March 2014

Concerto Suite: For Viola da Gamba and String Soloists

Matthew W. Tozer
The University of Western Ontario

Supervisor
Dr. David Myska
The University of Western Ontario

Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree in Doctor of Philosophy

© Matthew W. Tozer 2014

Follow this and additional works at: http://ir.lib.uwo.ca/etd

Part of the Composition Commons

Recommended Citation
http://ir.lib.uwo.ca/etd/1909

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact tadam@uwo.ca.
CONCERTO SUITE: FOR VIOLA DA GAMBA AND STRING SOLOISTS

by

Matthew W. Tozer

Graduate Program in Music

A thesis submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

© Matthew W. Tozer 2013
Abstract

Concerto Suite explores a unique hybridization of aspects from the baroque dance suites of the 17th and 18th centuries and from the classical concerto of the 18th and 19th centuries. In addition it also showcases some noteworthy differences in the performance technique and timbre of the viola da gamba in contrast to today's modern string instruments: the violin, viola, cello and double bass.

Concerto Suite is made up of three movements that are based on the form, rhythmic patterns, and meters of typical dance suites of the seventeenth and eighteenth centuries: allemande, courante, sarabande, and gigue. Concerto Suite combines aspects of the seventeenth and eighteenth centuries dance suites with a virtuosic soloist who alternatively blends and contrasts motivic material, often in dialogue with the orchestra, similar to the role of a soloist in an eighteenth or nineteenth century concerto. To highlight differences in timbre, smaller groups from the orchestra accompany, play in sync, or play in opposition to the viola da gamba soloist.

Keywords

Viola da gamba, Composition, Hybridization, Dance Suite, Concerto, Allemande, Courante, Sarabande, Gigue, String Soloists, Performance Technique, Baroque Instruments, Renaissance Instruments, Early Music, Virtuosic, Dialogue
# Table of Contents

Abstract ii  
Keywords ii  
Table of Contents iii  

Chapter 1: The Score  
1.1. Allemande 1  
1.2. Courante-Sarabande-Courante 42  
1.3. Gigue 82  

Chapter 2: The Discussion Document  
2.1 Introduction 165  
2.2 A Brief History of the Viola da Gamba and its Repertoire 166  
2.2.1 Instrument Development 166  
2.2.2 Repertoire 169  
2.3 Construction and Technical Features of the Viola da Gamba 172  
2.3.1 Construction 172  
2.3.2 Technical Features 175  
2.4 The Composition 177  
2.4.1 Hybridization 177  
2.4.2 Musical Materials 179  
2.4.2.1 Rhythms and Meter 179  
2.4.2.2 Motifs, Melody and Counterpoint 193  
2.4.2.3 The Soloist 216  
2.4.2.4 Form 230  
2.4.2.5 Harmony 235  
2.5 Summary 244  

Bibliography  
Compositions 245  
Influential Texts 248
Concerto Suite
for Viola da Gamba and String Soloists

© 2014 Matthew Tozer
**Instrumentation**

Soloist:
Viola da Gamba (6 strings, tuned: DGCEAD)*

String Soloists:
Violin 1
Violin 2
Violin 3
Violin 4
Viola 1
Viola 2
Cello 1
Cello 2
Double Bass

*amplify as needed

**Durations**

1) Allemande 5:00
2) Courante/Sarabande 6:30
3) Gigue (rondeau) 10:00

**Program Notes**

Concerto Suite explores a unique hybridization of aspects from the baroque dance suites of the 17th and 18th centuries and from the classical concerto of the 18th and 19th centuries. In addition it also showcases some noteworthy differences in the performance technique and timbre of the viola da gamba in contrast to today's modern string instruments: the violin, viola, cello and double bass.

Concerto Suite is made up of three movements that are based on the form, rhythmic patterns, and meters of typical dance suites of the seventeenth and eighteenth centuries: allemande, courante, sarabande, and gigue. Concerto Suite combines aspects of the seventeenth and eighteenth centuries dance suites with a virtuosic soloist who alternatively blends and contrasts motivic material, often in dialogue with the orchestra, similar to the role of a soloist in an eighteenth or nineteenth century concerto. To highlight differences in timbre, smaller groups from the orchestra accompany, play in sync, or play in opposition to the viola da gamba soloist.
Concerto Suite
2) Courante-Sarabande-Courante
Matthew Tozer

Fantasia $\frac{\pi}{m} = 120$

Viola Da Gamba

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

© 2014 Matthew Tozer
Courante \( \frac{3}{4} \). = 74
a tempo

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.
Sarabande $\frac{\text{Clefs}}{\text{Notes}} = 45$

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.
ad libitum accel.

\[\text{Gamba}\]

\[\text{Vln. 1}\]

\[\text{Vln. 2}\]

\[\text{Vln. 3}\]

\[\text{Vln. 4}\]

\[\text{Vla. 1}\]

\[\text{Vla. 2}\]

\[\text{Vlc. 1}\]

\[\text{Vlc. 2}\]

\[\text{Cb.}\]
Concerto Suite
3) Gigue (rondeau)  

Vivace $\frac{4}{4} = 100$

Viola Da Gamba

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

© 2014 Matthew Tozer
Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

3
Vivace \( \frac{\text{.}}{\text{.}} = 100 \)

\[ (\text{\( \frac{\text{.}}{\text{.}} \)} = 100) \]

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.
Vivace \( \dot{\frac{q}{4}} = 100 \)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

\( \text{pizz.} \)

\( \text{p} \)

\( \text{p} \)

\( \text{pizz.} \)

\( \text{p} \)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.
Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

204

\textit{rit.}

a \textit{tempo}

pp

\textit{rit.}

\textit{a tempo}

pp
Vivace $\frac{\text{dotted}}{} = 100$

Gamba
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.

\text{p}

\text{pizz.}
CADENZA (ab libitum)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.
Gamba
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vla. 1
Vla. 2
Vlc. 1
Vlc. 2
Cb.

247

\[ \text{References: } 160 \]
\( \text{\textup{\textbf{\textit{d}}. \textit{= 50}}} \)
Chapter 2: Discussion Document

2.1 Introduction

The purpose of this paper is to discuss in some detail aspects of my work for viola da gamba and chamber string orchestra entitled *Concerto Suite*. *Concerto Suite* exhibits a unique hybridization of the baroque dance suite of the seventeenth and eighteenth centuries and the classical concerto of the eighteenth and nineteenth centuries. My work also showcases some noteworthy differences in performance techniques and timbres of the viola da gamba in contrast to today's modern string instruments: violin, viola, cello and double bass.

A major part of this document is an exploration of the aspects of hybridization, and the rhythms, motifs, counterpoint, harmony, and form that makeup my composition *Concerto Suite*. These aspects will be explained through the use of musical examples from my composition and from influential compositions and texts. This detailed description of the composition is prefaced by a discussion of the history, repertoire, construction, and technical features of the viola da gamba.

*Concerto Suite* is made up of three movements based on the rhythmic patterns and meters of the typical dance suites of the seventeenth and eighteenth centuries: allemande, courante, sarabande, and gigue. Unlike the suite movements which are typically rounded binary forms and homophonic or
contrapuntal texturally, _Concerto Suite_ combines these aspects with the typical formal and textural elements from the eighteenth- and nineteenth-century concertos: hence, this work features the viola da gamba in a quasi-virtuosic solo role, alternately blending and contrasting selected motivic material and timbres, typically in dialogue with the string chamber orchestra. To highlight differences in timbre, smaller groups from the orchestra accompany, play in synchronization, or play in opposition to the viola da gamba soloist. This work uses pitch centricity to create a sense of a ‘home’ key with chords made up of primarily quartal and quintal harmonies; however, aspects of traditional tertian harmonies often underpin harmonic progressions.

### 2.2 A Brief History of the Viola da Gamba and its Repertoire

#### 2.2.1 History of the Development of the Viola da Gamba

Historians have traced the development of string instruments back to the ravanastron, an instrument still played today by Buddhist monks in India among others. The ravanastron is a string instrument whose name is attributed to Ravana, a mythical Hindu king of ancient Lanka (now Sri Lanka), and the primary persona in the Ramayana, a Sanskrit text that forms part of the Hindu canon. Although played today with the use of a bow, it is debated if the ravanastron was played in this manner historically. The earliest use of a bow in conjunction with a string instrument is difficult to trace. The earliest known

---

European illustrations featuring bowed string instruments appear in translations of the psalms from the tenth century:

The illustration shows King David playing a seven-stringed lyre with a plectrum, surrounded by four musicians, playing a harp, a cithara, a dulcimer and a rebec. The latter is played with a bow which has a handle.\(^2\)

Although there are many instrumental developments along the way that influenced changes in the construction of the viol family (of which the viola da gamba is a member), most historians cite the lute specifically as having had the greatest impact in viol development. The viol family existed prior to these developments with perhaps the earliest documented viol maker living in Paris in 1292\(^3\). However it is the influence of the lute which brought the viol family to the peak of its popularity in Europe during the sixteenth and seventeenth centuries. The lute was considered by the end of the fifteenth century to be the principal instrument for accompanying singers and playing dance music\(^4\). The viol family was beneficiary of a wealth of technical developments in the construction and design of lutes, leading to viols with improved resonance, and frets made of gut string demarcating the semitones.

