascade" signature, Symphony No. 5, mvt. I, m. 200-203, piccolo and flutes*



These falling cascades are another signature that will be used in a similar fashion in the fourth movement. The end of the chorale ends in coordination with the end of the movement. The entire ensemble plays an emphatic G Major chord for its resolution. The first movement provides the listener with a "to be continued…" Although the movement is over, it should not sound convincingly "closed." In his notes Maslanka speaks of the chorales as "mysterious doors to other worlds."[49] Our hearing the complete Bach chorale in the coda serves as an "opening" – an "opening" to the remainder of the piece, and the opening to a landscape created in the next movements. The coda introduces this element to say that there is unfinished business – there is more yet to say for this piece. This first movement is pure forward, unresolved and urgent energy. Maslanka states that this movement should provide an affect similar to a "punch to the chest."[50] Dynamically, the ending of this movement is the loudest point of the whole symphony followed immediately by silence.

[49] David Maslanka, program note, preface to score of *Symphony No. 5.*
[50] David Maslanka to Christopher Werner, interview, March 2, 2005.

MUSIC EXAMPLE 5-8 *"Durch Adams Fall ist ganz verderbt"*

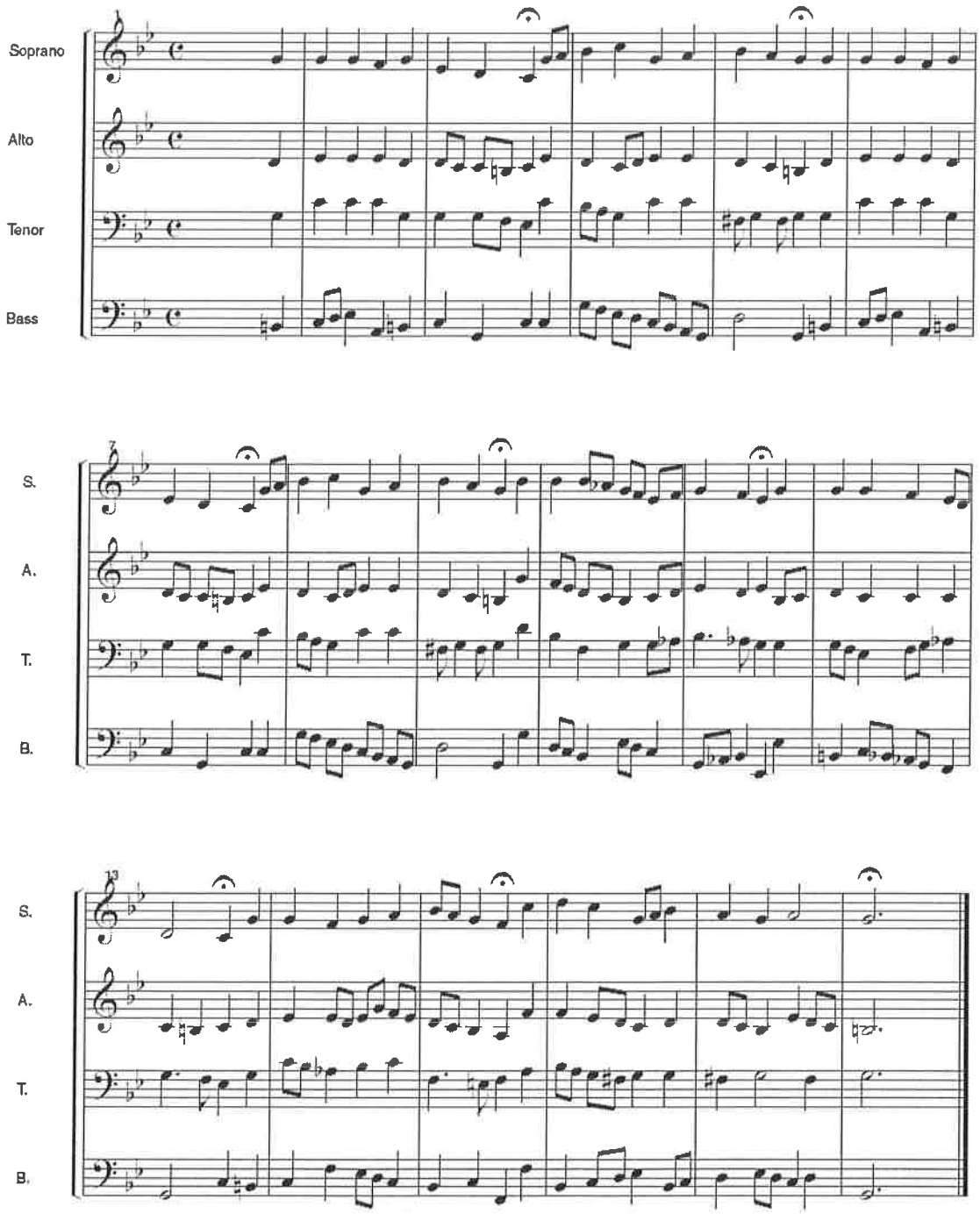
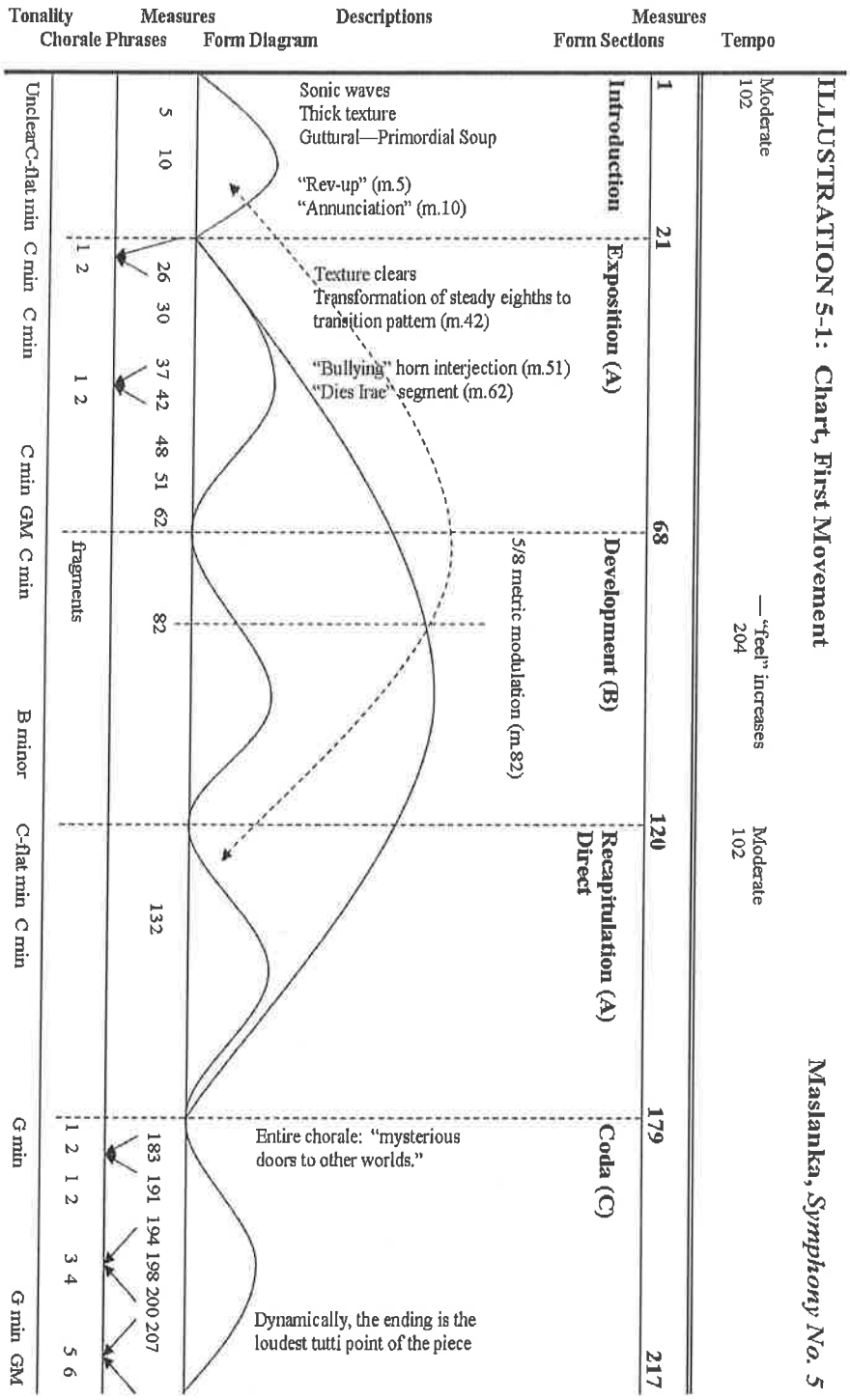


ILLUSTRATION 5-1: Chart, First Movement — **Maslanka, *Symphony No. 5***



Solid arcs show groups of related thematic material
Dashed arcs show relationship between groups
Arcs do not denote contour or intensity

MOVEMENT II: MODERATE

With the close of the first movement, the listener is forcibly and urgently thrust through the doorway into a context of dream space. Movement two is this dream. Events throughout the movement occur with the erratic frequency similar to what we would recall from our dreams.

The movement is in seven sections. Many of the sections seamlessly blend into another, however at measure 125 there is an abrupt caesura and moment of silence. Similar to the first movement, the sections do not change because of tonality; they segue from section to section due to thematic and textural differences. Tonality in this entire movement progresses from D Major, which is a dominant relationship to the end of the first movement to that of A Major, which is another dominant relationship to the opening tonality of this movement. During the progression from D Major to A Major are sections of F Major. F Major is the original key of the chorale "O Lamm Gottes, unschuldig" (see music example 5-12). When the chorale is heard in its entirety in measures 125 to 150, the tonality is F Major. Fragments of the chorale are heard earlier in measures 12 to 31, which are also in F Major. The chorale shifts to a minor mode tonality of A minor in measures 93 to 124.

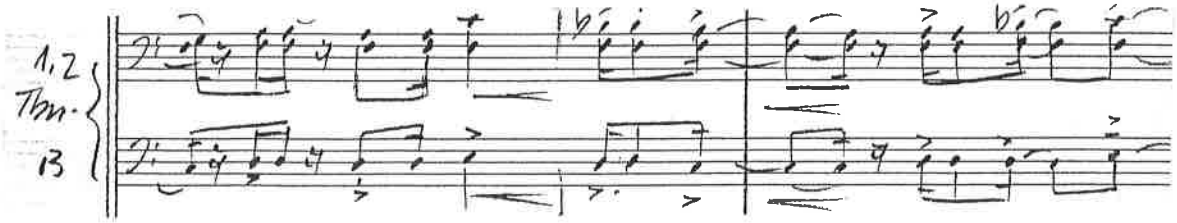
The opening measures of the movement contain a fanfare constructed with rhythmic modes. The orchestration is exclusively brass and the effect is one of unmistakable pomp and pageantry. The fanfare brings to mind images of kings, queens, royalty – that of a processional. Maslanka speaks of these shared mental images:

> Life force comes forward to us as mythic forms in dreams. Each of us has a mythic, timeless part, and in our mythology we are kings, queens, warriors, and sages. In a fundamental way, these mythic identifications

> are who we really are. Our religious traditions are filled with 'big dreams' of the prophets. Having a big dream is like swimming in the ocean far from shore; it is both frightening and exhilarating. Making a piece of music is about big dreams…[51]

The fanfare cadences on the dominant (A Major) nine times. The constant and emphatic repetition builds through a timpani crescendo to an abrupt and unexpected silence. Low woodwinds begin the second section not of pomp, but instead a series of repeated arpeggiated septuplets (see music example 4-1 in the previous chapter). This background turmoil provides a layer for which the chorale "O Lamm Gottes, unschuldig" is heard in shrill and piercing upper woodwinds at a fortissimo dynamic led by E-flat clarinet. These two lines progress unaware of each other. A third layer, added in a stretto-like fashion, called the "hip" layer, is a syncopated rhythmic idea played by the original fanfare orchestration and suspended cymbal (similar effect as a hi-hat cymbal in a drum kit configuration). This idea is only heard once in the entire movement, and is supported from the first movement in the two quasi-jazz elements (see music examples 5-1 and 5-4).

MUSIC EXAMPLE 5-9 *"Hip" layer, Symphony No. 5, mvt. II, m. 21-22, trombones*

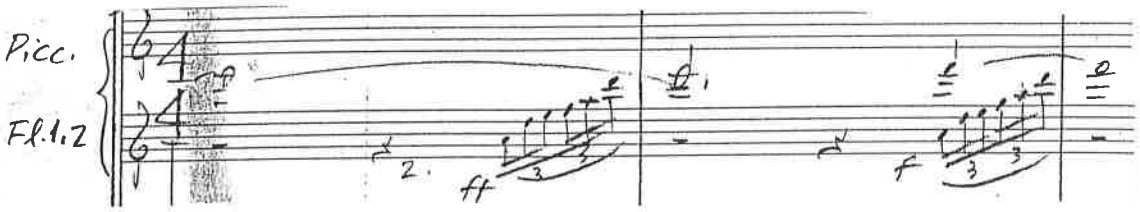


[51] David Maslanka, in *A Composer's Insight*, 96.

While the "hip" layer is heard, the chorale tune re-enters; this time augmented in rhythm. Unlike the ensemble's first statement of the chorale's earlier phrases, this time the chorale resolution is incomplete. Two pitches are missing (they would have been played in measures 31 and 32 to complete the phrases of the chorale). The ensemble at measure 34 locks into an idea blended from fanfare elements. At measure 42 the complete transformation of elements from the opening measures climaxes into another fanfare, presented in a style similar to that of the opening. It is written in a 3/4 and 2/4 time signature being heard in a 6/8 and 2/4 fashion. The first and second sections of this movement segue into the third section.

The third section beginning at measure 52 is one of contained intensity and drive. The pulse must stay constant at quarter note equals 96. In the background are a series of chord progressions in a simple eighth note accompaniment figure. Melodic layers are heard above the pulsing texture. A "long melody" (similar the to first movement, see music example 5-2) in flute and saxophone duet is a contained theme of only four pitches extended over 18 measures.

