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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

Hsin Yi Lee
Indiana University of Pennsylvania
December 2012
We hereby approve the thesis of

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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.