The viol family was large with instruments in different sizes ranging from a soprano to bass viol. This entire choir of instruments, the viol consort, inspired ensemble compositions for multiple viols. Though short lived, the viol consort was popular in Italy and remained popular in England until the 1700s

\(^2\) *ibid.* 3.
\(^3\) Edmund Straeten, *History of the Violoncello, The Viola da Gamba, their Precursors and Collateral Instruments; with biographies of all of the most eminent players of every country.* (London, UK: W. Reeves, 1971), 11.
\(^4\) *ibid.* 9
In the sixteenth and seventeenth centuries, viols were considered the principal instrument for improvisation, vocal accompaniment, and solo playing, drawing repertoire from all across Europe. Viols remained the popular choice from the early 1605 gamba tablature compositions of Thomas Hume, through to the gamba and obligato harpsichord sonatas composed between 1717-1723 by J.S. Bach. However, by the mid eighteenth century, developments in the violin family overshadowed that of the viol family. When compared with the cello, the gamba was considered “lacking in power, brilliancy of tone and possibilities of technical display.”

Not long after the viol fell out of popular fashion in much of Europe, it witnessed a revival in France in 1832/3 where it was played using overhand bowing similar to the bowing method used on the cello. Subsequently, cellists took up the playing of the viola da gamba in the 1800s, under the mistaken idea that the viola da gamba was the precursor to the modern cello. This belief continued until the end of the nineteenth century, when the viola da gamba was revived in its original tuning and design based on the research of Arnold Dolmestch. Dolmestch, after extensive research, began to perform original compositions for the viol, and by his death in 1938, had a growing body of students. The playing of the viola da gamba continues to this day in the recreation of pieces using period instruments, group playing in the form of viol consorts, and occasionally, for use in contemporary repertoire.

---

5 *ibid.* 117.
2.2.2 Repertoire

The writing style for the viola da gamba varied throughout Europe during the sixteenth and seventeenth centuries, contextually as part of a consort, as a continuo instrument, or as a featured soloist. Most music written for consorts was intended for amateur musicians and is not technically demanding. English composers of the seventeenth century such as Gibbons, Jenkins, Dowland, Morley, Ford and others, wrote music in the character of dance suites or fantasies. In addition to dance suites and fantasies, most madrigals published during the same time period are “recommended on their title pages as being ‘apt for viols or voices”’.

The post-baroque era endfandsamer Stil was a tradition of sensitive melody and accompaniment playing. The bass viol lends itself very well to this style of playing “as it has a very clear sound that gives plenty of support to the solo parts without drowning them or making the texture too thick”. In Example 1 below, the bass viol provides the ground bass in this excerpt from Purcell’s 1692 Music for a While.

---

Example #1: Purcell *Music for A While*

---

9 *ibid.* 97.
In the late seventeenth century and early eighteenth century, solo writing
for the viola da gamba reached its peak. German and Austrian composers such as
J.S. Bach, Telemann, Handel, Schenk, Abel, and C.P.E. Bach wrote sonatas and
arias for viols, many of which have since been transcribed for the viola or cello. A
substantial number of compositions were written for the viol by a group of
composers, musicians and theoreticians known as the Berlin School, active in
Berlin and Potsdam between 1732 and 1790. This group, appointed by
Frederick II of Prussia to serve in his court orchestra, wrote a large repertory of
music for viola da gamba. Below is a musical example composed by a member of
the Berlin School, J.G. Graun. This excerpt comes from Graun’s *Concerto in A* and
is the “virtuosic climax of the work providing several illustrations of Graun’s
idiomatic virtuoso writing for the gamba.”

Example #2: J.G. Graun, *Concerto in A*, 3rd movement, Allegro, mm. 270-292

---

11 *ibid.* 148.
12 *ibid.* 149.
Telemann was a prolific writer for viol composing, several solo sonatas and suites. J. S. Bach, in addition to his viola da gamba solos in the *St. Matthew Passion*, and *Brandenburg Concerto No. 6*, wrote his *Three Sonatas for Viola Da Gamba and Obbligato Harpsichord* which “are among the finest pieces in the repertoire.”\(^{13}\) The following is an excerpt from J. S. Bach’s contrapuntal first sonata in G major:

![Musical notation image]

Example #3: JS Bach, *Sonata in G Major III Allegro Moderato, BWV 1027*\(^{14}\)

During the seventeenth and eighteenth centuries France produced more solo viol music than the rest of Europe combined\(^{15}\). Though early writing for the viol shows considerable influence from lute music, French viol music began to develop its own style by the mid seventeenth century, primarily in the writing of dance suites by Sainte-Colombe, Marais, Forqueray, and Couperin among others.

---


\(^{14}\) Bach JS, *3 Sonatas for Viola da Gamba and Harpsichord* (BGA, 1866).

\(^{15}\) Alison Crum, Sonia Jackson, *Playing the Viol* (New York, NY, USA: Oxford University Press, 1989.), 121
Below is an excerpt from Marin Marais who was one of the most prolific viol composers in France during the late seventeenth century writing “five large books of music, mostly for the viol and continuo but including some suites for two viols and continuo.” The following excerpt demonstrates the large multiple stops and complicated passagework playable on the viola da gamba:

![Example #4: Marais, Fantasie from Troisieme livre (facsimile)](image)

2.3 Construction and Technical Features of the Viola da Gamba

2.3.1 Construction

A significant portion of the solo viol repertoire was written for bass viol, now most commonly known as the viola da gamba. Viola da gamba translates as ‘viol from leg’ and describes the physical position used when playing where the instrument is held vertically between the knees or calves and bow is underhanded. The typical viola da gamba averages in length between 68 and 71

16 *ibid.* 122.
17 *ibid.* 127.
cm, has 6 strings measuring only slightly shorter than the length of the body, and
gut frets tied around the neck, demarcating the semitones. Viols tended to be
constructed of lighter materials “with a flat back and a soundboard that is carved
or bent to a slightly curved shape, a curved bridge and fingerboard.” The
strings of the viol are set quite close to the fingerboard to facilitate stopping: a
technique in which the string is held down on the fingerboard even after the bow
has left. The following diagram shows the viola da gamba with parts labeled:

![Diagram of viol and bow]

Diagram #1: The Viol and the Bow

All members of the viol family have strings tuned five semitones (P4)
apart with four semitones (M3) in between the third and fourth string. The
following diagram shows the tuning of the treble, tenor and bass viol:

---

The frets on the viola da gamba are adjustable during playing by the pushing and pulling of the fret with the fingers. It is the frets that give the viola da gamba its uniform clarity of tone: "each note, coming off the fret, has much the brightness of the open string coming off the nut." However, the six gut strings render the instrument very sensitive to changes in atmosphere and temperature: "as a result they need to be tuned more often than is the case with modern string instruments."

Viols differ in construction from the violin, viola, cello and double bass in three distinct ways: 1) viols body are thinner and slighter in construction in comparison to the violin, viola and cello, 2) viol bridges are set lower, and 3) viol strings are thinner with lower tension.

---

20 *ibid*. 17
2.3.2 Technical Features

The three differences in construction between the viol and violin family result in the viol having reduced pressure on the belly of the instrument allowing each note to have a very long resonance. This longer resonance is one of the unique features of the viola da gamba and is created through sympathetic vibrations of the strings with one another:

The strings will vibrate without being bowed if they are in unison, octaves, or fifths with the note being bowed on another string. Any open note will continue to ring after it has been played if the bow is moved away. Similarly, any stopped note will continue to ring if the bow is moved away and the fingers are held in place.\(^{23}\)

Bowing underhand results in lighter action on the string and contributes to the reduced pressure on the belly of the instrument. Varying the distance of the bow relative to the bridge is used to make dynamic variations and change the tone colour. The frets allow both open and stopped strings notes to be played without a noticeable change in tone colour.