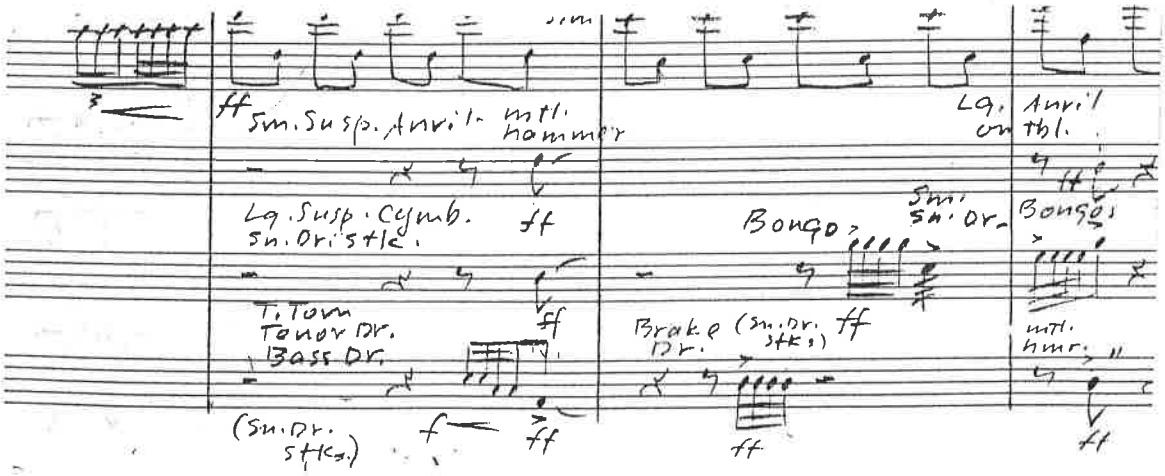
MUSIC EXAMPLE 5-10: *"Long Melody," Symphony No. 5, mvt. II, m. 52-53, flutes*



This section is classified as the "walking" section. The underlying accompaniment rhythm from measures 52 to 93 is the insistent eighth note pattern. The tempo of 96 is an insistent walking tempo, it is not too fast, nor is it too slow. It is walking with a purpose. The repetition of the rhythmic pattern creates a hypnotic effect in the listener.

The final pitch, a G, is extended for four measures, in a similar effect to the cadential extension of the opening fanfare. An immediate change through crying trumpets (wa-wa, plunger mute, lamenting affect) transforms into the percussion interlude. The additive melodic nature of the percussion is heard through its seven measure erratic phrase. The percussion pattern starts simply, just an eighth note on the final off-beat of the measure. The second measure adds eight thirty-second notes to the pattern. The third measure adds more thirty-second notes and shifts the position of the accented eighth note. This additive pattern is seen below:

MUSIC EXAMPLE 5-11: *Percussion interlude, Symphony No. 5, mvt. II, m. 69-72, percussion 1 thru 4*



Commonly, to this point, phrases were predicated on mathematical proportions. The mathematical certainty of 2+2=4 establishes a predictable pattern. The odd nature of the percussion interlude propels this phrase into the next phrase as it is seven measures in length. Measure 77 begins a pattern of ascending scales which serve as a backdrop for a transition in the next section. The "bullying" theme similar to the first movement again returns completing the segue into the fourth section.

Section four is a fragmented statement of the chorale in A minor. The urgency and insistency of the first movement is heard once again in this section. This section begins in measure 93 with a rhythmically augmented setting of the first two phrases of the chorale. The minor mode combined with a slight increase in tempo (56 beats per minute to the half note) give this section a feeling of urgency. The harmonic shift to minor is certainly unstable considering the entire movement has been predominantly in major. In measures 101 to 104 Maslanka emphasizes this break in the chorale with a series of "spikes" placed on individual sixteenth notes. The pitches in the extremely high range of piccolo and trumpet are of a piercing quality in direct contrast to the low tessitura of the chorale. This urgent setting of the chorale by Maslanka has been described as "Smetana-esque, with an overall Slavic nature."[52] The chorale in measure 114 is complete and celebrated with cymbal crashes setting up a rhythmic modulation in measure 117 that accelerates out of control to the cut off in measure 124.

This point in *Symphony No. 5* is significant. It is the first moment of true peace and removal of tension and anger present in the work. "O Lamm Gottes, unschuldig" is heard in its entirety with a mixing of solo instruments in quartets and quintets. The

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[52] David Maslanka to Christopher Werner, interview, March 2, 2005.

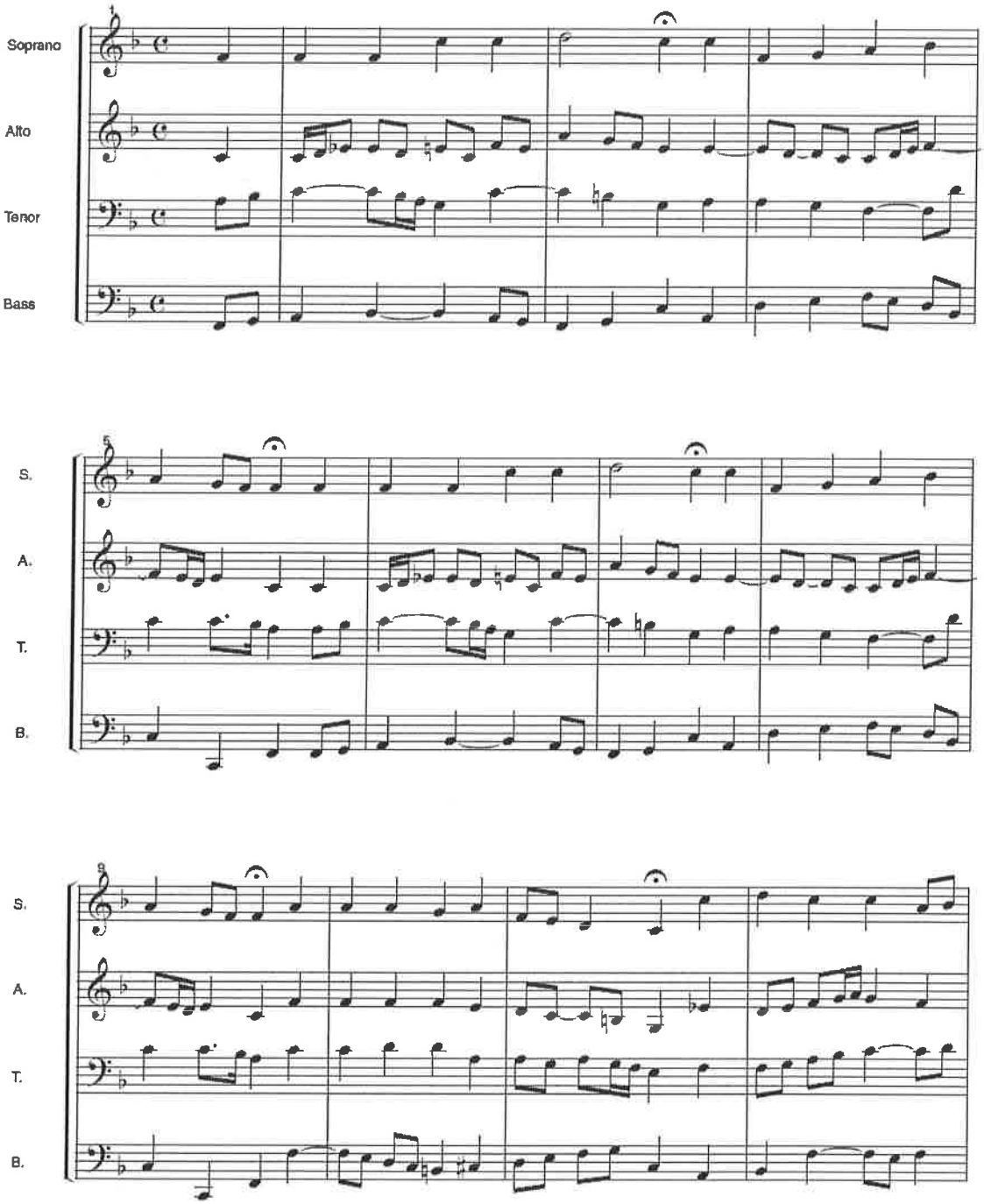
emphasis of the soprano line is placed in the solo clarinet, alto saxophone and Flugelhorn. Tempo is marked at 56 beats per minute and the conductor is instructed not to be too slow as the music should still flow. Only the final few measures prior to section six are marked tempo ad lib.

A resolution on F Major from the solo saxophone and double bass provide the backdrop for a glorious timpani crescendo to return to the opening fanfare. More voices have been added to this statement of the fanfare and the fanfare has been elongated to include a folk dance response from the woodwinds. The brass and woodwind interplay progresses amicably to link to the final section of the movement.

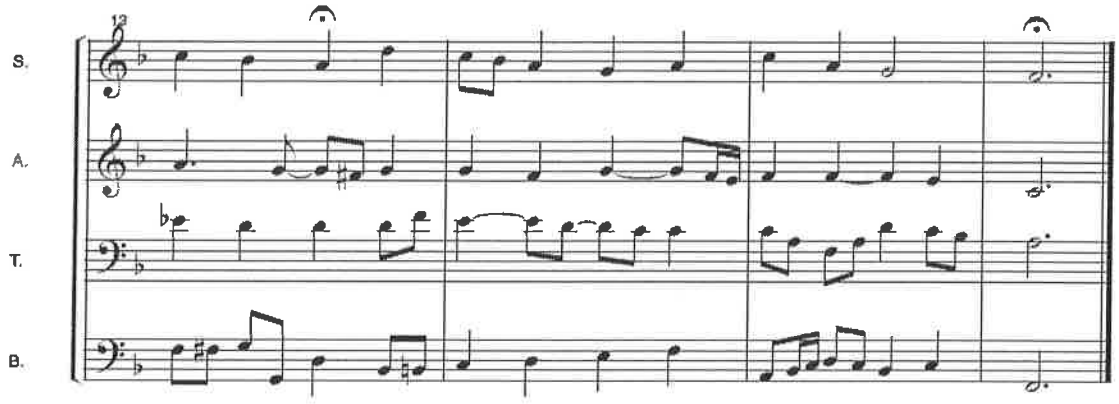
Measure 175 begins the final section of quiet music to softly bring this movement to a close. Solo clarinet plays a quaint tune in A Major while soft responses from flute, alto saxophone, bass clarinet and Harmon-muted trumpet blend with the repetitive piano chords emphasizing the earlier Renaissance rhythms and texture. The movement ends introspectively with one final ascending clarinet statement answered in a similar fashion by piano and closed with a solitary crotale in A. In a recent rehearsal Maslanka characterized this final ping, "like a single drop of water from a leaf…all is well."[53]

[53] David Maslanka to University of Nebraska Wind Ensemble, dress rehearsal, March 5, 2005.

MUSIC EXAMPLE 5-12: *"O Lamm Gottes, unschuldig"*



MUSIC EXAMPLE 5-12: *"O Lamm Gottes, unschuldig" - continued*



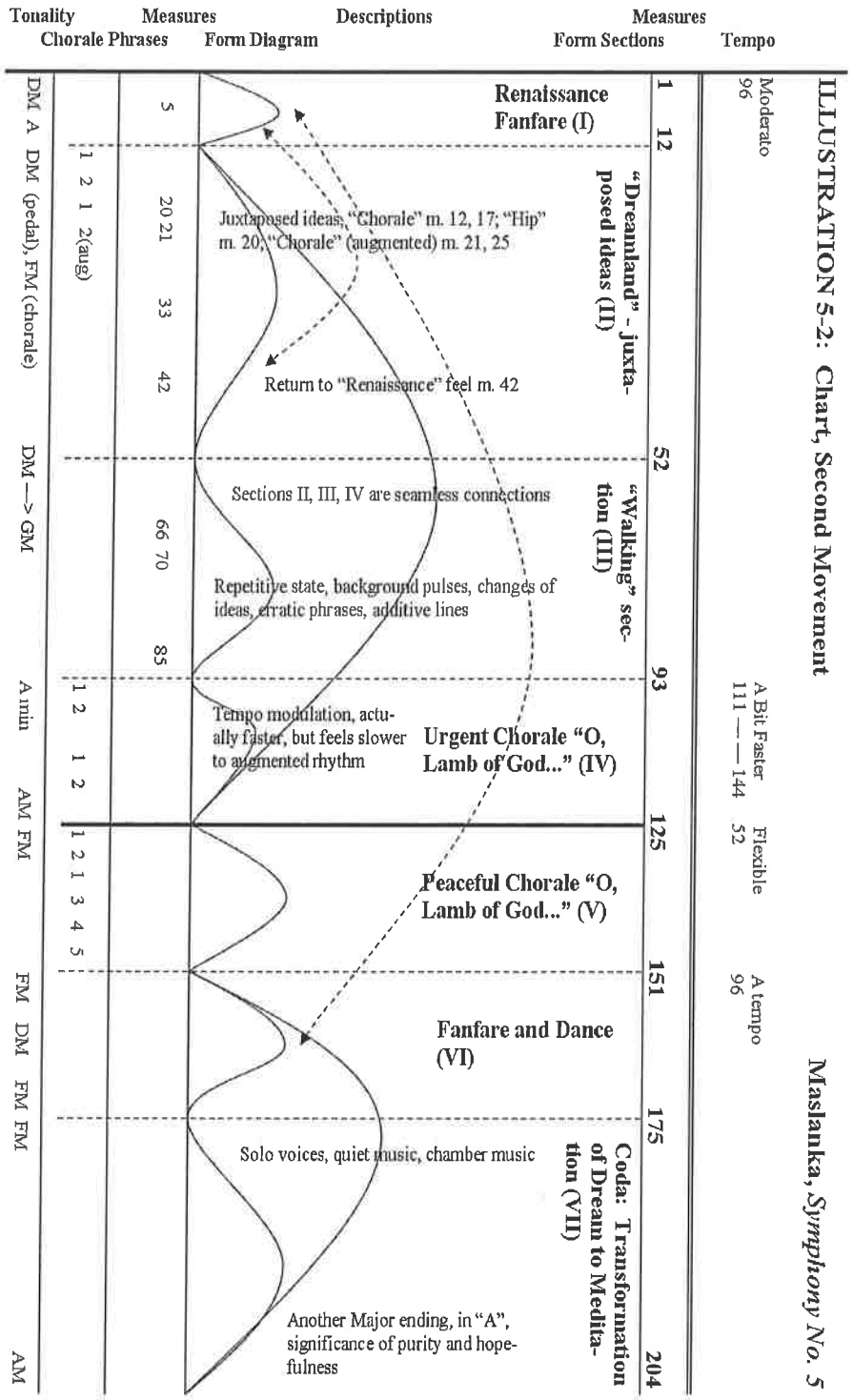


ILLUSTRATION 5-2: Chart, Second Movement

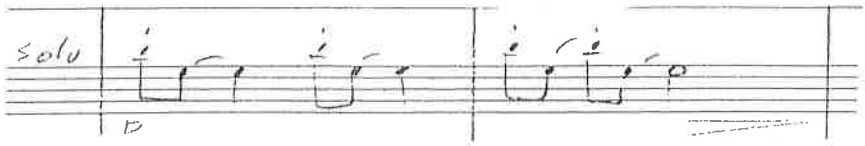
Maslanka, *Symphony No. 5*

Solid arcs show groups of related thematic material
Dashed arcs show relationship between groups
Arcs do not denote contour or intensity

