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# Dance Forms in Band Music: A Graduate Conducting Recital

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DANCE FORMS IN BAND MUSIC: A GRADUATE CONDUCTING RECITAL

A Thesis

Submitted to the School of Graduate Studies and Research  
in Partial Fulfillment of the  
Requirements for the Degree  
Master of Arts

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Indiana University of Pennsylvania

December 2012

Indiana University of Pennsylvania  
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We hereby approve the thesis of

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Title: Dance Forms in Band Music: A Graduate Conducting Recital

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This thesis presents, from the viewpoint of a conductor, the rehearsal and performance of four cross-cultural dance forms in band repertoire: *Four Scottish Dances* by Malcolm Arnold, arranged by John P. Paynter, *Formosan Dances* by Jiang Wen-Ye, *Bandancing* by Jack Stamp, and *Symphonic Dance No. 3 "FIESTA"* by Clifton Williams. The characteristics, analysis, and interpretation of each dance will be presented in the following chapters.

Chapter II opens with a brief biography of English composer Malcolm Arnold (1921-2006), famous as a British light music composer. *Four Scottish Dances* is one of his representative works. This composition's historical background, style, musical materials and interpretation will be discussed in the following sections.

Chapter III treats with Taiwanese composer Jiang Wen-Ye's *Formosan Dances*. Drawing in part on my own cultural background as a Taiwanese student, I will introduce the Eastern music materials, such as pentatonic scales, rhythms, orchestration to develop my interpretation.

Moving in a very different cultural direction, Chapter IV discusses five different American contemporary dances in *Bandancing*, composed by American composer Jack Stamp. After the paragraph introducing the composer, the discussion will focus on the rhythms, style and interpretation of this piece.

Finally, Chapter V consists of Clifton Williams's biography, compositional styles and one of his famous works, *Symphonic Dance no. 3 "FIESTA"*. The consideration of

performing and interpreting this Spanish-style music properly is the main theme that will be discussed.

In the conclusion (Chapter VI), I pull together the previous chapters with my thoughts on the importance of understanding the cultural background of each composer and his piece for their successful rehearsal and performance.