One noteworthy performance difference between the violin and viol family is the execution of vibrato. “Vibrato on the viol was used only occasionally, to express emotion and to heighten an effect. Used thus sparingly its power is much increased. A mode of expression which was much favored on the viol was the swelling of the note.”\(^{24}\)

Two distinct styles of playing the viol developed: the *bastrada* style, common in sixteenth-century Italy, consisted of “virtuosic bursts of quick

---


passagework often using the entire range of the instrument.”\textsuperscript{25} and the chordal style, common in seventeenth-century England, in which “players are encouraged to explore the many possible ways of executing chords.”\textsuperscript{26} Although there are many historical approaches to ornamentation in viol writing the following diagram by French composer Marin Marais shows a list of ornaments from Marais’s viola da gamba writing, with rough translations provided:

<table>
<thead>
<tr>
<th>French Text</th>
<th>Translation</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appoggiature descendante</td>
<td>Descending Appoggiature</td>
<td></td>
</tr>
<tr>
<td>Appoggiature ascendante</td>
<td>Ascending Appoggiature</td>
<td></td>
</tr>
<tr>
<td>Coulé</td>
<td>Glissando</td>
<td></td>
</tr>
<tr>
<td>Tremblement commençant par la seconde supérieure avec appui</td>
<td>Trill from note above</td>
<td></td>
</tr>
<tr>
<td>Tremblement commençant par la seconde supérieure sans appui</td>
<td>Trill from note</td>
<td></td>
</tr>
<tr>
<td>Pincé</td>
<td>Inverted Mordent</td>
<td></td>
</tr>
<tr>
<td>Port de voix et pincé</td>
<td>Mordent</td>
<td></td>
</tr>
<tr>
<td>Vibrato avec deux doigts</td>
<td>Two fingered vibrato</td>
<td></td>
</tr>
<tr>
<td>Vibrato ordinaire</td>
<td>One fingered vibrato</td>
<td></td>
</tr>
<tr>
<td>Glissando en ascendant</td>
<td>1/2 step glissando up</td>
<td></td>
</tr>
</tbody>
</table>

Diagram #3: Marais’ Ornamentation used in Composition\textsuperscript{27}

\textsuperscript{26} \textit{Ibid.} 144.
2.4 The Composition – Concerto Suite

2.4.1 Hybridization

The basic form and structural characteristics of my composition are derived from a hybridization of the baroque dance suite and the classical concerto.

The seventeenth-century baroque dance suite is a collection of four or more movements typically consisting of the following dances: allemande, courante, sarabande, and gigue. The four movements are often preceded by a prelude and alternative dances could replace or be added resulting in longer compositions. Suites were constructed based on the pre-existing patterns inherent in the dances, often isorhythmic, binary in form (AABB), and made up of pre-existing pieces arranged together in a thoughtful manner, with all movements in the same key. The style and rhythmic patterns inherent in the baroque dance suites are as follows: The allemande is a moderately paced movement in duple meter, serious in character but not overly heavy. The courante features a mixture of triple and compound duple meters, and is a vehicle for motivic play and imitation, featuring virtuosic passagework. The sarabande is set in triple meter and is played in a stately manner with a characteristic accent on the second beat of the measure. The gigue is typically in $\frac{3}{8}$ or compound duple meter, often features irregular phrase lengths and imitative contrapuntal textures, and could be highly virtuosic in nature.

The often homophonic character of the baroque suites differ greatly from the typical classical concerto. The classical concerto is an orchestral work with
soloist that maintains contrast between a single soloist, or group of performers [ripieno], against the rest of the orchestra [tutti]: “the orchestra does not merely accommodate en masse but also takes part in the dialogue, sometimes cooperatively, sometimes individually – both as antagonist and co-protagonist – with the soloist.”

The classical concerto typically has three movements (traditionally fast, slow, fast) with the first movement in sonata form, the second movement in various forms, and the third movement, often in rondo form though other forms such as a theme and variations have been used. A virtuosic cadenza for the soloist was often added either near the end of the first movement or inserted before the conclusion of the third movement. Taking into account the above information, my composition combines the rhythmic and metric characteristics of dance suites with the virtuosic solo playing and motivic dialogue of the concerto. In my interpretation of these historical models I have used aspects from modern harmonic and rhythmic idioms.

The following section, entitled Musical Materials, cites specific examples from my composition as well as excerpts from the classical repertoire and will examine the rhythms, meters, motifs, melodies, counterpoint, roles of the soloist, structure and harmony in my composition. The purpose of this examination is to bring to light significant areas in the composition that either meet the conventions of the dance suite and concerto or alternatively oppose these conventions.

---


29 Ibid.
2.4.2 Music Materials

2.4.2.1 Rhythm and Meter

Allemande:

The typical allemande of the sixteenth century was a moderate duple-meter dance but it became one of the most highly stylized dances of the baroque period. The allemandes composed by Bach are considered a high point of the genre featuring “a wide variety of styles, including the French overture, ornamental aria, two-voice counterpoint using triplets as well as established idiomatic techniques such as motivic play and a pseudo-polyphonic texture.”

Most allemandes are written in $\frac{4}{4}$ time with the main melodic line divided into groupings of four. The allemande from the *Fifth English Suite* by J.S. Bach demonstrates the four-beat groupings as well as the motivic play, in the exchange of material between the left and right hand, and the polyphonic textures typically present in the baroque allemande:

![Example #5: JS Bach, Suite No. 5 in e, Allemande, BWV 810](image)

---


My composition features some of the rhythmic characteristics of the baroque allemande but with some important differences. Although my composition is still in duple meter, the first motif is presented with triplets rather than the more typical groupings of four sixteenth notes. This triplet grouping division is further highlighted starting at measure 14 where the more typical sixteenth-note division appears in the upper strings in contrast to the triplet rhythm in the accompaniment. This juxtaposition creates a 4:3 ratio that continues to be a point of rhythmic tension in the remainder of the first movement. Although unusual, there are examples of rhythmic juxtaposition in the allemande repertoire. For example, Bach’s allemande from the *Fifth Keyboard Partita* features groups of four sixteenth notes in the right hand in opposition to triplet sixteenth notes in the left hand. Though there is some debate about the performance of this juxtaposition Neumann puts forth:

> There is no basis in the idea that binary-ternary clashes were forbidden in the 16th, 17th, or the 18th century... Dotted notes set against triplets should normally be synchronized in a lively tempo; they will tend to be differentiated in a slow tempo; in a moderate tempo much will depend on whether a pattern of dotted notes partakes of a characteristic binary theme or has other musical claims to independence... The triplet in Bach is always meant to remain a triplet; the fact that careless performers often square a single triplet does not mean that the composer intended it to be so rendered; any assimilation occurs only by adjusting from binary rhythms to ternary ones, not from ternary to binary ones.32

Example 6 demonstrates the 4:3 ratio in my composition followed by Example 7 from measure 9 of Bach’s *Partita No. 5*.

---

This rhythmic juxtaposition of 4:3 is further exemplified in the use of duple related time signatures in my composition. There is a continuous exchange in the composition between $\frac{4}{4}$ and $\frac{8}{8}$. While containing the same number of beats, they are subdivided in two different ways: typically a $\frac{4}{4}$ bar is divided into four

---

equal beats of quarter notes while an \( \frac{8}{8} \) bar is typically divided into three groups of eighth notes representing 3+3+2 eighth beats. This relationship is shown in the diagram below:

![Diagram](image)

**Diagram #4: Subdivisions of 4/4 and 8/8 Time Signatures**

Using the above subdivisions as a model, the repeated triplets found in the \( \frac{4}{4} \) sections of my composition can be substituted with eighth notes in the \( \frac{8}{8} \) sections. Though the use of three eighth notes, rather than a triplet, creates a slight difference in tempo, the related contours of the lines can be clearly heard when the same motivic material appears in either time signature. Example 8 shows the initial motif from measures 7-9 in \( \frac{4}{4} \) time by the first violin and then the same motif in \( \frac{8}{8} \) by the cello in measures 34-35.

![Example #8: Tozer, Concerto Suite, Allemande, Violin mm. 7-9, Cello, mm. 34-35](image)
**Courante-Sarabande-Courante:**

The courante was a popular dance of the seventeenth century and developed into two distinct styles:

the Italian ‘corrente’, a fast triple-metre dance \(\frac{3}{4}\) or \(\frac{9}{8}\), usually in binary form with a relatively homophonic texture, balanced phrases, virtuoso performance style and a clear harmonic and rhythmic structure; and the French ‘courante’, a ‘majestic’ and ‘grave’ triple-metre dance, ...usually in \(\frac{3}{2}\), characterized by rhythmic and metrical ambiguities, especially hemiola, frequent use of modal harmonies and melodies, and a contrapuntal texture.\(^{34}\)

The two differences in style can be seen clearly when comparing an Italian corrente to a French courante side by side. In example 9 and 10 below, observe the opening measures of Handel’s courante from HWV 489, written in the Italian style, with that of Johann Froberger’s *Courante in G Major* written in the French style. Notice the straightforward even pulse of Handel’s Courante with its clear three-beat structure in comparison with Froberger’s suspended rhythms. Also notice the more active passagework from Handel’s work in comparison to the work of Froberger:

In my composition I have combined elements of the Italian style such as the homophonic texture, balanced phrases, and virtuosic performance style with features of the French style such as rhythmic and harmonic ambiguity. In addition, my courante is preceded by a Fantasia introduction, and serves as bookends to the slow and stately sarabande dance movement (fantasia (intro)-Courante-Sarabande-Courante), imitating the ternary form of the minuet and trio often found in suites, sonatas and early concertos, in this exceptional instance with added fantasia introduction. The opening passage of my courante is Italian in character, being homophonic with a clear three-beat pulse and a modified double-period phrase structure.