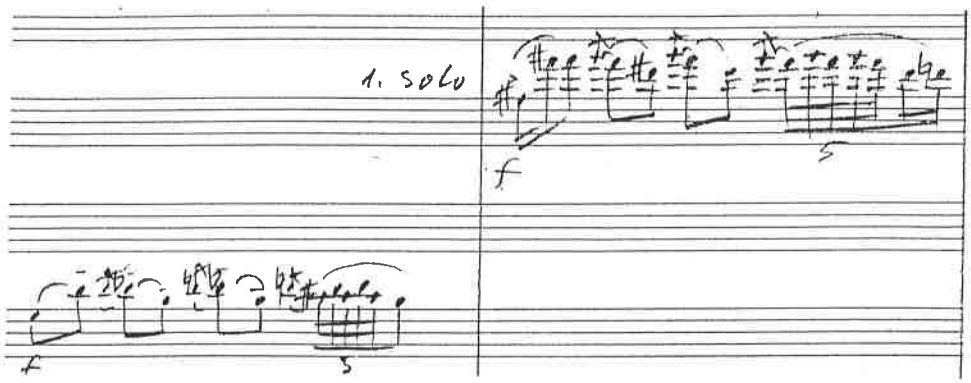
MOVEMENT III: SLOW

The third movement is a mini-concerto for euphonium and wind ensemble. The texture of the movement is thin, and the function of the euphonium is similar to that of a vocal soloist. Musical elements occurring throughout the movement such as the bird calls in E-flat clarinet (measure 9), Klezmer outbursts (measures 69 to 73), and harmonic ambiguity at the beginning relate this movement to Mahler's first movement of *Symphony No. 1.*

MUSIC EXAMPLE 5-13: *"Bird Calls," Symphony No. 5, mvt. III, m. 9-10, E-flat clarinet*



MUSIC EXAMPLE 5-14: *"Klezmer," Symphony No. 5, mvt. III, m. 69-70, E-flat clarinet and flute*



Similar to the previous two movements, large formal divisions are present in this movement indicating a rounded binary structure. Again, as seen in the first movement, this structure exhibits more thematic elements of the rounded binary textbook form rather than the harmonic signatures. If you look at the chart below there are two large sections, measures 5 to 60, and measures 69 to the end of the movement. The beginnings of each large division (measures 5 to 26 and measures 69 to 100, respectively) are thematically different. However, the return of the "very intimate and warm" melody at measures 27 is also heard at the close of this movement in measure 101 thus rounding out the binary form.

Unlike the previous two movements, the chorale phrases from the third chorale "Christ lag in Todesbanden" (see music example 5-24) are not as clearly defined in this movement. Although a section (measures 61 to 68) has a chorale-like nature, "Christ lag in Todesbanden" is not immediately recognizable.

Maslanka describes this movement as a "meditation." In meditative practices, the mind enters a state of emptiness. The opening of the movement is harmonically obscured and sounds empty. Previous movements have begun with fanfares, thick texture gestures, and sonic energy. This opening by contrast sounds empty and quiet. It is a state of calmness and tranquility necessary for personal reflection. As stated in the program notes this movement is a meditation on the theme of "Christ Entombed."

The solo euphonium embodies consciousness. It is a voice that asks questions throughout the movement. The voice interacts with others. The voice has no specific story to tell anyone although the combined referential material of the movement could lead the listener to the aforementioned theme of transformation, Middle Eastern historical

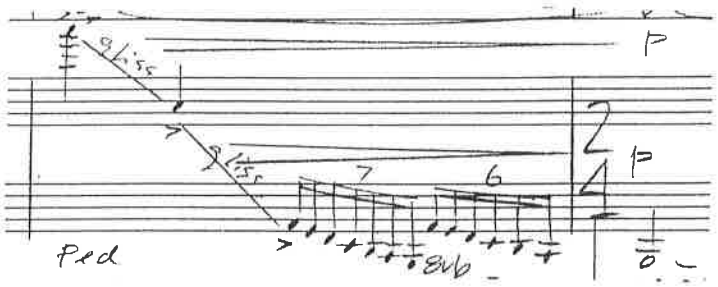
references and contemplations of Christianity. Its musical contour is one of natural ascent and descent. When the solo voice starts to get worked up and agitated, rhythm durations decrease, and the voice takes on a greater presence.

Harmonically, the movement emphasizes E Major. At times this is clear, and at other moments, such as the beginning and the ending, it is obscured with color tones such as the B-flat pedal in contrabass clarinet in measure one. These color tones and minor second dissonances prevail throughout the movement. They cloud the pure tonality of E Major and imply an unsettled or questioning effect. In the fourth movement, also based on the same theme and chorale, E Major is more clearly defined and affirmed. The start of movement three is further colored by the use of tuned gongs. The vibration of these pitches has a definitive attack and establishes an ethnic flair for this movement. This Middle Eastern hue is further emphasized by the Klezmer interjections and style of the hand drum solo in the cadenza.

The opening 26 measures establish the euphonium as leader, walking through a foggy landscape, repeating a musical statement that becomes more complex and urgent as time progresses. Bells and gongs are heard distantly along with bird calls and other shouts from solo voices. The euphonium clears from the texture in measure 24 and starts anew, quite introspectively, in measure 27. This section renews the walk and the soloist takes on a new level of intimacy as connection to inner thoughts are present. The solo lines are simpler here and much longer in duration as the soloist thoughts become clear. Bird calls are heard again, this time in flute and vibraphone in measure 30. The soloist's meditation increases in intensity throughout this section. Musically, the line starts to ascend and a background rhythm of duple eighth notes pushes the ensemble forward. As

the line reaches up, the ensemble assists, and a small hint at the pomp of the second movement returns in timpani in measure 44. As the soloist reaches upward it gives one final shot in measure 46 with the dectuplet, answered immediately by flute and E-flat soprano clarinet. Someone has heard the voice, but there is no answer yet as another falling cascade signature is heard in piano and orchestrated throughout the ensemble.

MUSIC EXAMPLE 5-15: *"Falling Cascade" signature, Symphony No. 5, mvt. III, m. 51-52, piano*



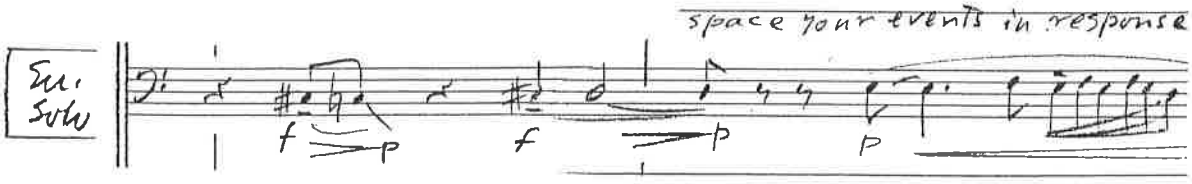
Out of this fall, the euphonium cuts through the texture with a final melodic statement as the ensemble fades away. Silence clears the ears and a quiet flute and Harmon-muted trumpet in measure 61 play a small motive we hear repeated for three more times in measures 63, 65 and 67 with differing orchestration.

Measure 69 sees the Klezmer interjections. In the program note, Maslanka references folk music as a powerful means of communication. The second movement had a folk element in the sixth section, this movement has a folk element with the Klezmer and ethnic overtones, and we will hear the folk element again in the next movement. The Klezmer band starts with E-flat soprano clarinet, hands off to piccolo which in turn transfers to B-flat soprano clarinet, and ultimately the solo alto saxophone

takes the melody and begins a duet with the solo euphonium. This interplay leads seamlessly into the cadenza.

The euphonium cadenza is an interactive free-time section in measure 82. The section is measured in six durational zones with no specified pulse except in the piano. Proportional notation assists the conductor to interact with the solo euphonium, string bass and hand drum.

MUSIC EXAMPLE 5-16: *Beginning of euphonium cadenza, Symphony No. 5, mvt. III, m. 82, euphonium*



Coloristic influences from the muted trumpet and piccolo are heard in later cues, as all voices are instructed to interact "ad lib" with the solo voice. The thin texture of this movement is further diminished in this very intimate section with only six voices. It is reminiscent of the texture of the close of the second movement, very similar to that of chamber music. The chart denotes this section as the meditation. Time no longer regulates alignment. The background is repetitive. One voice is heard. A meditative echo is heard in return. Maslanka states the euphonium here is, "contemplating the life of

Christ."[54] This section pushes forward and the insistency present in this music bursts through. The consciousness of the solo euphonium reaches a high level of agitation and all players in this section are to increase their intensity into the downbeat of measure 83. The release of energy into measure 83 transfers into the entire ensemble. Our pulse has quickened after the cadenza as it races ahead at 96 beats per minute. However, this is only for two measures and then the entire ensemble angrily cries out the themes in measures 83 to 93 with a return to the original tempo. Maslanka describes this section as the "necessary pain before healing can begin."[55] It is imperative the ensemble's energy maintains the highest possible level through the intense technical passages in this section. After the cry in these measures, the final section at measure 101 returns to the intimate and introspective feels of measure 27.

Many individuals who practice meditation become immediately frustrated when they do not perceive answers to their questions or understand the results.[56] The third movement is such a meditation. The end of the movement does not see a transformation of the solo voice. The importance of this meditation is in the process. The outcome at this point is not important. The ten minute musical meditation on "Christ Entombed" prepares the listener for the finale. It clears the mind for the final angry shout.

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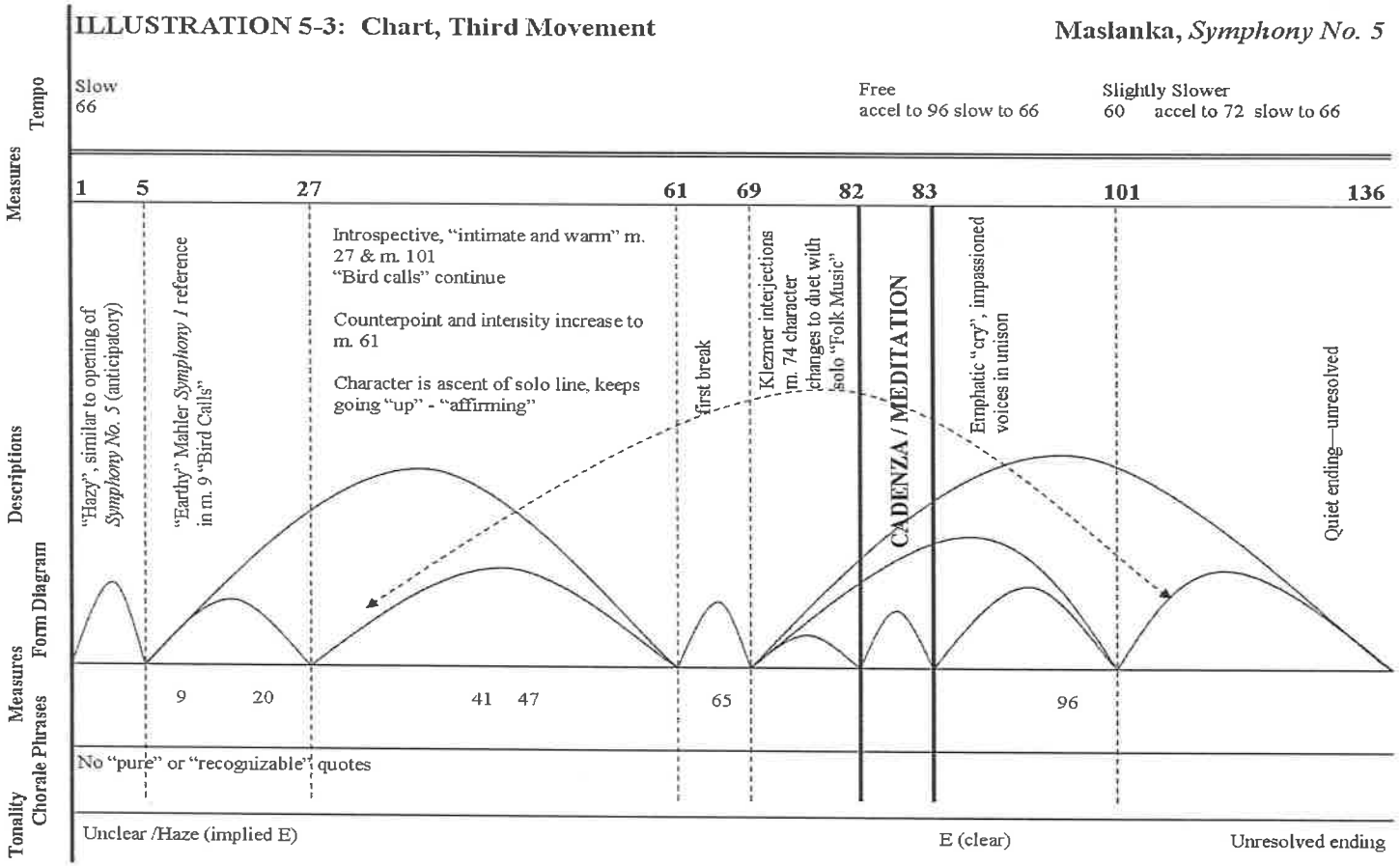
[54] David Maslanka to Christopher Werner, interview, March 2, 2005.
[55] David Maslanka to University of Nebraska Wind Ensemble, dress rehearsal, March 5, 2005.
[56] David Maslanka to Christopher Werner, email, December 17, 2004.