---

Although the solo line of the gamba and the accompaniment become more virtuosic as the piece continues, it doesn’t break the inherent three-beat rhythmic structure. Some of the French influence appears with the rhythmic ambiguity that occurs in bars 95-99 where the Gamba shifts between playing three eighth notes, or four eighth notes in the time of three, against a shifting violin accompaniment.

However, the rhythmic ambiguity is brief and the remainder of the first occurrence of the courante remains clearly in three. This is contrasted in the
return of the courante at bar 196 where the double-period phrase structure has been abandoned for a more fragmented, motivically driven structure. In the passage from bar 238 to 250 the clear three-beat pulse from earlier is distorted by the meter shifts between $\frac{3}{8}$ and $\frac{5}{8}$.

Example #13: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 196-204

Example #14: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 238-243

The sarabande originated as a sung dance in the sixteenth century in Latin America and Spain and developed in the seventeenth century into a “fast and a slow type, the former preferred in Italy, England and Spain, and the latter
in France and Germany.” The French and German sarabande of the baroque period appeared as standard movement for the suite being set in a slow triple meter with a balanced four-bar phrase and a characteristic accented second beat. J.S. Bach composed over forty sarabandes exploring a wealth of techniques including “variations or written-out doubles, elaborate, dramatic Italian flourishes, entrée grave style, and even strict canon at the 12th.” Example 15 shows the opening phrase of the Sarabande from Bach’s *English Suite in A minor* clearly showing the slow triple meter, four-bar phrase structure and accented second beat.

![Example #15: J.S. Bach, *English Suite in A minor*, Sarabande, BWV 807](image)

The sarabande in my composition follows many of the conventions of the traditional French and German sarabandes taken at a slow tempo in $\frac{3}{4}$ with clear four-bar phrases and an accented second beat.

![Example #16: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 144-152](image)

---


38 Ibid.

The “B” section of the sarabande deviates from conventions when the meters shifts from $\frac{3}{4}$ to $\frac{6}{8}$. The $\frac{6}{8}$ section still maintains the four-bar phrase structure but the three-beat pulse and characteristic accented second beat are lost, the original motif is fragmented or hidden in the background texture and rhythmic elements of the courante appear. Example 17, labels some of the elements that make up the sarabande “B” section. The measure numbers above the brackets refer to the location in the composition of the source material for that particular fragment.

Example #17: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 162-175

**Gigue:**

The Gigue originated in the fifteenth century in the British Isles from the popular jig dance. The seventeenth-century gigue was often notated in duple meter but with triple subdivisions of the duple beats. Two distinct styles of gigues emerged, one French and one Italian:
The French gigue was written in a moderate or fast tempo (\(\frac{6}{4}, \frac{3}{8}\) or \(\frac{6}{8}\)) with irregular phrases and an imitative, contrapuntal texture in which the opening motif of the second strain was often an inversion of the first strain’s opening. The Italian \textit{giga} sounded much faster than the French gigue but had a slower harmonic rhythm; it was usually in \(\frac{12}{8}\) time and marked ‘presto’, with balanced four-bar phrases and a homophonic texture.\(^{40}\)

“The title ‘gigue’ may mean a French gigue, an Italian \textit{giga}, or some combination of the two. Some of the longest, most complex and contrapuntal gigues may be seen in the works of J.S. Bach, appearing under such diverse titles as ‘gigue’, ‘giga’, ‘jig’ and ‘gique’.”\(^{41}\) Example 18 below shows a typical French style gigue with the opening motif repeated in the second half in inversion.

Example #18: J.S. Bach, \textit{English Suite No. 1 in A}, Gigue, BWV 806, mm. 1-3, 17-19\(^{42}\)

The gigue in my composition features aspects of the French and Italian styles but encapsulated in the rondeau form. The model rondeau form is

\(^{40}\) \textit{Grove Music Online}, s.v. “Gigue” (by Meredith Little), \url{http://www.oxfordmusiconline.com} (accessed September 11th, 2011).

\(^{41}\) Ibid.

constructed out of two main melodic materials and is ordered as follows: ABaAabAB, where the capital letters represent the main melodic material and the lower case letters represent variations on said material\(^{43}\). In the case of my rondeau gigue, the A section features material from the allemande movement and the B section features material from the courante-sarabande-courante movement. My gigue starts off in the Italian style in \(\frac{12}{8}\) time with a mostly homophonic texture as shown in example 19.

![Example 19: Tozer, Concerto Suite, Gigue, mm. 1-4](image)

However, this homophonic texture is varied by the use of the pizzicato off-beats in the double bass distorting the clear rhythm structure. These off-beats eventually result in a contrapuntal texture and imitation between the gamba soloist and members of the orchestra. Example 20 below shows the descending three eighth-notes motivic line in the gamba (see example 16) now shifted forward by an eighth note and then imitated by the cello.

Most gigues are in rounded binary form and most often present similar material in the A and B sections. Example 21 shows a Gigue by Zipoli where the opening melody is partly inverted for the B section beginning at measure 14. The use of imitation and inversion is featured prominently in my composition. For example, there is a notable reversal of the opening accompaniment figure when it returns at bar 104, shown in example 22.
Example #21: D. Zipoli, Gique in G minor, mm. 1-2, 14-15

Example #22: Tozer, Concerto Suite, Gigue, mm. 104-107

Because my gigue uses several motifs and rhythms from the first two movements, there is also interplay between meters similar to the first two movements. For example, at measure 165 there is a meter and tempo shift as the piece moves from $\frac{12}{8}$ to $\frac{6}{8}$. This shift to $\frac{6}{8}$ at a slower tempo is designed to reintroduce the $\frac{3}{8}$ motif from the courante movement. Similarly at measure 236 there is another tempo shift and a change to $\frac{4}{4}$ reintroducing the motif from the sarabande but with rhythmic expansion. The following example shows this occurrence in the gigue movement; for comparison purposes, the original occurrence in the courante-sarabande-courante movement can be found in example 16.

![Example #23: Tozer, Concerto Suite, Gigue, mm. 236-240](image)

### 2.4.2.2 Motifs, Melody and Counterpoint

**Allemande:**

My allemande is primarily homophonic consisting of a motivically generated melody with oblique rhythmic accompaniment. The primary motivic materials are generated from two main ideas: the stepwise descending triplet and the string glissando. These two ideas are abundant in the entire first movement and serve as the building blocks for its melodic content. The two initial fragments together form the introductory motif for the allemande
movement. The triplet figuration is repeated and the glissando moves up a perfect fourth as shown in example 24:

![Example #24: Tozer, Concerto Suite, Allemande, m. 1](image)

This melodic idea is expanded to two measures starting at bar 7. The triplet figure is identical but the leap has been removed allowing the motif to be expanded in the second bar which presents the same triplet figure in a new register followed by the octave eighth-note glissandi. Following bar 13, the two-bar ascending and descending melody is rhythmically augmented into a sixteenth-note motif and replaces the slide with two ascending leaps of a perfect fourth. Starting at bar 21, the glissando figuration becomes the primary source material now expanded from eighth-note glissandi, to dotted eighth notes, to quarter notes and finally by bar 33 to half notes. The following example shows the transformations of the motifs as described above:

![Example #25: Transformation of Allemande Motifs mm. 7-33](image)
Starting at bar 33 these motivic segments are presented in diverse ways. In bars 34-35 the motivic triplets are replaced by standard eighth notes but still in groups of three due to the asymmetrical subdivisions of the $\frac{8}{6}$ bar. Bar 39-41 shows the motivic material presented pizzicato. At bar 49 the two motivic ideas are separated with the descending triplet idea presented in the gamba and the glissandi figuration in the first violin. The chart below details these and other similar transformations.

![Example #26 Transformation of Allemande Motifs, mm. 34-72]

In the second half of the allemande (beginning in bar 70), the initial motivic figure is presented again, now somewhat inverted. The same kinds of transformations from the first half of the allemande occur, often in inversion, in the second half. The traditional allemande is typically a binary form composition,
and sometimes features the second half presenting the initial melodic material in quasi-inversion. Often the imitative (or non-imitative) contrapuntal texture is inverted as well. This inversion can be seen in the non-imitative example from the allemanda of Bach's *Fourth English Suite* and in the imitative example in my allemanda.

![Example #27: J.S. Bach, English Suite No. 4 in F, Allemande, m. 1 and m. 13](image)

In addition to the transformations of the two main motivic fragments, there are other compelling ways that these motifs permeate the work, expanding upon the 4:3 tension mentioned in the Rhythm and Meter section of this paper. Notice how the triplet rhythm serves as the primary accompaniment figure,

---

especially highlighting this tension when supplanted below the sixteenth-note motif in bar 14.

As well, the switch between $\frac{8}{8}$ and $\frac{4}{4}$ causes the asymmetrical rhythmic shifts in the motif to become more evident in this antiphonal passage between the gamba and violin in bars 46-48.

Highlighting the concerto aspect of the composition, there exists substantial dialogue between orchestra and gamba soloist, and between
individual soloists of the orchestra. This exchange of motif between soloists and orchestra has its roots in the concerto grosso, which features a soloist or group of soloists (concertino) playing in alternation and contrast with the tutti group (ripieno). Example 31a shows the opening of Handel’s *Concerto Grosso No. 12* with the concertino and ripieno clearly marked. The alternation between solos and tutti is clearly illustrated in the first movement from Mozart’s *Piano Concerto in A Major*, K. 488. Example 31b illustrates the right-hand piano melody from measure 99, which is then picked up by the flute, bassoon and oboe at measure 106.

![Example #31a: G. F. Handel, *Concerto Grosso No. 12 in B*, Largo, mm. 1-46](image)

---

Similar exchanges of dialogue can be seen throughout my entire composition. In example 32, measure 88 of the allemande, the main motivic line is passed between the violins and gamba. Notice as well the call-and-response texture in measure 89 where the violin presentation of the melody is echoed by the gamba, as well as violins 2 and 3.

---

Courante-Sarabande-Courante:

In the first movement, the role of the Gamba is one of interruption and interjection; in the second movement it becomes the overt virtuosic solo part. Because of the increased role of the gamba in this movement, the concerto style is more closely mimicked. This movement is mostly homophonic, with abundant imitation, tutti orchestra passages and duet/call-and-response textures. The sarabande features some counterpoint and shares similar motivic material with the courante. The courante movement opens with a section marked fantasia which introduces the central theme of the sarabande before the courante proper
begins in measure 32. More information about this opening fantasia will be given later as part of the discussion of the principle motif of the sarabande.

The courante motif is made up of a three eighth-note figure accented on the third eighth. Presented in its first incarnation as a classical sixteen bar double period, it is subsequently fragmented through the rest of the movement. This classically formed period structure is presented with accompaniment in order to highlight this passage; through understatement, it is a stark contrast to the rest of the courante movement.

Starting at bar 48, the theme is presented again, this time shared by the cello and double bass. There is a two-bar expansion of the three-note motif before the three descending eighth notes shown in the original fourth phrase of the original theme. This three-note descent is expanded to sixteenth notes in double time. The augmentation of the fourth phrase is then repeated by a grand orchestral tutti but at the original note value. Example 34 shows the gamba’s fourth phrase in sixteenth notes followed by the tutti in eighth notes. Diminution and expansion of the original theme, and dialogue exchange between the soloist and the orchestra make up the bulk of the motivic activity.
Example #34: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 60-78

The return of the courante at measure 196 presents the original three-note motif followed by the expanded sixteenth-note descending passages. Unlike
the first occurrence of the courante in which the gamba presents all the material, the courante’s reprise features the melody being passed between the gamba and the tutti. In measures 196-199, shown in example 35, the first violin takes over the descending sixteenth notes; in 207-208 the viola takes over the sixteenth notes, at 216-17 the cello takes them, and at 229-230, the double bass has them. This descending exchange between the gamba soloist and others in the orchestra ends at bar 230 and sets up an expansion of the original motif at bar 236.

Example #35: Tozer, *Concerto Suite, Courante-Sarabande-Courante*, mm. 196-199

The imitation of melodies is a common feature of the contrapuntal works of Bach. An example of this imitation can be seen in his courante from *English Suite No. 3* in which the main melody moves from the outer voice to one of the inner voices while the upper voice continues to sustain.

Example #36: J.S. Bach, *English Suite No. 3 in G, Courante, BWV 808*, mm. 17-18

---

Bar 236 introduces a new variation on the original three-note theme, presenting a neighbor figure followed by a descent to the original three-note accented figure now presented in $\frac{5}{8}$ as shown in example 37.

![Gamba musical notation](example37.png)

**Example #37: Tozer, Concerto Suite, Courante-Sarabande-Courante, mm. 236-238**

Dialogue between the gamba and orchestra is the primary way in which the motif is developed in the courante movement. The sarabande also features dialogue but emphasizes an increased use of motivic manipulation and counterpoint.

The fantasia that begins this movement is actually a presentation of the sarabande melody at a fast tempo. The fantasia introduces the gamba as soloist after the more subdued role it played in the allemande movement. In the opening fantasia the gamba presents material that is subsequently imitated by the other strings. The sarabande proper begins at measure 144 where the melody is presented at a very slow tempo with the standard four-bar phrase and characteristic accented second beat from the French and German style as illustrated in example 38 by Corelli:

![Corelli sarabande notation](example38.png)

**Example #38: Corelli, Sarabande in E minor, mm. 1-4**

---

My sarabande motif is made out of two main components; the leaping fourth and the triplet. These two components make up the second phrase of the sarabande theme in alternation.

The sarabande theme is presented in its basic form and then repeated again at measure 153 with more elaborate written out ornamentation. This ornamented repeat draws a link between the baroque practice of ornamented repeats (doubles) and my composition. The sarabande from Bach’s *Third English Suite* serves as an excellent example of the practice. Example 41 shows the opening four measures of Bach’s sarabande, a four-measure ornamented repetition, and the first four bars of my sarabande and its ornamented repetition.
The sarabande of my composition is in rounded binary form and presents material in its B section, bars 163-187, that is made up from fragments of the sarabande motif in the A section. Much of the melodic material of the B section is derived from a rhythmic augmentation of the descending triplet figuration found in the original melody. The example below shows the gamba line from bars 171-175 which mimics the descending figure, but without the leap or accented second beat.

---

Example #41: J.S. Bach, *English Suite No. 3 in G, Sarabande*, mm. 1-4, BWV 808\(^\text{50}\) and Tozer, *Concerto Suite, Courante-Sarabande-Courante*, mm. 144-148 and mm. 152-156

---

Example #42: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 171-175

The sarabande also features some of the dialogue and call-and-response textures common to concertos and other large symphonic works. In example 43, the end of the melodic line presented by the gamba is then echoed in the first and second violins before the second violin picks up the tune.

Example #43: Tozer, *Concerto Suite*, Courante-Sarabande-Courante mm. 163-167

Similar echo-like repetitions can be found substantially in the symphonic repertoire. For example a similar call-and-response texture can be found between the strings and winds in a passage from the second movement of Beethoven’s *Symphony No. 8* demonstrated in example 44.
Example #44: Beethoven, *Symphony No. 8*, Allegretto Scherzando, mm. 24-27 op. 93

Though the second movement is mostly homophonic, the sarabande does feature some examples of counterpoint. In measure 153-156 and again at 188-191 the principle sarabande melody is presented in ornamentation against a secondary melody played by violin or viola. Although both the main theme and the secondary melody occur together, they are spaced slightly apart for audibility. A similar contrapuntal passage can be seen in mm. 171-175. Example 45 shows the contrapuntal texture in measure 153-156.

Example #45: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 152-156

---

**Gigue:**

The gigue is the most motivically driven movement of the composition due to its rondeau construction. The motif of the gigue is a four-bar gesture that features strong ties with motifs from the other two movements, especially that of the three-note gesture (a key component in the allemande and the courante) and the distance of a perfect fourth (a key component in the sarabande movement). The four-bar gesture is best seen in the opening measure of the gigue but is used interchangeably and in combination with the other themes as the movement continues.

![Example #46: Tozer, Concerto Suite, Gigue (rondeau), mm. 2-5](image1)

The opening A section begins at measure 15 where the main gigue melody is extended through the use of the quartal chords seen previously in the allemande movement.

![Example #47: Tozer, Concerto Suite, Allemande, mm. 6-7, Gigue (rondeau), m. 17](image2)

The descending triplet and slide idea from the allemande movement is traded back and forth in dialogue between the gamba and the first cello starting
at bar 24. The theme from the sarabande opens the B section at measure 41, in a similar fashion to the way it is introduced as the fantasia introduction of the second movement. The three-bar motif with the accented last beat, which was used in the courante, serves as the main motif of the B section beginning at bar 49. Similar to the allemande theme shown in example 46, the courante theme is passed back and forth between the gamba and the other strings.

The first variation starts at bar 81 where the descending offbeat-triplet pattern from the allemande presented by the violins is played in contrast to the gigue’s motif seen in the gamba. Starting at measure 92 the slide idea from the allemande movement is expanded, similar to measure 22 of the allemande movement.

The next section (A) begins at measure 104 and presents the same accompaniment figure presented in the opening of the gigue movement but played forward in one bar and then in retrograde in the next. Example 48 below shows the opening accompanying pattern from the gigue introduction and the forward and backward motion found in measure 103-105 of the fourth section (A).
Example #48: Tozer, *Concerto Suite*, Gigue (rondeau), mm. 1-2, mm. 104-105

The next variation of the A material begins at measure 136 where the first and second violins play the original accompaniment pattern from the allemande. Following that, at bar 143, a snippet of the original allemande melody is passed between the gamba and other members of the orchestra.

The first variation of B material begins at measure 165 where the courante motif is introduced in doubled rhythmic values before being occurring in its original eighth-note form starting at measure 178 as shown below.