ILLUSTRATION 5-3: Chart, Third Movement — **Maslanka, *Symphony No. 5***



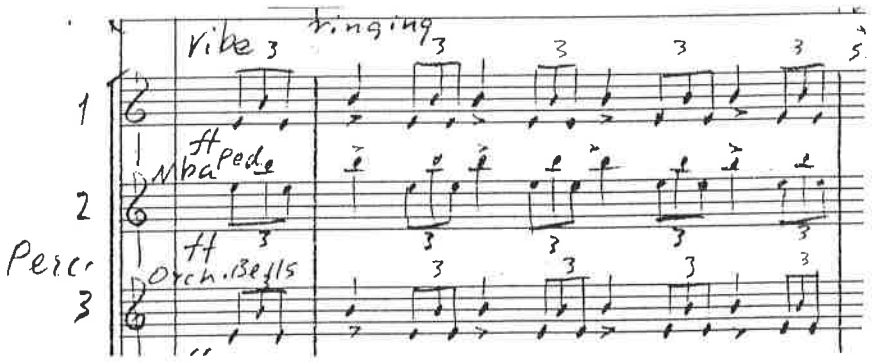
Solid arcs show groups of related thematic material
Dashed arcs show relationship between groups
Arcs do not denote contour or intensity

MOVEMENT IV: VERY FAST

The finale is a "full-blown" fantasia based on the chorale "Christ lag in Todesbanden"[57] (see music example 5-24). The energy of this movement is directly related to the urgent and insistent energy of the first movement. In this respect the two outer movements serve as bookends to the entire composition. This movement is full of the signatures that have been introduced in other movements. In examining the chart, one can see the black lines that emerge from the texture and point to the left. Each of these lines represents a theme or use of a signature present in one of the first three movements.

The opening is a startling texture of keyboard percussion. The rhythmic anacrusis of triplets leads to accented quarter notes on each beat. Maslanka indicates these should be "ringing" and the affect after a quiet and introspective third movement is that of a jolt, possibly by an alarm clock. This pattern plays for 20 measures:

MUSIC EXAMPLE 5-17: *"Alarm Clock" bells, Symphony No. 5, mvt. IV, m. 1, percussion 1 thru 3*



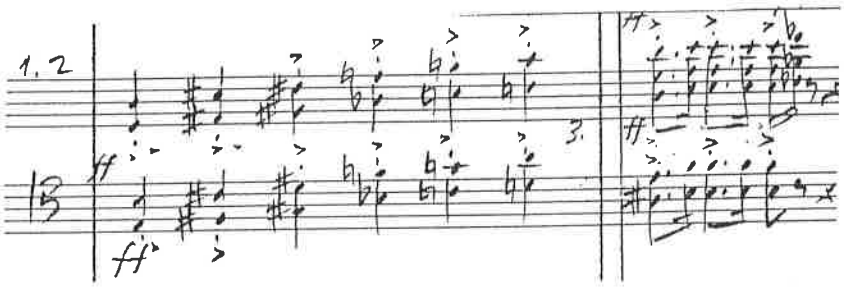
[57] David Maslanka, program note, preface to the score of *Symphony No. 5.*

The above gesture is interrupted by a "hit" on the downbeat of measure 2. The "hit" and subsequent drone in the clarinets is the exact same harmonic voicing as the opening of the third movement, an implied E major with an added B-flat in contrabass clarinet. The first phrase of the chorale is stated in measures 2 to 5. Subsequently the "hits" become more insistent and frequent in these opening bars as they trade off phrases from the chorale "Christ lag in Todesbanden." The entire opening is forceful and aggressive until measure 21 when a sudden pianissimo enters. The calm close to the chorale through measures 21 to 34 ends this section with only percussion and piano defining pulse and keeping the triplet motives steady. A brief technical sweep through percussion and winds builds energy to the new section at measure 39.

The form of the fourth movement is related to the second movement. Each section blends into the next and is marked primarily by thematic differences. Pulse in this movement must stay at a consistent half note equals 96 beats per minute. Again, similar to the second movement, some sections return in character and some sections are heard only once. The opening 83 bars are sections one and two, and the elements of these sections return in measure 255.

The second section of the movement begins in measure 39 with the boisterous statement of "Christ lag in Todesbanden". As the chorale is hammered through the ensemble, small interjections at the end of phrases by the brass ensemble ascend through the texture.

MUSIC EXAMPLE 5-18: *Brass "ascents," Symphony No. 5, mvt. IV, m. 41-42, trombones*



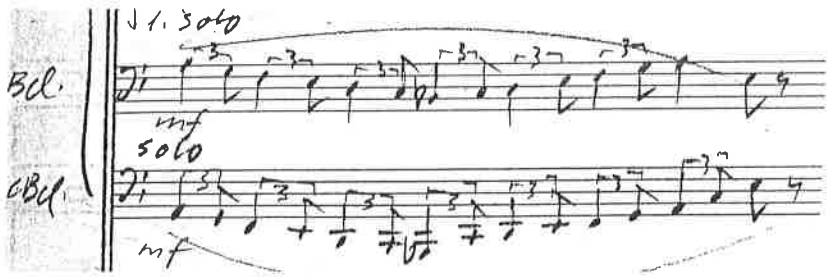
The phrases of the chorale repeat and the forward energy must be maintained to achieve the effect of a sonic wave. Measure 69 begins the closing idea for this section as the entire ensemble repeats figures from the chorale for closure. Another technical sweep through the upper woodwinds and keyboard percussion segue into measure 76. The "hits" from the opening measures return and in similar fashion embellish through an additive process. This transition takes all the ascending figures from the chorale into the low and grounded figures emphatically in measure 83.

The "Wild Dance" of measures 83 to 98 blends the intensity inherent in this movement with the folk elements from previous movements and embodies them in the E-flat soprano clarinet shout. This voice joins with piccolo and B-flat soprano clarinet (the same voices of the Klezmer band in movement III) into a sadistic dance accompanied by antiphonal cymbal crashes. In measure 99 percussion texture changes to off-beat anvils and off-beat trumpets and trombones playing the chorale rhythmically distorted. These

build into another version at measure 115. Meanwhile the background ostinato in clarinets, saxophones and piano becomes even more frantic in measure 115 as Maslanka adds notes to their patterns. Xylophone enters piercingly at measure 122 and snare drum in measure 126. The entire percussion section has a sudden crescendo in measure 129 that leads into the next section.

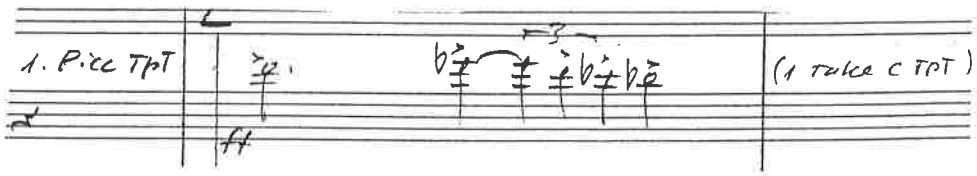
Measure 130 is another setting of the chorale in an even more forceful nature than what was previously heard. The first two statements are heard repeated and then sequenced to transition into measure 160. Measure 160 begins the fifth section of the movement. The beginning is deceptively calm, however the intensity of pulse remains in the piano. The chorale is orchestrated for brass choir in this section. Contrary to the boisterous woodwind motives heard, the chorale embodies the simplistic and naïve nature described by Maslanka in the first movements. This statement of the chorale melody is very matter-of-fact and simple. It serves as contrast and slight repose to the bombastic nature of the earlier chorale statements in this movement. This fifth section also offers another link to previous movements. The woodwind interjections share a resemblance to the "rev-up" gesture (see music example 5-1). The energy contained in this section is under such pressure it explodes into measure 216.

MUSIC EXAMPLE 5-19: *Woodwind interjections, Symphony No. 5, mvt. IV, m. 164, bass clarinet and contra bass clarinet*



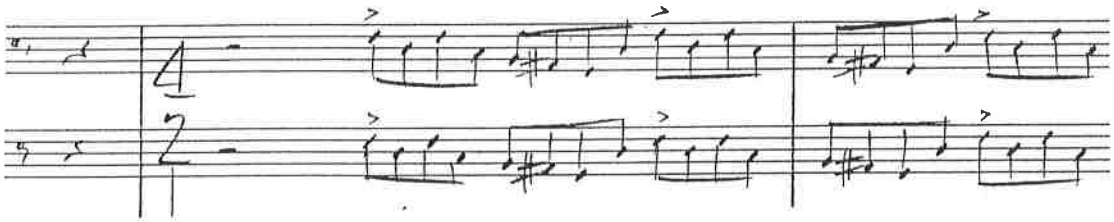
The "rev-up" pattern from the first movement is fully realized here in low woodwinds and piano and serves as a churning background pattern to the chorale. This section is very similar to the section at measure 130. Measure 250 begins the final section of the piece which is realized in two subsections. At measure 250 the unmistakable "herald" returns.

MUSIC EXAMPLE 5-20: *"Herald," Symphony No. 5, mvt. IV, m. 250, piccolo trumpet*

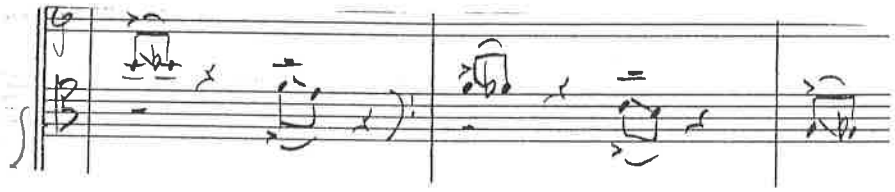


This "herald" is also heard in the upper woodwinds. Underneath the "herald" is the "alarm clock" gesture from the opening of this movement. From measure 250 to 268 a general deconstruction occurs. Motives overlap one another; chorale voices are presented in overlapping canon in a "woodwinds vs. brass" block scoring. The percussion underneath reach another level of chaotic proportions as dueling tom-toms coordinate with clanging scrap metal. A slow down is marked in measure 267 as the "Dies Irae" motive from the first movement has been transformed. The ensemble reaches a full scream in measure 268. After a break to clear the air, the "falling cascades" return in measure 269 to segue into 272 and the closing of the piece.

MUSIC EXAMPLE 5-21: *"Dies Irae" transformed, Symphony No. 5, mvt. IV, m. 267-268, horns*

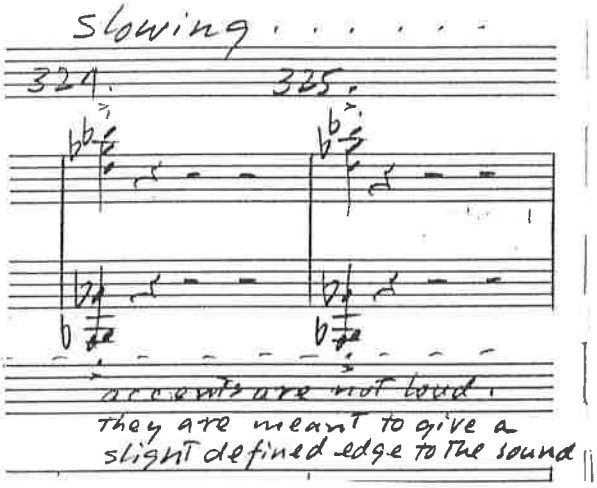


MUSIC EXAMPLE 5-22: *"Falling Cascades," Symphony No. 5, mvt. IV, m. 269-271, trombones*