Example #48: Tozer, *Concerto Suite*, Gigue (rondeau), mm. 168-170, mm. 178-180

Following the ‘b’ variation is a return to the original A section presented exactly as it was used at the start but followed by a virtuosic cadenza for the
gamba beginning at measure 222. The gamba cadenza features elements of the themes from the courante, sarabande, and gigue. The elements of those themes are shown in the example below.

![Gamba Cadenza and its Uses of Other Motifs](image)

The final section of the piece reintroduces the sarabande theme at measure 236, followed by the courante theme at measure 246 as occurred in the original B section of the Gigue. The final B section serves as the finale for the whole work where the gamba plays in opposition to a tutti orchestra, before finally arriving together on the final chord. This opposition is shown below in example 51.
Example #50: Tozer, *Concerto Suite*, Gigue (rondeau), mm. 255-258

The motifs from the first two movements are exchanged or blended with the gigue motif throughout the movement. For example, in the initial A section there is a blend of the gigue melody and allemande motifs. At measure 32 the theme in the gamba is comprised of the open P4 dyad from the allemande at measure 33, which is the main motif from the gigue, and at 34-35 a rhythmically augmented version of the descending triplets from the allemande.
Another example occurs in the first B section. In example 52 the courante motif is exchanged with the gigue's motif seamlessly but in alternation with the orchestra. At measure 53 the gigue's motif is in the gamba, followed by the courante motif in the strings. This eventually expands to a large orchestra tutti of this motivic exchange beginning at measure 57.
Two motifs occasionally are used as countermelodies to one another: the gigue motif and the allemande motif. This is evident at measures 81-84 where the gigue motif is in the gamba and the allemande motif is in the violins. This occurs again at measures 89-91 where the gamba continues to carry the gigue motif as the allemande motif moves through each of the string sections separately.

Another example of motif exchange occurs at measures 187-196 where the gamba maintains the courante motif against the first and second violins playing the gigue motif, as shown below in example 55:
2.4.2.3 The Soloist

This section will study the music I have composed for the gamba soloist, and the considerations I have made for the gamba soloist in regards to balance with the orchestra. The observations from the composition are prefaced by a discussion of the viola da gamba composer and performer, Marin Marais. Marin Marais is considered one of the most famous performers and composers for the viol. Born in Paris in 1656, Marais was “one of the first French instrumentalists to make his mark as a soloist. Gifted with a remarkable technique, he developed [the technique], adding new complexities.”\textsuperscript{52} During his lifetime he wrote 596 published works for viol as well as 45 unpublished works. Although he did not write treatises on the viol, much of Marais innovations were carried on by students with respect to “the playing of ornaments, continuo realization and the notation of fingering and bowing”.\textsuperscript{53} In this composition I have followed tradition by scoring most of the viol part in alto clef, and moving to bass where appropriate.

Allemande:

In the first movement the viol acts as an interruption to the melodies, motifs and rhythms provided by the orchestra, making the gamba’s audibility a crucial concern. To mitigate this concern, the viol part is separated from the string texture by the use of distinct register, varying articulation and/or unique


\textsuperscript{53} Ibid.
playing technique. Alternatively, the viol line may be reinforced through instrumental doubling. The viol first interrupts the original motif with a set of three ascending fourths. The use of open strings on the first dyad improves audibility and serves as a compelling method to introduce the unique resonant qualities of the gamba. Furthermore, the gamba is highlighted by the use of pizzicato in the violas and cellos and the quiet artificial harmonics in the violins. One might notice the purposeful way in which the alternation between pizzicato and arco bowing in the lower strings helps to highlight the viol dyad by letting it sound first with the thinner pizzicato texture, before the bow returns. An excerpt from this section of the work is given below in example 56. Pizzicato is also used in other sections of this movement, most prominently in the extended gamba solo section from measures 26-33.

Example #56: Tozer, Concerto Suite, Allemande, mm. 4-8
In another section, the resonant qualities of the viol, in conjunction with a separation of range, helps the viol remain audible. In measure 34 the viol provides pedal notes as support for the thin textures in the score below, but specifically written in the highest parts of the viol range to ensure it is heard. The example below shows the viol playing right near the top of its range, playing a high C against the pizzicato violin melody line.

Example #57: Tozer, *Concerto Suite*, Allemande, mm. 39-42

Measures 60-68 features a forte tremolo in the gamba that reinforces the importance of interruption in the movement and the work as a whole. As the tremolo is an effect that hasn’t previously been heard it will naturally attract the listener’s attention. This same effect is used again in measures 126-128 in
opposition to the tutti writing in the string orchestra. Example 58 below shows an excerpt featuring the forte tremolo in the gamba.

Example #58: Tozer, *Concerto Suite*, Allemande, mm. 63-64

In contrast to the examples above the viol often plays the main theme in a dialogue with other instruments, or in some cases directly doubled by another instrument to reinforce the line. In measures 91-92 the third violin reinforces the gamba melody playing one octave higher as shown below in example 58:
Courante-Sarabande-Courante:

In the courante-sarabande-courante movement, the gamba fulfills the role of the virtuosic soloist similar to the frequent roll of soloists in concertos. Unlike the allemande in which the gamba interrupts the texture, in this movement the gamba is the soloist, carrying the lion’s share of the motivic material and introducing important new themes. In order to ensure the gamba is heard clearly, the movement was written with the idea of dialogue in mind. Through the use of call-and-response between the gamba and string orchestra, in combination with techniques used in the allemande movement, the gamba is audible and without doubt the lead soloist of this movement.

From the outset of this movement, no longer in the background, the solo gamba begins introducing the theme of the sarabande. The use of the open P4 at the beginning of the theme is reinforced through the natural resonance available in the open strings. The opening also introduces the call-and-response texture, which permeates this movement. The statement of the theme in bar 1 by the
gamba is followed directly by restatement of the theme by tutti. After the
restatement of theme, the orchestra rests as the gamba plays, and the orchestra,
in turn, plays during the gamba’s sustained notes. This alternation ensures that
the gamba is audible. Example 60a and 60b is an excerpt of this exchange:

Example #60a: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 1-7
In measure 32, the courante begins with the gamba accompanied very simply, first by the low strings used to reinforce the repeated note figure, and at measure 44 filling in the missing third eighth-note beat. Throughout the courante section, the strings are subservient to the gamba, usually reinforcing critical parts of its theme or providing non-intrusive harmonic accompaniment. One will notice as well the sparseness of texture in the opening courante section. Even in passages where the orchestra in full force, such as the passage from measures 124-131, pizzicato motion in the bass strings and pianissimo trills in the violins accompany the gamba. Example 61 below illustrates the pizzicatos and pianissimo trills that accompany the gamba in measures 124-130.
In the sarabande section of this movement, beginning at measure 144, the gamba continues its role as the soloist, but the call-and-response texture of the courante is replaced by a more homophonic texture, with the orchestra providing harmonic support to the gamba’s soloistic line. Originally accompanied by pizzicato, the theme is repeated with realized ornaments in the gamba and the addition of bowed strings starting at measure 153. Even with the thicker texture, the gamba is still audible as the strings provide only harmonic support through the use of sustained notes as shown below in example 62:
Example #62: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 144-156

Beginning in measure 196, the call-and-response texture of the courante returns, the gamba presenting the three-note motif, and the strings responding with portions of the gamba's sixteenth-note idea as shown below in example 63. This mimicry in the strings continues until measure 222 where a new theme begins to emerge.
The courante-sarabande-courante movement ends with a tutti section for the orchestra and gamba beginning at measure 256. In this section the gamba and strings either play in octave unison with one another, or the strings support or add additional harmonies to the gamba’s sustained dyads. Here the orchestral tutti is broken up by a short gamba solo interlude from measures 268-272, and the piece ends with a short call-and-response between the second cello and gamba. The tutti section, which ends the second movement, is shown below in example 64. The use of homophonic texture in the sarabande and call-and-response texture in the courante reinforces the gamba’s audibility in this movement.
Example #64: Tozer, *Concerto Suite*, Courante-Sarabande-Courante mm. 256-282
Gigue:

The gigue brings together many of the rhythmic and motivic material from the allemande and courante-sarabande-courante movements as well as all the soloist related material discussed in the previous two sections. The gigue movement opens with the gamba placed in a background role initially starting a small pizzicato figure with the second violin. Similar to the first movement, allemande, the open texture is interrupted by P4 dyads in the gamba at measure 11, the first two on open strings. At measure 15, the gamba takes the melody that is then traded to the first viola and later the first cello, supported by the pizzicato violin texture. Starting at measure 24, there is a melodic exchange between cello and gamba juxtaposing differences in their tone quality as shown in example 65.

![Example #65: Tozer, Concerto Suite, Gigue, mm. 24-29](image)

Similar to the second movement, courante-sarabande-courante, the first B statement in measure 48 of the gigue is an echo between the gamba and
members of the string orchestra. In this case, the gamba melody that moves up in thirds is followed by a response from the strings moving back down, also in thirds. As well, similar to other movements, are the supporting harmony notes found in the gamba part at measures 61-64.