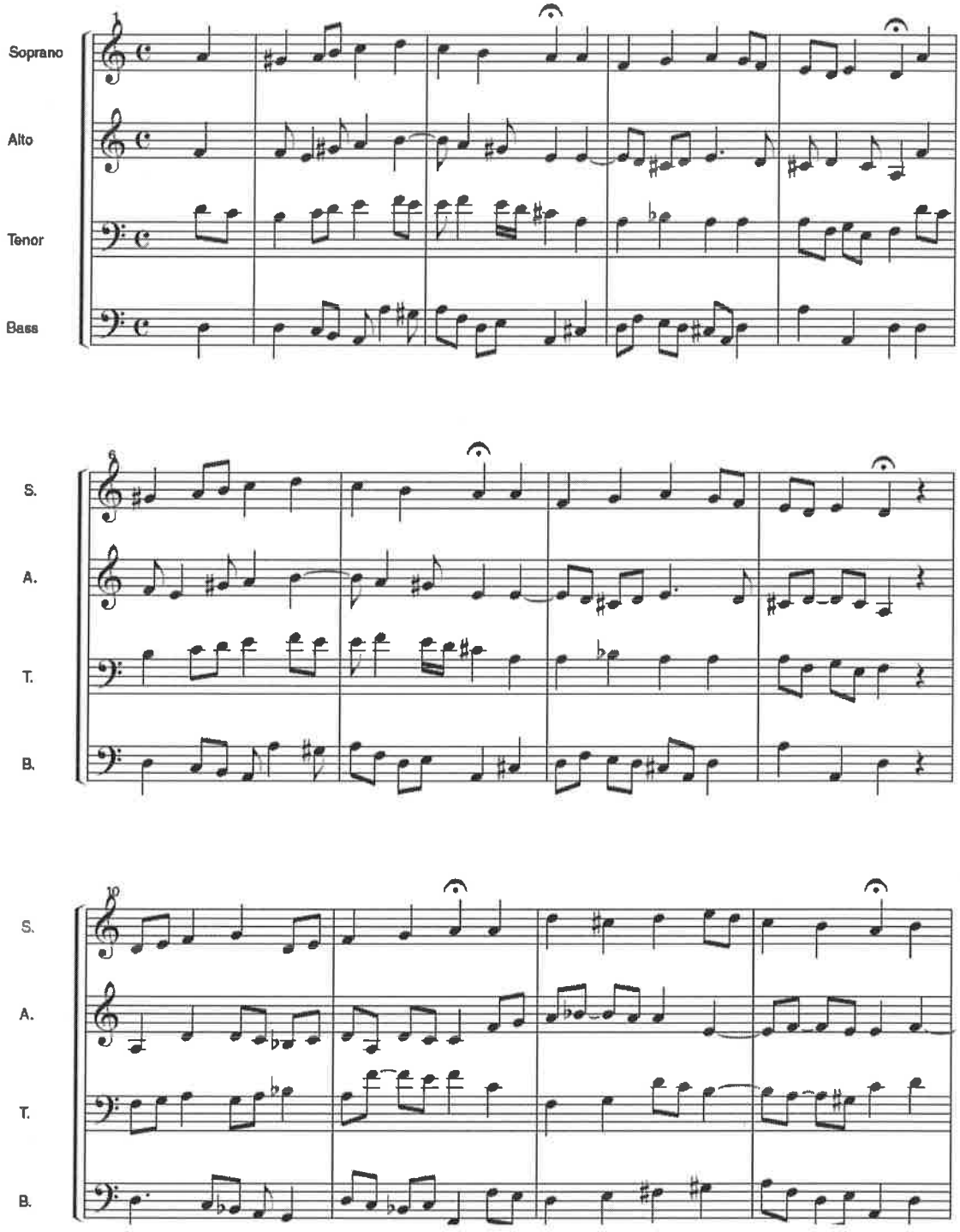


The second half of the final section is measure 272 to the end of the work. The unmistakable "hits" from the beginning and measure 76 of this movement return. They are the "heartbeats" for the remainder of the work when they decrease in intensity, slow and eventually fade away. Opposite the "heartbeats" are tradeoffs between the first phrase of "Christ lag in Todesbanden" and the final phrase of that chorale. The text to these phrases of the chorale is a trade between, literally, "Christ lag in Todesbanden" (phrase 1) and "Alleluia" (phrase 6). The first phrases are presented in an extreme "fff" dynamic while the "alleluia" phrases, beginning in measure 309, are at a pianissimo. There is only one moment where "Christ lag in Todesbanden" is presented in a soft dynamic – that is in measure 295. The blend between alto saxophone and cup-muted trumpet is one of resignation, death is an inevitability. The "heartbeats" fade away, become distorted in a slowing of time, and eventually stop. However, the sound of these chords will resonate in a listener's consciousness for a long time as they are the final things heard.

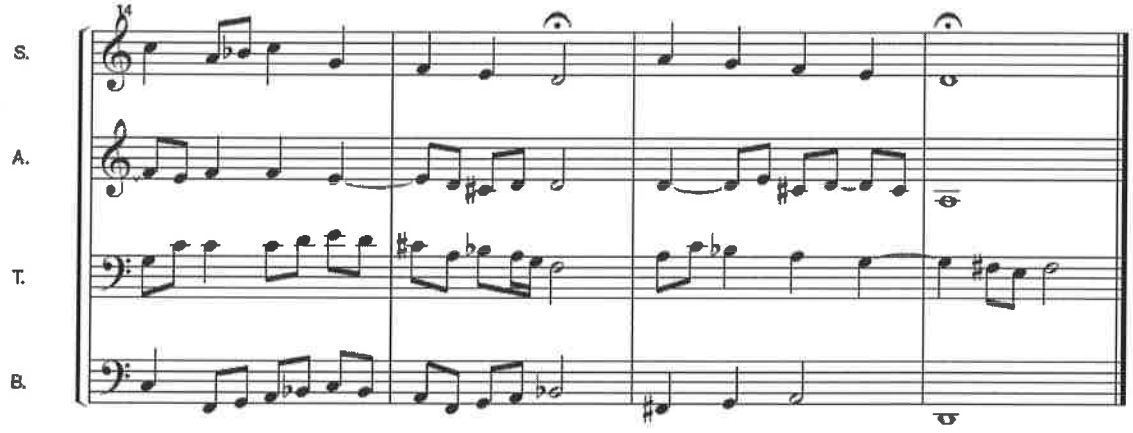
MUSIC EXAMPLE 5-23: *Piano closure ("heartbeats") to Symphony No. 5, mvt. IV, m. 324-325, piano*



MUSIC EXAMPLE 5-24: *"Christ lag in Todesbanden"*



MUSIC EXAMPLE 5-24: *"Christ lag in Todesbanden" - continued*



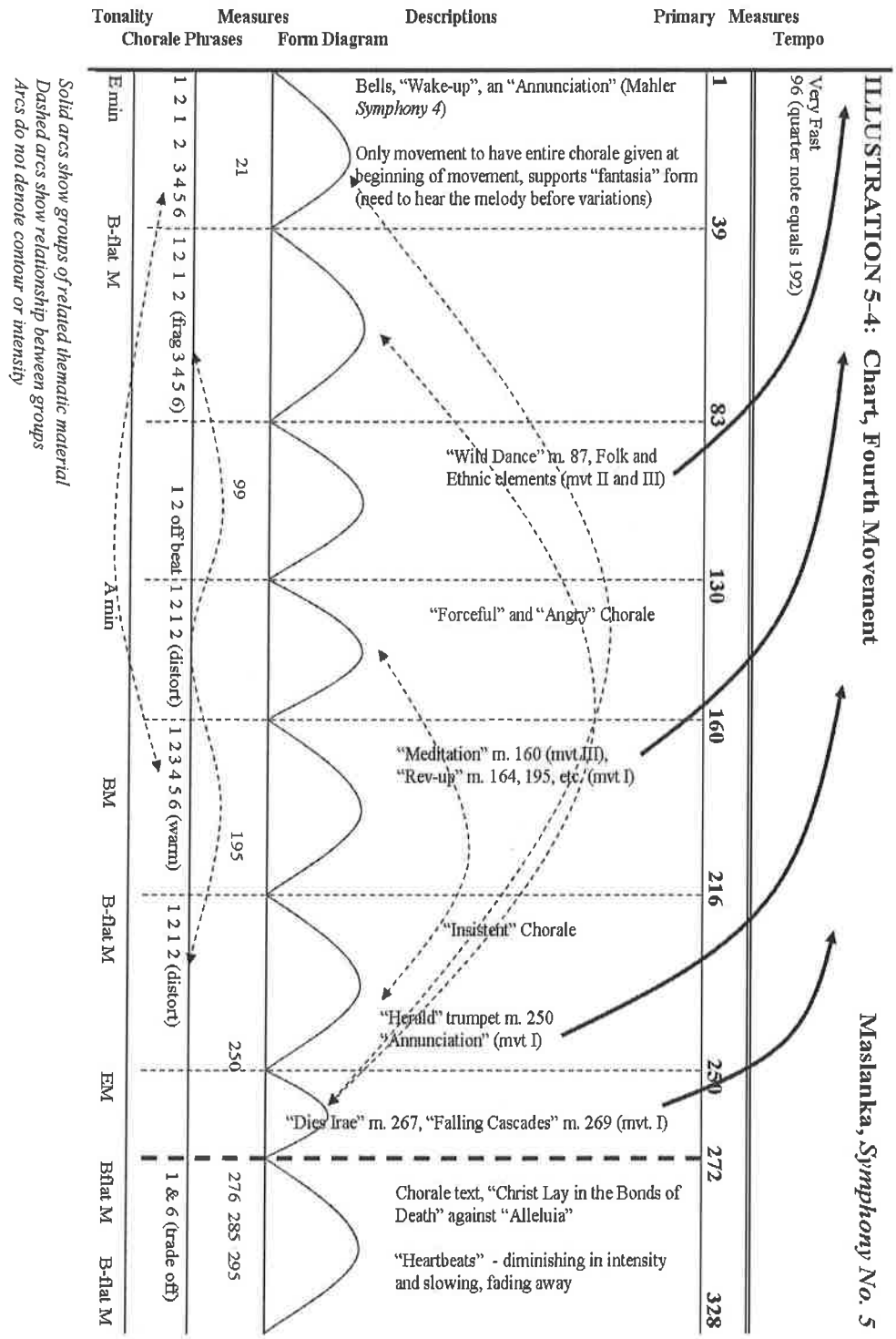


ILLUSTRATION 5-4: Chart, Fourth Movement

Maslanka, *Symphony No. 5*

Solid arcs show groups of related thematic material
Dashed arcs show relationship between groups
Arcs do not denote contour or intensity

TRANSFORMATION

Composer David Maslanka speaks to his use of the Bach Chorales:

> There is great power in the continual return to the same time-honored words, or musical procedures, as in the case of the Bach Chorales. They are never "used up" because they are the musical root points of what it is to be human.[58]

In each of the four movements the voice of the chorales is the insistent energetic voice that will not be silenced. The reference to humanity in the above quote perhaps best opens discourse for the daunting task of speaking to transformation. *Symphony No. 5* at its heart deals with the theme of "transformation". Within the symphony, described through this analysis, there are musical elements that are transformed. From an analytical perspective, these are easy to find and are great puzzles for adventurous conductors. Maslanka composed intuitively, that is to say he didn't map out specific transformative elements for this piece. As shown in the analysis, the transformation of elements ("cascade," "rev-up," etc.) and styles ("folk music") are there and they are unmistakable.

Perhaps the most significant transformation occurs at the end of the piece. It is in the eyes of the audience and the change in the musicians who have rehearsed and prepared the work. Although a difficult concept to express coherently, everyone has experienced the emotions that accompany a major transformation. *Symphony No. 5* does not have a specific narrative. The power of the symphony is its context which provides the listener, musician and conductor the challenge of traversing the ups and downs, the pleasure and pain, and the ultimate finality of the end. David Maslanka asked me what I felt about the ending of his *Symphony No. 5*, and I responded: "People shouldn't feel sad

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[58] David Maslanka, "Things That are True," speech, accessed from www.davidmaslanka.com, 2004.

or down, we all know the story. For as soon as he is gone, we KNOW he (Christ) will come back, hence why we say "Alleluia."

CHAPTER SIX

CASE STUDY OF MASLANKA *SYMPHONY NO. 5*: CONNECTION IN REAL TIME

The previous five chapters of this dissertation provide background information necessary for Lucid Analysis Technique. The steps were outlined in chapter four and draw upon information relating to psychology, physiology, sociology, and music. The interrelation of disciplines establishes a common ground to explore their connection. LAT is an enhancement to score study; and its primary objective is realized through its final step. This final step, step six, is a three-way connection between conductor, score and ensemble in real-time.

A COMPLETE LAT MOMENT – PERCY GRAINGER'S *CHILDREN'S MARCH*

There was a LAT moment in my recent past worthy of brief discussion. In retrospect, it almost could have been dubbed a LAT "accident", but after scrutiny of the processes behind the successful performance, a pattern emerged. Ultimately, this pattern and early technique were added into the background of LAT.

The example was a rehearsal of Percy Grainger's *Children's March*. This twenty-minute segment was a final project in a conducting course with the objective being to connect with an ensemble. In an effort to produce different results while conducting, I altered my study methods. I began study, not with the score, but with imagery. I started by listing terms relevant to children. My list included: small, playful, care-free, toys, singing, and wonder. I also remembered a story my former conducting teacher told of Percy Grainger at the Interlochen Arts Academy. As the story goes, Grainger used to

have quite the following among the very young students. I imagined Grainger, soprano saxophone in hand, marching kids around the woods of northern Michigan – almost a modern-day embodiment of Peter Pan or the Pied Piper. These are vivid images, all developed and thought of prior to opening the score. None of these images required extensive background; they all came from my recollections.

I had performed *Children's March* more than ten times and heard it in concert, but had never conducted the work. When I began the score study process, I consciously brought back the vivid imagery while studying. I went about a two-track system for this particular piece: track one was rigorous study (traditional) and track two was the imagery related to children. When conducting, I attempted to integrate the two. The results were very positive as the ensemble did respond to my playful nature (I marched on the podium, mocked children's 'la-la' singing, and made a finger-paint "mess"). Likewise I responded quickly (at times comically) to nuances – or lack thereof – in their performance. A connection between the ensemble and me did occur and resulted in a better performance.

LUCID ANALYSIS TECHNIQUE – STEP SIX

To restate the initial five steps of LAT:

- Step #1: Identify a musical topic or element for analysis or further clarification.
- Step #2: Make the musical topic or element from step one your "dreamsign."
- Step #3: Induce a dream state.
- Step #4: Re-"awake" from dream state and enter fully aware consciousness.
- Step #5: Document the dream state experience.

The sixth and final step of LAT is the connection of the previous five steps to the real-time conducting environment. This procedure is called lucidity. Lucidity, marked by mental clarity while engaged in conducting, is achieved when a connection between the conductor, score and ensemble occurs. The score is the focus of any performer's work and yet, in an average ensemble, there can be numerous opinions and interpretations of the composer's voice. It is important to recognize the inevitability of these differing opinions and accept them as part of the experience. The goal, from the conductor's perspective, is to narrow the field so that a performance which is as close as possible to the composer's true voice can be heard. If the numerous opinions can be limited, the probability of a unified interpretation through conductor influence is likely.

The processes for achieving lucidity while conducting are:

- Part A: Clear the mind and achieve a state of openness.
- Part B: Internalize the context of the piece and implant this context in consciousness.
- Part C: Perform with the ensemble; establish a connection between ensemble and conductor.
- Part D: Evaluate while conducting, does sound from part C match part B?
    - If yes, go on to Part E.
    - If no, modify conducting to influence sound so that it does match, repeat Part C.
- Part E: Document performance interaction in a journal.

Conductors have discovered the composer's context through score study enhanced by the first five steps of LAT and ultimately illuminated through subconscious interactions. In achieving these interactions, conductors have then implanted dreamsigns (questions, images, topics and thoughts) in their mind to think upon subconsciously while they are engaged in a dream state. Upon emergence from the dream state a series of additional dreamsigns or thoughts may have made themselves known. The documenting process begins to categorize the connection to this body of subconscious information. Now it is time to use this recent accumulation of questions, dreamsigns, dream state interactions and related topics in performance.

LUCIDITY – PART A

In order to use the material from the subconscious that was unearthed in LAT steps one thru five, you must achieve a state of mental clarity. The mind must be opened and emptied in order to establish a clear playing field for the remaining lucidity steps. In *The Inner Game of Music* Barry Green isolates a common problem when the mind is cluttered:

> Falling asleep is something you "know how to do" and yet can't do deliberately when your conscious mind is running a mile a minute. Sure, you can feel tired, know that it's time to sleep, and put yourself in bed. Then if "there's nothing on your mind," you'll be able to fall asleep without making any special effort: it will happen naturally. But what about those times when your head is full of a thousand details or worries?[59]

This example clearly illustrates a very typical problem. How does one clear the mind to allow even an easy function, in this case falling asleep, to happen? Green, in this

[59] Barry Green and W. Timothy Gallwey, *The Inner Game of Music* (New York: Doubleday, 1986) 88.

particular chapter of *The Inner Game,* provides eight different techniques to "let go."[60] Autosuggestion, repetitive activities and meditation are very easy examples of ways to begin to clear the mind. The repetition of a phrase such as, "I am becoming empty," might be effective to tell the mind to clear. Similarly, a short walk outside or five minutes in silence might be all the conductor needs to achieve the state of emptiness. The key in this step is to literally expect "nothing." If the conductor is expecting or anticipating the mind to clear instantly, it never will. The mind, in this case, is then actively thinking about achieving clarity. The goal instead is to focus on one element (repetitive phrase), and one element only, in an effort to have the background noise go away. This step will require practice and experimentation to eventually show which is the most efficient way for mental clarity. This mental openness provides a clean slate for implementation of the context of the score.

LUCIDITY – PART B

When the mind is clear the entire context of the piece is brought from the subconscious to the conscious state. This procedure is the activation of what was discovered through LAT steps one to five. There is a direct relationship between step two from LAT (make musical topic or element from step one your "dreamsign,") and this procedure of lucidity. It is in essence a similar approach. However, in our present case we are taking all the material known through score study, subconscious interactions, journal documentation and experiences to implant in our consciousness. Everything from the previous LAT steps is activated at this point as we are taking the material from

[60] Green and Gallway, *Inner Game of Music,* 89-110.

past studies and bringing it to the point of our conscious memory (both long-term and short-term memory) where it can be used.

Uploading this information can occur through a variety of activities. A quick perusal of the score, examining the compendium of previous dream state journals, and singing the melodies are all potential triggers that begin the uploading of the context of the score at hand. If the previous five LAT steps have been successful, the activation of this large chunk should be a relatively simple process. This priming reactivates the subconscious information that was ultimately brought into long-term memory through LAT steps one to five and implants and encodes these collective thoughts in a clear mind. Conducting the ensemble should occur as close as possible to the completion of parts A and B since the memories will be in short-term memory or the most recent long-term memory stages. For example, the author might begin this procedure at 4:00 PM for a 4:30 PM rehearsal.

LUCIDITY – PART C

Establishing a connection between the conductor and the ensemble is next. This part of the lucidity procedure is what occurs on the podium. When the connection between conductor, score and ensemble happens, the conductor will experience a strange sense of the distortion of time. At this successful juncture, living "in the moment" will seem to be never-ending. The connection between the score, the ensemble and the conductor becomes tactile. The conductor can influence the sound of the ensemble in real-time with gestures that have been guided through the implanted subconscious information. When the conductor changes a gesture, the sound of the ensemble changes

in direct proportion. At this moment, the heightened senses of the conductor and ensemble will "float" effortlessly between these two parties. This "floating" is the ability of the sense to not be focused specifically on anything; it is similar to a state of perpetual readiness.

Throughout the rehearsal process the conductor is engaging the whole body of subconscious information immediately implanted. If the mind was cleared in part A and successful uploading occurred in part B, the conductor has a greater chance of success in conducting in relation to the context of the piece. If the mind is cluttered with non-contextual information (picking up the children from work, what to make for supper) and if uploading of the score did not occur, the chance of hitting the target of the composer's context is nearly impossible.

Achieving connection between conductor and ensemble has been documented extensively in Dr. Carolyn Barber's "Influencing Sound." The appendices of this manuscript outline exercises in which the conductor and ensemble can build trust, community and eventually connection.[61] The objective of connection is for each party, in this case the conductor and the ensemble, to come to rehearsal with a point of view regarding the score. The conductor will have studied and engaged in LAT steps one thru five. The players will have not done these steps, however, the players may have an opinion on how their part should be performed. Connection is established if the player's point of view is influenced from the podium. This influence can be a positive acknowledgement from the conductor or a change in his gesture to modify the sound. Connection between conductor and ensemble must have been made in order to proceed.

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[61] Barber, "Influencing Sound," 112-115.

LUCIDITY – PART D

In part D the further evaluation of the connection between the conductor and the ensemble's performance takes place. The only comparison that matters in the conductor's mind is between the uploaded context and the sound created by the ensemble. Only one question is necessary: is the ensemble creating a true sound analogous to the composer's voice? If the answer is 'yes,' then the conductor continues to perform and influence the ensemble's sound dictated by the context of the piece and the musical moment. If the answer is 'no,' as in the case of an ensemble, conductor and score disconnection, then it is the conductor's responsibility to draw upon the information that has been uploaded to influence the sound in the moment of its creation to realign it with the composer's voice. This is an extremely difficult process and needs to be accomplished in a short amount of time. In a rehearsal, the conductor has the luxury of stopping, fixing elements and if necessary adjusting his conscious thoughts to reestablish connection. In a performance, any adjustments must be made instantaneously and through completely non-verbal means. Reestablishing the connection between the two parties is necessary before continuing.

LUCIDITY – PART E

As in LAT step five, after each rehearsal session the conductor should write about the experience. This will provide further information to see if connection between the conductor, score and ensemble occurred and if the composer's context was realized. Again, repeated journal entries might show a pattern of disconnection consistently

occurring or reveal an efficient path to achieving lucidity. The purpose of this step is analogous to the final steps of the lucid dreaming activities and LAT step five.

MASLANKA *SYMPHONY NO. 5*

As with the Grainger example at the beginning of this chapter, my attempts at lucidity in Maslanka's score began with imagery: that of being angered, aggravated, and overwhelmed. The program note by the composer provided the first attempts at discovering the context for the rehearsals and performances to follow. The score study of the piece led to a series of questions, some of which I could answer, some I could not. Emails between Maslanka and me aided my study of the piece. The discovery of the context of *Symphony No. 5* took years.

The early steps of LAT were used to illuminate the preliminary context found through score study. My first subconscious interactions began with lucid dreaming on the themes of anger and aggravation. I would frequently study the score immediately prior to sleeping and would purposely implant the dreamsigns of pain, anguish and urgency into my consciousness. I was not prepared for the vivid imagery that resulted. In fact, I found *Symphony No. 5* to be a quite disturbing place for a long time. My feelings started to change when I discovered the connection at the end of the symphony between the text "Christ lag in Todesbanden" and "Alleluia." It is important to understand the entire piece and be aware of the changes in emotion and mood throughout. Eventually I found my dreamsigns to include joy, happiness, and comfort when working on the end of the piece. I have catalogued over six months of dreams, subconscious interactions and active imaging sessions. Some of these have grouped themselves into

signs that cleared up study issues. One example was the issue of "silence." After listening to numerous recordings of the piece and studying the density of the score I frequently thought the piece was always "loud" and "thick." However, after an intense study session and subsequent active imagining and a particularly vibrant lucid dream, I realized "silence" was important. I then came back to the score, especially movement II and envisioned longer periods of silence between the chorale phrase breaks and pauses. When singing the chorale with a greater focus on "silence," the second movement felt more complete in terms of pace, form and overall effect. This movement, unlike the first and fourth movements, needs silence to provide repose and prepare the listener for the third movement.

After working the score in my mind for many months it came time for rehearsals and real-time interaction with the players. Without my telling any player about the program note or context of the piece, we immediately began to work to construct our version of *Symphony No. 5*. At times our performances were slightly off the mark, and when Maslanka was on campus he helped realign our version with his voice. In terms of gesture, much of *Symphony No. 5* is large, grand and forceful. I prepared myself for the experience of a forty-minute work by forcing myself into a dream state (walking meditation on the themes of the *Symphony*) for at least that length of time. Frequently I would walk intensely for forty minutes with the idea of aggravation. Many of the gestures used in performance were unorthodox: punches, slaps, and grabs at the sound of the ensemble. These are what the piece calls for. Maslanka, in his time on campus, spoke of the inherent pain involved in this piece. Textbook "floor-door-window-ceiling"

patterns with level emotion would never obtain the energy required for a performance of *Symphony No. 5*.

The great challenge for me in conducting this piece was the idea of letting go and performing *with* the ensemble. This "letting go" and breaking down the conductor ego walls is a necessary part of the final step of LAT. Many rehearsals prepared the technical aspects of the music such as intonation, tempo, balance, blend, and precision. Eventually the time came when I needed to trust the ensemble with their musicianship and begin to bring the hours of necessary preliminary and subconscious work into a state of living consciousness. I do not think I can overemphasize the required energy for the performance of *Symphony No. 5*. The context of the piece is filled with such vivid emotions that it is almost a burden. Many of my lucid dreams and dream state interactions in the final weeks dealt exclusively with understanding my own emotional state and being able to harness the required energy. When connections between the conductor and ensemble happened it was because of equal energy investment. I would be exhausted after rehearsals. The ensemble would also be exhausted.

When Maslanka started to work with the ensemble, we all realized we needed to expand our comfort levels of dynamic and tempo to bring *Symphony No. 5* to life. Maslanka was not satisfied with our first rehearsals of the piece. Although he was pleased with our preparation I could sense he was not getting all he wanted. Our second rehearsal with the composer was thrilling. The ensemble came with a more established context. I came to rehearsal with a greater clarity after in-depth conversations with Maslanka about the piece and his voice. The day before the concert was a vivid example of composer's voice, conductor's context and ensemble's performance all merging.

Some elements of the performance were not quite what were notated, but Maslanka was satisfied because the energy present from all parties began to shape our own performance of *Symphony No. 5*. Lucidity occurred many times in that rehearsal because the minds of everyone were open to allow the emotions in the music to flow.

Looking back on the process, I can see where the subconscious interactions occurred. Unfortunately, it is extremely difficult to put into words the experiences of the right gesture influencing sound at the precise moment. I know of certain spots in the piece where this occurred (end of the first movement, the first 'warm and intimate' section in movement three, and the transition into measure 130 in the fourth movement, etc.) during our performance. These are the points where an outsider watching could feel the exact same thing. Everything clicked and "it" then felt right. From the conductor's perspective, these moments are the tactile and tangible moments of influencing sound. In these moments, the connection between conductor and ensemble occurred. This connection was influenced by the linking of the conductor to his subconscious which ultimately dictated the appropriate gesture. Even in watching the conductor's perspective video weeks later, the feelings and emotions associated with the music are vivid. A fellow musician who wasn't present for the performance could spot these "connected" points when watching the video. The six-steps of LAT prepare the conductor and the conductor's subconscious so these interactions have the necessary environment in which to flourish.

EPILOGUE

Working with the music of David Maslanka for the first documented experiences on Lucid Analysis Technique was thrilling. The breadth and scope of *Symphony No. 5* let me experience a wide range of emotions, some of which I attacked with great vigor and others I shied away from. During the performance, some sections and elements were the "true sound" we speak of. At times I lost myself in the music and let the score and performance control me, and at other times I felt I had to hang on or get lost. The context of *Symphony No. 5* is forceful insistency, even in the softer and introspective sections, and there is really no place for the timid conductor or performer to hide. With all of its power and visceral energy, the *Symphony* is exactly how David described it to me being simple, matter-of-fact, and almost naïve. This does not mean its message or meaning is of a simple nature – in fact quite the opposite. The connection between *Symphony No. 5* and the beginnings of LAT provided a platform for my experimentation which ultimately resulted in a very early working theory and technique.

Many individuals, especially accomplished musicians, perform LAT daily. However, very few think about it, know that it is happening or attempt to harness this power of connection to the subconscious. Many individuals call it intuition, a "gut" instinct, or if they are really proficient – "flow." After experiencing this subconscious connection first hand in a score by Grainger, then another by Virgil Thomson, I knew there had to be some way to recreate the process again even though my initial thought was that these two incidents were accidental. So, I wrote to David Maslanka, and what

he said changed my entire perception of music and how I approached his *Symphony No. 5*:

> I read your letter with a great deal of pleasure. You have made what I believe is THE central discovery. [Connection to the subconscious] Everything – and I do mean everything - springs from this awareness. You have earned your headache!
>
> Your discovery time begins now. It is pretty much personal; you can find help here and there, and I am open to questions and discussion, but you are at the point of inventing yourself.[62]

LAT is an attempt to isolate and identify steps to recreate the subconscious connection and enter a state of lucidity. *Symphony No. 5* was a foreboding place to visualize, as much of the music is painful and demanding, yet the piece requires the conductor to go there. It requires the performers to go there. If these parties do their jobs effectively it also forces the audience to go there. The connection of conductor to score to performers was realized through LAT.

LAT is a task that is difficult at first but easier with time. It requires that the participants seek out the method that allows them to interact with their subconscious. Practice and open-mindedness are the keys. The pop-culture of "instant satisfaction" will not work. It is my suggestion that conductors take these original LAT steps in their rehearsals and score study and begin to explore the technique. Conductors who have activated the music and ensemble through this type of connection will undoubtedly begin to suggest analogous steps that have worked in their individual exploration of subconscious interactions. Connecting the score, the conductor and the ensemble through the Lucid Analysis Technique can enhance the quality of performance and music making

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[62] David Maslanka to Christopher Werner, email, December 17, 2004.

experience for all parties involved. In this way, the context of the piece will be heard through the composer's voice and the three parties will be connected:

> What I'm asking for with this kind of music more and more is that a performer has to dream as intently as I dream, and has to come up with a parallel sense in himself…and this is what a good performer does in any case…he may not have it in words, he may not even know that he's doing it, but he does it and the music comes out that way. This music now requires that very intently. The performer must enter into the dream fully and become himself with the music.[63]

[63] David Maslanka to Paul Snyder, interview accessed from the world-wide-web, April 2005 http://www.lawrence.edu/dept/conservatory/studio/saxophone/maslanka.shtml.