The first ‘a’ variation at measure 69 features sustained notes on the gamba with hairpin dynamics accompanied initially by a texture. In the sections where the gamba moves from the sustained notes to a stepwise eighth-note line, the strings cut out entirely. This practice continues even as the texture thickens. The two examples below show the thinner texture and thicker texture version of this pairing.

![Example #66, Tozer, Concerto Suite, Gigue, mm. 72-73, 82-83]

Another use of the unique timbre of the gamba is found in measures 121-122. Here, the gamba plays a three-note chord made up of fourths accompanied
by the tutti strings. In this thick texture the gamba itself is unlikely to be heard distinctly. However, halfway through bar 122, the strings drop out revealing the sound of the gamba on its own. This section is shown below in example 67:

Example #67: Tozer, *Concerto Suite*, Gigue, mm. 121-122

In the second ‘a’ variation beginning at measure 136, the second cello and double bass are purposely omitted whenever the gamba enters in, leaving the gamba alone supported by a thin texture. Though the violins are quite rhythmically active in this section, their triplet sixteenths are short enough to not interfere with the gamba playing one of the main themes of this movement as shown in example 68 below. Long harmonic supporting tones beginning at measure 147 follow this exchange between the bass and the gamba.
Through the use of the particular orchestration techniques discussed above, the softer tones of the gamba remain audible against the more robust modern string instruments. These techniques also serve to highlight the differences in timbre between the gamba and the modern members of the violin family.

2.4.2.4 Form

The next topic in the discussion of my composition will look at the connections between the traditional forms of the dance suite and concerto and how they are interpreted in my composition.

Allemande:

Allemandes of the seventeenth century tend to be in binary form (AB) with both sections similar in length and with similar motivic materials. Most allemandes written in major keys modulate to the dominant and return to the tonic. Most allemandes in minor modulate to the relative major and back. The
following example from Froberger’s *Suite No. 26 in B minor* demonstrates the progression from tonic to dominant and return to tonic.

![Example #69: Froberger, Suite No. 26 in B minor, Allemande](image)

Similar to the seventeenth-century allemande, my allemande is also in binary form. Though both the A and B sections use similar melodic material, harmonically, they are quite different. The A section of my allemande begins and ends in C; the B section begins in A, the sub-mediant.

**Courante-Sarabande-Courante:**

The origins of the courante are obscure, but by the sixteenth century there were two distinctly developed styles: Italian and French. Example 70 below shows an excerpt from Chambonnières’ *Pièces de clavecin* which shows the typical metrical ambiguity and thicker contrapuntal texture of the French

---

courante. Compare this with the courante from Bach’s *English Suite No. 1* in example 71. Though Bach’s *English Suite No. 1* is written in French style, it shows much less metrical ambiguity in comparison to Chambonnières.

![Example #70: Chambonnières, Pièces de clavecin, mm. 1-4](image)

My courante is also in a binary form, the first part of the binary separated from the second part by the sarabande, and incorporates features from both the Italian and French style, though its relatively homophonic texture and virtuosic gamba line lies more heavily with the Italian tradition. Most binaries in major modulate to the dominant and return to the tonic. Most binaries in minor

---


modulate to the relative major and back. My courante differs in that it modulates from a D centric opening to the subdominant (interrupted by the sarabande).

The sarabande movement in my composition explores a miniature ABA form presenting the opening theme at measure 144, an exploratory section at measures 165, and a return to the original theme in A at measure 188. This is novel as most sarabandes are presented in binary form with a modulation to the relative major or dominant before the B section. The binary form of the Sarabande is shown below in example 72 from Corelli’s *Suite in D minor*:

![Example #72: Corelli, Suite in D minor, Sarabande](image)

Italian, Spanish and English sarabandes of the seventeenth and eighteenth centuries tend to be faster and livelier in comparison with the sarabandes from Germany and France that tend to be slower and more serious, and in regular four-bar phrases. My composition attempts to temper both styles presenting a slow opening theme set in a standard period structure (4+4 bars) followed by a faster moving development section.

---

Gigue:

The gigue is usually the final movement (or last movement) of the dance suite, and by the seventeenth century, two styles began to emerge in France and Italy. French gigues are often in moderate-to-fast tempo with irregular phrase lengths and imitative contrapuntal textures in $\frac{6}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$ time. The Italian gigue is much faster, homophonic, and usually in $\frac{12}{8}$ time. Both styles are written in binary form. The opening of Buxtehude’s Gigue from his Harpsichord Suite in C, BuxWV 227 is the typical Italian style in $\frac{12}{8}$ time and relatively homophonic.

Example # 73: Buxtehude, Harpsichord Suite in C, Gigue, mm. 1-6, BuxWV 227

My gigue follows the Italian style in $\frac{12}{8}$ time and homophonic in texture but borrows the slower tempo and some imitative aspects of the French style. However, of the four dances imitated, my gigue least resembles the typical binary form in its use of a rondeau form. My composition also includes a cadenza preceding the final section of the rondeau, an important feature of most instrumental concertos but not of dance suites.

2.4.2.5 Harmony

The harmonies in my work are primarily made up of symmetrical chords constructed mainly from stacked fourths above a virtual tonic. These chords act as referential harmonies throughout my composition establishing a home key for each movement and many of its subsections. Furthermore, the movements and subsections often utilize centric pitches. The centric pitch in each section/subsection is made evident through one of three methods: a relative orbital saturation of the centric pitch; a prolongation of the centric pitch as part of an ostinato or pedal point in any register; a centric pitch appearing as a result of a conventional leading-tone resolution. Though the chords themselves are made up primarily of stacked fourths, harmonic progressions throughout the work are supported by sequential or non-sequential bass note successions similar to those used in common-practice dance suites, such as progressions by thirds or fifths, and progression with voice leading by stepwise motion. Chord progressions that do not conform to these models are often based on common-tone successions. Rather than provide a step-by-step harmonic analysis of the entire piece, this paper will provide examples of the harmonic organization in use as described above and, where relevant, the relationships among these progressions to those of the historical dance suite repertoire. Furthermore, this section highlights some of the more curious passages that do not fit any particular model.
Allemande:

The allemande, of the three movements, makes the most extensive use of traditional common-practice harmonic progressions. The overall progression of the allemande from beginning to end moves from C to A centricity. This mobilization between these two relative pitch areas is accomplished primarily by circle-of-fifths sequences and common-tone transformations. The allemande starts out with the violins in E♭ Lydian accompanied by repeated E♭ notes in the first viola followed in the subsequent two bars by the addition in the accompaniment of a perfect fourth below the E♭. This stacking of fourths continues up to bar 8 where a C and G in the second cello establish C as a point of harmonic stability.

Example #74: Tozer, *Concerto Suite*, Allemande mm. 1-8

Similar to the use of transitional sequences in baroque music the passage in measures 13 to 26, features a transitional sequence that leads from the C-
centric opening to the more developmental harmonic section in bars 25 to 42. A similar sequence can be found in bars 109-116. Example 75 below shows a reduction of the sequence in bars 13-26 which features a harmonic sequence built on root movement by descending fifths and common-tone transformations.

![Diagram of harmonic progression](image)

**Example #75: Tozer, Concerto Suite, Allemande, mm. 13-26 (reduction)**

The harmonic progression between bars 90-101 makes use of common-tone technique. The common tones between the chords built primarily on stacked fourths are shown in example 76 below:

![Diagram of common tones](image)

**Example #76: Tozer, Concerto Suite, Allemande, mm. 90-101 (reduction)**

**Courante-Sarabande-Courante:**

The introductory passage from measures 1-31 in courante-sarabande-courante movement uses the theme from the B section (sarabande) at a much faster tempo and clearly states the movement’s D centricity in the opening implied triadic progression as shown below in example 77:
Example #77: Tozer, Concerto Suite, Courante-Sarabande-Courante, mm. 1-4 (reduction)

The first courante begins in measure 32 clearly stating a D minor chord through the use of D in the second cello and the three-note pattern in the gamba. The gamba’s sixteen-bar melody continues in D minor, but the accompaniment, built out of stacked fourths, distorts the D minor harmony, especially at bar 37 where F, B, and E in the cellos and violas conflict with the suggested F major triad in the gamba. Harmonic content in the sixteen-bar pattern can be viewed in two ways as follows: considering only the gamba melody and the bass notes, ignoring the fourths above, the pattern i, III, v, i in d minor may be inferred. However, the progression is perhaps more clear as a series of common-tone related chords. Both realizations are shown in example 78:

Example #78: Tozer, Concerto Suite, Courante-Sarabande-Courante, mm.32-47 (reduction)

The closing section of the first courante is a prolongation of D starting in bar 124, followed by A at 131 and a return to D. The sarabande follows
immediately in G minor beginning with a modified re-statement of the material from the introduction now presented at a slower tempo typical of the sarabande dance. The eight-bar melody is first presented without ornamentation and then repeated starting at bar 153 with more elaborate ornamentation. The sarabande theme appears again at bar 188 but now is in A (minor to major). All three statements of the sarabande theme (bars 144, 153 and 188) have identical chord progressions containing several parallel modal $9/5$ chords as shown below.