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APPENDIX ONE

ADDITIONAL LAT ACTIVITIES

Step three of Lucid Analysis Technique requires the participant to enter a dream state. The previous two steps of LAT isolate musical topics for further study and characterize these topics as dreamsigns. The third step has the conductor enter a dream state with the dreamsign from step two in conscious mind. In chapter three and four, the technique to enter a dream state was lucid dreaming. Although lucid dreaming worked effectively for the author, the activation of a dream state can be achieved through numerous avenues. The implementation of LAT is a multi-faceted endeavor and the activation of a dream state will be accomplished by a tailored fit to each conductor. The following list is certainly not inclusive and the practicing conductor is encouraged to discover the aspect of connection to his subconscious that is most effective.

For assistance in the creation of a connection activity, the conductor is encouraged to read *Flow* by Mihalyi Csikszentmihalyi from the University of Chicago. In his text Csikszentmihalyi speaks of knowing an activity so well (high proficiency) that the engagement of the activity triggers a heightened concentration of attention in the mind.[64] The conductor when creating a connection activity to use in LAT step three should identify an activity with relatively physical ease and little (conscious) mental strain. Since this heightened attention is not a prerequisite for the activity itself, the mind is in actuality freed (it does not need the energy to do the task), and it therefore has surplus energy. Many would simply call this, "letting your mind wander." However, it is

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[64] Mihaly Csikszentmihalyi, *Flow* (New York: Harper, 1990) 90.

this heightened attention of the mind and extra energy that is necessary for achieving flow. In our LAT paradigm this extraneous energy is free and may be used for subconscious connections. This connection is the dream state whether it is conscious or not. In our lucid dreaming model, this heightened attention is "felt" in the REM sleep stages (see Illustration 3-1).

In a similar example, *Time* recently published a small article on where people find they are most creative. Twenty percent stated "while driving" (and actually this is even endorsed by composer Vincent Persichetti), and five percent said "while in the shower." Both showering and driving are activities most individuals would state require little concentration – which could explain traffic accidents. These are two activities where the mind's focus can wander, and the heightened activity is free to make connections, bolster creativity, and in the case of LAT assist in connecting to the musical score. Repetitive activities such as walking, riding a bike, running and canoeing are excellent cases for engaging the subconscious mind. Kayaking or white-water rafting are probably not going to be as effective for establishing a subconscious connection. The mind in these activities needs to be actively engaged, because, if not, a crash into a rock or an overturn of the raft could cause serious harm.

Each of the following techniques has been used by the author, in addition to lucid dreaming, for the preparation and performance of *Symphony No. 5*. The format for each annotated technique is a general description of its use, and then my specific use in relation to *Symphony No. 5*. These personal insights are notated in a box. The three activities listed below, Pilates, focused listening and Alexander Technique/Self-

awareness activity at one point were all effective means for establishing a dream state. However, each of these activities can be used at different points in LAT.

PILATES AND REPETITIVE ACTIVITY

Pilates is a physical exercise to strengthen the "core" of the body – those areas associated with the abdominals and lower back. Similar to yoga, Pilates also emphasizes regular and controlled breathing throughout each individual activity. Pilates classes, available through many health or recreation clubs, typically last one hour. Although they appear low-impact, if the exercises are performed properly the body should be exhausted at the end of the session. Breathing, control, pace, flexibility, and stamina are emphasized in Pilates sessions. These sessions engage the body in a series of repetitive activities performed at a very slow and controlled pace.

I have borrowed a page from David Maslanka and the previously footnoted philosopher Kierkegaard. The footnote, and preface to Maslanka's *Song Book for Flute and Wind Ensemble* says: "Above all, do not lose your desire to walk: every day I walk myself into a state of well-being; I have walked myself into my best thoughts…If one just keeps on walking, everything will be all right."[65]

I frequently go to the gym on campus, typically five times a week. I am a true believer in the Ancient Greek mind-body-spirit connection. I also know that I could not conduct while sick. Workouts provide the release of tension and stress and boost immune functions in the body. My workouts include a 20 to 30 minute cardiovascular walk. I do not have to "think" about the walking per se, my mind is clear to concentrate

[65] David Maslanka, program note, preface to score of *Song Book for Flute and Wind Ensemble,* 2001.

on other matters, and in this case they would be matters from *Symphony No. 5*. Likewise with Pilates classes, your mind enters a state of repetitive breathing – a form of meditation. Since you are working on your body through controlled breathing, your mind can start to wander. If you refocus that wandering on a specific music example, you are in essence entering a conscious form of a dream state. Similarly, in a parallel to the Alexander Technique activity, I can walk my mind into a state of emptiness and then am open for whatever enters.

FOCUSED LISTENING

Very few pieces live in a vacuum. Music historians will frequently emphasize the importance of being able to draw connections between significant repertoire throughout our recorded history. Elements from the Classical period and Baroque period do repeat in our contemporary music. The analysis of *Symphony No. 5* shows that even with the "modern" nature of its orchestration and texture, it is a formally Classical period construction. The use of borrowed material in the Bach chorales is another "older" technique as the material is from the Baroque period.

Focused listening is an uploading technique. Score study will illuminate connections between what is in the score and similar pieces. For *Symphony No. 5*, the connection between Bach and Maslanka is obvious. The third movement contains many similar elements of the beginning of Mahler's *Symphony No. 1*. In many articles the composer also acknowledges being influenced by Shostakovich's symphonies. Recordings of Bach, Mahler and Shostakovich are plentiful and will provide hours of

listening. When preparing a focused listening session it is helpful to isolate one musical aspect and ask the "what if?" question. For example - pace. Listening to the opening movement of Shostakovich's *Symphony No.* 7 will provide an excellent model of pace during its twenty-five minute march. It is also important when working with this activity to be listening to the best examples available. A recording of the Shostakovich by a community orchestra would pale in comparison to that by the Chicago Symphony. This uploading activity is analogous to the adage, "you are what you eat." Uploading with the best will not only help answer the focused questions, it will also provide aural examples of impeccable tone, intonation, and style that will serve as models during the rehearsal process.

Although focused listening is on one level an effective technique for score study, it can also be used in the early steps of LAT for isolation of dreamsigns, or through a meditative process (i.e. Jung's active imagining) as a connection to the subconscious.

To prepare for *Symphony No. 5*, I listened frequently to the previous Maslanka symphonies and *Song Book for Flute and Wind Ensemble* since they are works that are compositional partners. Maslanka references the works of Shostakovich as influential in his composing (see Appendix two), especially the symphonies. I frequently would concentrate on *Symphony No. 1, Symphony No. 5, Symphony No. 7,* and *Symphony No. 13 "Babi Yar"*. These four works provide hours of musical influences. I particularly noticed the use of piano and percussion (especially timpani in *Symphony No. 5* and snare drum in *Symphony No. 7)* as similarities between the two composers and their compositions. Shostakovich and Mahler symphonies are good examples because of length. The characteristics of the Prokofiev "Classical" symphony do not apply even

though the composer is Russian, a contemporary of Shostakovich and working with Classical forms. Not all recordings are valuable for focused listening. The connection between Maslanka's *Symphony No. 5* and *Mass* cannot be overstated. Although finding multiple recordings of the *Mass* is difficult (I know of only one, The University of Arizona Wind Orchestra, Albany Records TROY 221-222), it is important to place that piece in the timeline of Maslanka's compositions since he references this piece specifically in the program notes to *Symphony No. 5*. There are three recordings I have been able to use for *Symphony No. 5*: The Illinois State University Wind Ensemble (Albany Records, TROY 500), The St. Olaf Band (Westmark WCD 30117), and The University of Arizona Wind Ensemble. Each recording provides different examples of tone, balance, blend and pace.

ALEXANDER TECHNIQUE – SELF-AWARENESS ACTIVITY

Frederick Matthias Alexander was born in 1869 in Australia. He was the eldest of eight children, and as a very young child developed a passion for the theater and the works of Shakespeare. He began training in Melbourne at the age of sixteen, and while not working on recitations he taught himself the violin. As his studies intensified, Alexander would frequently develop hoarseness. Teachers and doctors prescribed rest, however, Alexander was not satisfied with their diagnosis of throat fatigue. He was

determined to identify the cause and noticed that his symptoms immediately stopped when he wasn't acting or reciting.[66] A definition of the technique:

> The Alexander Technique is a method that works to change (movement) habits in our everyday activities. It is a simple and practical method for improving ease and freedom of movement, balance, support and coordination. The technique teaches the use of the appropriate amount of effort for a particular activity, giving you more energy for all your activities. It is not a series of treatments or exercises, but rather a reeducation of the mind and body. The Alexander Technique is a method which helps a person discover a new balance in the body by releasing unnecessary tension. It can be applied to sitting, lying down, standing, walking, lifting, and other daily activities..."[67]

Alexander's breakthrough was the identification of "misuse" of his body while speaking. After a series of self-awareness activities, he realized that he "stiffened his neck, he depressed his larynx unduly and he sucked in breath with a gasp."[68] This misuse, he hypothesized, would lead to the acute hoarseness from which he suffered. The Alexander technique is the identification of these "misuses" and the discovery of personal solutions. The technique has expanded to identify activities for posture, walking, gesturing, and performing. Alexander's noteworthy pupils include Bernard Shaw and Aldous Huxley.[69] Alexander's teachings have experienced a rebirth in recent years thanks to a network of independent Alexander teachers throughout the world.

The self-awareness exercise was taught to me by my former clarinet teacher (and Alexander teacher) Dr. Mark Gallagher. It is a simple activity, should be performed regularly (nightly), and documented through a journal. The length of time I use is 30

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[66] Michael J. Gelb, *Body Learning*. (New York: Henry Holt and Company, 1994) 10-11.
[67] "Changing The Way You Work: The Alexander Technique" accessed from the world-wide-web at www.alexandertechnique.com, 2005.
[68] Michael J. Gelb, *Body Learning*, 11
[69] Michael J. Gelb, *Body Learning*, 17

minutes, and although the Alexander Technique is the principal reason for the activity, I have discovered numerous "by-products."

To perform this self-awareness exercise, you will need a flat floor (preferably carpeted), and a stack of books to prop your head (not a pillow). Lay on the floor in a semi-supine position – that is back flat on the floor, knees bent, feet making contact with the floor shoulder width apart, and arms gently at the sides of the body with the hands on the upper pelvic bones.[70] Once you are in this position, place a few books behind the head to prop it up (about four to six inches above the ground).

Stay in this position for approximately 30 minutes and note what happens to your body as the time progresses. For example, in my activities my shoulders tend to dig into the ground at the beginning, and by the end they do not. This exercise is a great way to relieve tension in the body and it works naturally – gravity does all the work.

I have found these 30 minutes to be invaluable as my mind and body clears completely before bed. I have also found this activity to be useful prior to the final step of LAT (step six, part A, "clear your mind.") For the early steps of LAT, this technique frequently allows me to enter sleep faster, and if I'm working on a complex problem it also clears my head. When I began the lucid dreaming activities, I noticed parallels between this Alexander Technique exercise and the beginnings of enhanced sleep and dreaming. The two activities flow from one to another seamlessly.

[70] Michael Gelb's text has an illustration on page 163 of the semi-supine position.

APPENDIX TWO

EMAIL CORRESPONDENCE

FROM: DAVID MASLANKA david@davidmaslanka.com
TO: CHRISTOPHER WERNER c_werner1@msn.com
SENT: Thursday, July 22, 2004 9:55 AM
SUBJECT: RE: Symphony No. 5 Dissertation

Dear Chris,

Good to hear from you. I'm happy to hear that you have gotten oriented on your project, and I will be available for whatever questions or discussions that come up.

Your questions on the chorales are a bit hard for me to answer in a definitive way. In my writing, things come to hand or mind that want to be in a piece. I don't plan a composition intellectually in advance, but try simply to be open to what wants to happen. This means that I may not understand the composition from an intellectual or referential point of view, often for some time - maybe even years - after the piece is written. Yes, No.5 is an "Easter" piece. It seems to me that the last movement is "entombment" - Christ lag in todesbanden. There is an inescapable dark finality to the end of the piece. By interesting extension, the very next piece I wrote - "Song Book" for Flute and Wind Ensemble - is a "resurrection" piece. Having said that this is an "Easter" piece, it may be hard to grasp that I am not trying to paint a specific picture, not trying to write music to illustrate an idea or scene. The music is what came out when I was composing. It is first and foremost music. You are free, and I encourage you, to explore the metaphorical possibilities, and I might concur with what you find, but I am always leery of pinpointing specific items and saying "this means that." I think good music is bigger than that.

Proportion in my writing is entirely intuitive. I do not figure out "golden mean" points. There is a function in my mind which is aware of balance, and says "yes!" when a thing is right. I think you understand this as a conductor. You have to have a musical point of view, and that is not arrived at intellectually.

Concerning the third movement, I like the Buddhist approach: the euphonium is...the euphonium! I did not have a specific picture of Christ in mind, although clearly the context - the Middle Eastern references and the relationship to "Christ lag" say that these possibilities exist. What I would suggest is that you develop whatever ideas come to your mind. Let inspiration strike you; don't eliminate anything at this point. Like composing, just let it happen without imposing restrictions at the start. Time enough to sort things out as you go.

Mahler, Shostakovich and Strauss are big influences on my work. Shostakovich may be

the biggest. I would say that his symphonies have been a model for me.

Transformation is a huge subject. It has been at the core of my life and composing for over 40 years. I will need you to begin to explore what it means to you and to ask questions, rather than for me to say a whole lot at this point. Carl Jung is the strongest intellectual conception of a lot of things that have come to me. If you haven't read any of his work I would recommend starting with "Man and His Symbols" and his autobiography "Memories, Dreams, Reflections."