![Example #79: Tozer, Concerto Suite, Courante-Sarabande-Courante, mm. 144-152 (reduction)](image)

The region from measures 163 to 188 is less clearly defined harmonically with material that originates from fragments of the sarabande’s eight-bar melody. Although these measures seem harmonically unclear, nevertheless stepwise soprano and bass motion and extended chordal transformations result in a prolongation of E starting at bar 180. This E prolongation serves a dominant function preparing the original eight-bar melody to gravitate to A at bar 188. A reduction of the passage from 163 to 188 is presented below in example 80a and 80b:
Example #80a: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 163-175 (reduction)

Example #80b: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 176-188 (reduction)

**Gigue:**

The gigue, in rondeau form (ABaAabAB), is the least easily analyzable movement in terms of its harmonic progressions. The form and measures that encompass the rondeau are shown below:

![Diagram 5: Gigue Rondeau Form](image)

Though there is still some evidence of common-practice harmonic relationships, the bulk of this movement is made up of free harmony or harmony related through common tones. The rondeau form creates many recurring harmonic gestures in this movement. This portion of the paper will look at relative and mediant relationships, long-range pedal tones, and the larger bass motion that predominates the movement.
The gigue movement begins with an introductory passage in measures 1-14 that is mostly harmonically static in A followed by the [A] section from measures 15 to 40. In measure 23 F# occurs as the sub-mediant of passage but despite the temporary prolongation of the F# area, the entire section remains A-centric. Measures 33 to 41 feature a harmonically ambiguous passage where a sub-mediant relationship of A and F occurs. This long-term relationship, as well as the smaller implied harmonic changes within, is shown in the following reduction:

![Example of Tozer, Concerto Suite, Gigue, mm. 1-41 reduction](image)

The third section of rondeau [a] (mm. 69-103) is made up from material from the original [A] section. The section is mostly G centric and its long-range goal is the C (measure 103) making the opening G, the quasi dominant of the fourth section. But the minor supertonic chord of G found throughout the section becomes the important pivot to C in measure 101.

The fourth section of the rondeau [A] (mm. 104-135) reuses the material from the introduction section but in the relative C region. However the section can more easily be heard as D centric. The D pedal found throughout this section makes it an extended quasi-dominant prolongation the G that begins the rondeau's fifth section [a].

Although the fifth section of the rondeau [a] (mm. 136-164) begins G-centric, it is harmonically ambiguous, made up of a series of third relations and
common-tone transformations, and an overall bass note shift from D down to C#. The third relations, common-tone transformations, and bass note note shift are shown below in example 82:

Example #82: Tozer, Concerto Suite, Gigue, mm. 136-163 (reduction)

The seventh section of the rondeau [A] (mm. 209-235) begins like the original introductory section but rather than proceeding to the [A] material as at measures 15-40, it is followed instead by the cadenza. The entire cadenza
passage is in D and features complicated and brisk passagework. The focus is on
virtuosity in this section. The cadenza’s harmonic structure is shown below:

<table>
<thead>
<tr>
<th>Harmonic Content: (over consistent D)</th>
<th>m. 222-227</th>
<th>m. 228-229</th>
<th>m. 230</th>
<th>m. 231-232</th>
<th>m. 233-234</th>
<th>m. 235</th>
<th>m. 236</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>C+A</td>
<td>D</td>
<td>A</td>
<td>G</td>
<td>C+A</td>
<td>D</td>
</tr>
</tbody>
</table>

Example #83: Tozer, *Concerto Suite*, Gigue, mm. 222-235 (reduction)

The final section of the rondeau [B] (mm. 236-263) features a transition from the harmonic region of D, established in the cadenza, to a series of poly-
chords that converge into a diatonic thirteenth chord built on F, finally ending on an F major chord. This overall direction to F is accomplished through a descending bass line beginning in measure 252. This bass line never reaches an F chord-tone leaving an ambiguous B♭ hanging over the entire ending. A harmonic analysis of this section is provided below in example 84:

Example #84: Tozer, *Concerto Suite*, Gigue, mm. 236-263 (reduction)
2.5 Summary

My composition explores the hybridization of the baroque dance suite and the classical concerto. My composition embraces significant formal, melodic, rhythmic and harmonic aspects of these two distinct types of composition and brings them together. At the same time, in many respects my work diverges from the organizational expectations of these compositions and explores more modern harmonies and forms, enhancing the dance movements while still maintaining the overall character.

In addition to combining aspects of the baroque dance suite and classical concerto, my composition creates a hybridization of past and present through the inclusion of viola da gamba as the soloist with modern strings. The work utilizes the gamba and its performance techniques, sound, and notation, within a modern harmonic language. Careful attention is paid to the acoustical differences between the gamba and that of the modern string instrument through textures that place the gamba in dialogue with the modern string instruments.
Bibliography

Influential Compositions


___.”Allemande” from BWV 829 www.freesheetpianomusic.com/bach/ (accessed August 21st, 2013.)


___ Three Sonatas for Viola Da Gamba and Harpsichord. Leizpeig:Germany: BGA, 1866.


___, Viola da Gamba Concerto in A. Excerpt from: Crum, Alison, with Jackson, Sonia. Playing the Viol. New York, NY, USA: Oxford University


Marais, MM. Fantasie from Troisieme livre. Facsimile from: Crum, Alison, with Jackson, Sonia. Playing the Viol. New York, NY, USA: Oxford University


___ “Sarabande” in Early Dances. Edited by Agnes Lakos. Budapest:


**Influential Texts**


Fuller, David. “Suite” New Grove Online.


Hudson, Richard and Little, Meredith Ellis. “Sarabande” Grove Music Online.


La Gorce, Jerome, and Milliot, Sylvette. “Marais, Marin” Grove Music Online

Little, Meredith Ellis, and Cusick, Suzanne G. “Allemande” Grove Music Online.

___“.Courante” Grove Music Online.

Little, Meredith Ellis. “Gigue” Grove Music Online


Wilkins, Nigel. "Rondeau" *Grove Music Online*  

Woodfield, Ian and Robinson. "Viols" *Grove Music Online*.  
Academic Background:

Ph.D. (2014)  
University of Western Ontario, Composition  
London, Ontario, Canada

M. Mus (2007)  
University of Western Ontario, Composition  
London, Ontario, Canada

B. Mus (2005)  
Queen’s University  
Kingston, Ontario, Canada

Teaching Experience:

- University of Windsor 32-342: Voice Leading and Arranging 1, Sessional Instructor  
- University of Windsor 32-432: New Music Workshop, Sessional Instructor  
- University of Windsor 32-232: Music Technology, Sessional Instructor  
- UWO 1629a: Introduction To Composition, Sessional Instructor  
- UWO 2695b: Introduction To Electro-Acoustic Composition, Sessional Instructor  

Professional Development - Teaching

- Instructional Skills Workshop  
  May 2013
- The University of Western Ontario Certificate in University Teaching and Learning  
  June 2011

Professional Development - Composition

- highSCORE New Music Festival  
  July. 2013
- Orford Academy New Creations Program  
  July. 2013
- Vancouver International Song Institute Art Song Lab  
  June 2013
- Interplay 2013  
  April. 2013
- Montreal Contemporary Music Lab  
  June. 2012
- Aventa Ensemble Reading Session  
  October 2011
- Vancouver International Song Institute Art Song Lab  
  June 2011
- Kindred Spirits Orchestra Composers Workshop  
  May 2011
- Soundstreams Canada’s Young Artist Overture  
  March 2010
- Canadian Contemporary Music Workshop: Newly Bloomed  
  Sept. 2009
- Canadian Contemporary Music Workshop: Foundation and Future  
  June 2008
- National Arts Centre Young Composers Program  
  June 2007
- Pacific Opera Victoria New Opera Workshop  
  Dec. 2006
Presentations/Publications

- The Capilano Review
  - Publication of my work *Athena and Zeus* October 2013

- highSCORE New Music Festival
  - Presented a public lecture on my music: Static, Stasis and Time July 2013

- Orford Sumer Arts Academy
  - Presented a lecture on my music: Static, Stasis and Time July 2013

- UWO PhD Composers: Newly Composed
  - Presented a Lecture Recital on String Quartet: *Orchid* Mar. 2010

Honours/Awards:

- George Proctor Memorial Award, University of Western Ontario, 2013
- Western Graduate Research Scholarship, University of Western Ontario, 2005-2011
- Istvan Anhalt Award in Electro-Acoustic Composition, Queen’s University, 2004
- Heather Hamlin Award in Music, Queen’s University, 2001
- Queen’s University Entrance Scholarship, 2001
- Ontario Student Assistance Program, Aiming for the Top Scholarship, 2001