I hope this is enough to get you started. Please feel free to write or call whenever you need.

All best,

David Maslanka

FROM: DAVID MASLANKA david@davidmaslanka.com
TO: CHRISTOPHER WERNER c_werner1@msn.com
SENT: Thursday, July 22, 2004 10:20 AM
SUBJECT: RE: No. 5

Chris:

I forgot to respond about the opening of the Symphony. Expositions for me are often collections of thematic elements, sometimes hard to define as themes. The very opening material feels "introductory" but becomes consequential later. The material at m.10 is thematic in nature, but the entrance of the chorale melody is clearly the focal point.

I am thinking that one of your best resources on conducting in general, and this Symphony in particular, will be Steve Steele, who commissioned the piece, prepared the premiere, and did the recording. He will have a wealth of experience for you to draw on concerning feelings about the music and what it is to conduct it. Steele has conducted a huge amount of my music for a very long time, so I would consider him an expert. Our current recording project includes both Piano Concertos, Symphony No.4, Testament, and a just-premiered work "Traveler." His email is ssteele@ilstu.edu.

DM

FROM: STEVE STEELE ssteele@ilstu.edu
TO: CHRISTOPHER WERNER c_werner1@msn.com
SENT: Monday, July 26, 2004 2:00 PM
SUBJECT: RE: Some early questions on Symphony No. 5

Good morning Chris,

I am glad things are going well for you, especially on *Symphony No. 5*. Obviously, I think it is a very worthwhile project! I will try to answer your questions inside the body of your email.

Describe your relationship with David Maslanka.

> I have known David Maslanka since 1986 when I had occasion to call regarding some issues with my first attempt at performing *Child's Garden of Dreams*. I don't remember much about either the call or the performance. I do remember he was very gracious with his time. I was in attendance for the premiere of *Symphony No. 2* at Northwestern University in the winter of 1987. I remember the stunning effect the piece had on me. My next interaction with David was during my second performance preparation for *Child's Garden* in the fall of 1987. We had an extended conversation that was very helpful. My good friend Gary Green commissioned *Symphony No. 3*. Gary and I were in frequent contact and I recall his lamenting about the difficulty of the new work. He was at the Univ of Conn and had agreed to copy the parts himself. So, he was also concerned about finishing the parts. I attended the premiere and during my time at U Conn had an opportunity to have dinner with David. That really was the beginning of a long friendship. We have built a trust and communication that is unlike any other relationship I have personally. We have found an ease in working together, feeding off each others thoughts and energy. He has been on campus a number of times and has been a tremendous resource, not just in his music but in all the music that we have shared over the years.

When did you first encounter his works?

> Gary Cook, Professor of Percussion, gave me a recording of *Child's Garden of Dreams* while I was the Acting Director of Bands at the University of Arizona. That must have been in the fall of 1985.

What led you to a consortium for a new work of his?

> I have been, and will continue to be, heavily committed to participation in a variety of consortia. I certainly have had membership in many of David's works.

> I believe that consortia present the band world with the opportunity to build our repertoire in ways that no other method allows. For one, consortia allows many of us to share the financial responsibility. For another, most consortia members frequently try to perform works they help fund in the first year or two, thus propelling the new work into its own life. *Symphony No. 7* is simply a continuation of those beliefs.

In the consortium, did you specify "symphony" (I've seen the consortium contract for "Symphony No. 7" -- was it similar?) or was it provided as a wide-open field?

> David and I built the concept before I built the consortium on both commissions. So yes, we specified symphony.

Below are a few more broader topics -- again, these are just coming to me at the moment in a way of developing a dialogue. If there are any questions you'd rather not answer, or maybe a "we'll talk about this later" idea, I'm flexible with anything. I appreciate any insight.

The score is 40 minutes. As band pieces go, that is lengthy. Were you concerned about extra-musical perceptions of the work at the premiere? (e.g "it's too long" - "it rambles", etc.)

> Not one bit.

One of the most intriguing aspects of David's music (to me) is his use of sonority in wind writing, combinations of percussion colors, and melodic tension/repose (and that bland sentence does not do his music justice!). Do you have a few qualities present in his music that drew your study and musical passion to his writing?

> David's music goes beyond sound and space in time for me. I conducted his *Mass* in three performance (two hours on the podium) and *Song Book* (55 minutes on the podium). I can tell you that each and every time, not just those larger works but each work, I am shocked when I turn the last page. For me, there is a power in David's music that very few composers achieve. I never tire of rehearsing or performing his music.

The symphony has so many great moments -- overall, folks who are familiar with Maslanka's works will KNOW this piece is certainly "HIS" -- however, I've noticed some great uniqueness to the work (that is, it isn't the same piece hashed over again and again). Any thoughts on this? (just off the top of my head... the euphonium solo, the "middle eastern" section/free time cadenza, I don't think I've ever heard a Renaissance feel in a Maslanka work, etc.)

> Good questions. The middle eastern appears frequently in David's music. You will have to ask him where it comes from. We have joked about it being from his

> Mongolian heritage. I have heard jazz influences and many other styles in his music. I do NOT think he "sets about" to have any "particular" flavor or feel. I think it happens through his creative process.

I am particularly fond of the entire second movement, and his spin from the intense accelerando to the peaceful chorale to the recap of the Renaissance fanfare -- is to me brilliant. Does the symphony contain any of these "utter-cool" moments for you? (how is that for scholarly writing?!)

> As I said earlier, I am fond of all of David's music. When I find something that doesn't hit me, I know it will, given time. There is a moment in *No. 4* that gets me every time (the 5/4 into the extremely fast section towards the end); several moments in *Songbook*; many moments in *Child's Garden*; the woodblock in the finale of *No. 2*; the "babies" in *No. 4*...etc. BUT, that is like...picking cherries from a full tree of ripe fruit. David once said when I told him I liked one particular movement particularly..."that is like the husband selecting one of the five ties he received from his wife for Christmas...and her asking what was wrong, didn't he like the other four?"

I think that should get us started. If we really get to chatting, it might be easier for us to talk on the phone -- depends on what you prefer. Email is certainly convenient for me as I have electronic copies of our dialogue for use in the dissertation.

> I am most happy to assist you. Email, phone, whatever. David and I have joked that he should be adjunct faculty here since he is on campus so often.
>
> Steve

FROM: DAVID MASLANKA david@davidmaslanka.com
TO: CHRISTOPHER WERNER c_werner1@msn.com
SENT: Friday, December 17, 2004 12:26 PM
SUBJECT: RE: Some thoughts

Dear Chris,

I read your letter with a great deal of pleasure. You have made what I believe is THE central discovery. Everything - and I do mean everything - springs from this awareness. You have earned your headache!

Your discovery time begins now. It is pretty much personal; you can find help here and there, and I am open to questions and discussion, but you are at the point of inventing yourself. The truly interesting and assuring idea is that you begin a partnership with "the

other side." It isn't just Chris any longer, but a genuine partnership with a bigger force which is seeking to find an expression through you. Your experience with the Virgil Thompson piece is exactly how it feels. You are supremely awake, supremely yourself, but in partnership with the
musical flow. The ramifications are large, and they will eventually affect every part of your life.

"Lucid dreaming" is, I believe, directly parallel to Jung's "active imagining." I would be interested if you would give me a brief summary of the ideas that you have found. There are lots of different ways of getting at the same thing. A couple of thoughts which might be useful to you: People most often think of meditation as esoteric and unapproachable. I will tell them that it's a lot like practicing an instrument. A person can pick up a trombone for the first time, make a few bad noises, and say "Well, I can't play the trombone." This is how people approach meditation - tried it once and it didn't work. Practice and openmindedness are the keys. Find-invent-discover a way to do regular practice, and your skill and awareness will steadily grow. As I first became aware of the possibility of a direct connection to the inner world, I started doing my "what if's." If for instance you see a mountain in a meditation, you can say "What if I climb the mountain," or "I see a cave; what if I went in the cave," or "I see an animal; what if I follow it or ask it a question?" Be patient with the process, and don't expect every meditation to be some grand revelation. Each will give you something. I would also recommend that you make a written summary after each meditation or lucid dreaming session. Remember as many details as closely as you can. Also write down any dreams that you remember.

Now, everybody does this differently. There are very connected conductors who have never given these ideas a conscious thought. They just do it. There are a number of my long-time conductor friends who have watched me over the years, know sort of what I do, have found their own electric connection to music making, but haven't done systematic inner exploration, or verbalized or anything. They have gotten a spark from me and found a way to translate that into their own powerful music making. It's a patient years-long process, with sharp moments of revelation along the way. The beautiful thing that I can say is that my life is a lot more centered, a lot more powerful, and a lot less painful than it was 30 years ago when I first began to find this path.

A note about "Solemn Music": I performed in this piece at Oberlin in the early '60's, and remember liking the music a lot. Curiously I have not heard tell of the piece from that day til your message. Is there a lot of good music out there which has simply "settled to the bottom?" I think probably so.

Do stay in touch. It won't be an intrusion; you won't be bothering me whatever the questions or observations.

All best,

David

FROM: DAVID MASLANKA david@davidmaslanka.com
TO: CHRISTOPHER WERNER c_werner1@msn.com
SENT: Saturday, January 8, 2005 5:33 PM
SUBJECT: RE: travel arrangements

Hi Chris,

Don't feel shy about sending your thoughts via email. It's not a problem for me. The question of ego is probably the biggest one for anybody regardless of what they do. There is clearly the need for ego. It is the organizer that makes decisions and initiates actions. I do like Jung's assessment of human development: the first half of life (for him, up to ca 35) is spent making a place in the practical world; the second half is more about the opening of the ego to embrace a spiritual realization of the universe. This doesn't mean that the ego goes away, but that it can, with work, become more and more clarified so that the person can become that much more direct a conduit for the deeper energy. I think musicians probably come to at least the awareness of this transformation process at an earlier age because the spiritual power of music is what drew us in the first place. You have heightened experiences that you can't explain. In the last little while you seem to have come to your first conscious formulation of these ideas. Unfortunately there is no course to take. The process is long and not direct, and one has to keep groping for the path. The comfort may be that the "other side" is looking for you as you are looking for it. I do believe that there are benevolent forces that seek to help those who are seeking, and ultimately are helping the entire world, even though the thing seems profoundly and perversely screwed up and 150,000 people can die in a minute in a tsunami. You referred to the Solemn Music and said that your attitude of vulnerability "worked, at least for that piece." That seems to imply that the conductor can select the appropriate attitude for whatever piece. I don't think this is true. I know conductors who choreograph their attitudes and gestures, and I think they absolutely get in the way of the music. Composing is the same way. If I start with an assumption that I know what the piece is supposed to be, it can thwart me altogether. The ego has to release itself into a deep listening to receive what wants to happen. That doesn't mean that the ego is bad and must be defeated, but that it assumes its most useful "organizer/doer" function in partnership with all the unconscious forces. Conductors must do the same thing. When that happens then appropriate gesture and attitude appear naturally. I think there is a path to this awareness that can be practiced every day in front of the ensemble. It is not speaking hypothetically to your players about spiritual things. It is about listening really carefully to the qualities of sound that are being produced, and bringing your players into that listening mode until they know who they are in each sound and texture. Well, you say, that's what rehearsing is all about. Exactly, and the closer you can come to actually doing

this most of the time, the greater the chance for the bigger power to strike. It is surprising the number of people who don't do this, or at least without any consistency.

Time does fly! In seven weeks I'll be in Lincoln.

All best,

David

FROM: DAVID MASLANKA david@davidmaslanka.com
TO: CHRISTOPHER WERNER c_werner1@msn.com
SENT: Sunday, February 6, 2005 10:24 PM
SUBJECT: RE: Greetings part II

Hi Chris

Thanks for your report on the beginning rehearsals and for all your thoughts about the Symphony. I am truly pleased that your players have gotten so quickly into the heart of the piece. There is a huge amount there, and given its big and urgent nature, it can be very demanding to rehearse. I don't have anything particular to say to your ensemble at this point except thanks for their hard work. I really do need to be in the same room with them to know what needs to be said.

I will be very interested to see how you work out the idea of LAT in your dissertation. I am personally a bit reserved about the idea of putting forward a new technique for music study - not that you shouldn't do it. But it is less important to me to have a named technique, and more important to get at the music in a useful way. I can say in general about both composing and rehearsing that I don't know how to do this until I'm actually in it. I don't mean to be disingenuous; I have had a lot of experience in both areas. Although I do have a lot to say about music, and my music especially, I am much more involved with simply trying to hear what's coming through my head than in developing a coherent thought structure about it. I have found that people writing about my music will come up with useful approaches that I would never have conceived.

About getting at the music and getting into the flow: I am a great fan of close listening in rehearsals, of doing the grunt work to get fingers lined up, and taking the time to allow players to find who they are in the piece - intonation, color matching, blends contrasts: all the good stuff. When a true sound is achieved through all these technical means then the door is opened to flow. Steve Steele has instituted what I call the wind ensemble "boot camp" approach. For my performances and recordings with him he will have me come out a month or more in advance of the performance and we will do two or three days of intensive work sessions - three two-hour sessions a day - to shape out the intent of the

music, and to enter the hard process of the players learning themselves in the music. We did this for No.7 a few weeks ago. At the end of the rehearsals they did a complete read-through that was as good as another band's final performance might be. THEN they go back for another six weeks and really take it apart!

Clearly getting into the flow depends completely on how you conduct such rehearsals. This has to do with conductor personality, conductor knowledge and prep, respect for the players, how the work culture has been built into the group over a long time, and most importantly actually rehearsing in such a way that players must produce good sound. It can involve me giving some background about the piece or personal stories that are to the point, but mostly it does not involve talking about how to get into the flow. Good sound is the magic stuff that brings the players' complete attention into the rehearsal space. Complete attention is the open door to flow.

I think your research in psychological studies and in Jung is very important. It will give you a very useful framework for thinking about how to make music. I have spoken and written about my process quote a lot because I think that it is important that people begin to consider a path to authentic Self, but I do not preach a method. It is most important that the music happen in a big way. When people participate directly in this mystery they will then over time, and in their own terms, find the path to the mystery. This is not a quick process!

I will look forward to further sharing with you.

All best,

David Maslanka