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A DETAILED PROGRAM FOR SAMUEL JONES' SYMPHONY NO. 3

(PALO DURO CANYON)

by

Cynthia Christine Barlow

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A Thesis Submitted to the Faculty of the

SCHOOL OF MUSIC AND DANCE

In Partial Fulfillment of the Requirements
For the Degree of

MASTER OF MUSIC
WITH A MAJOR IN MUSIC THEORY

THE UNIVERSITY OF ARIZONA

1995
STATEMENT BY AUTHOR

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[Signature] 12/14/55

Dr. Edward W. Murphy Date
Professor of Music
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ABSTRACT

This thesis examines the program of Symphony No. 3 (The Palo Duro Canyon) by Dr. Samuel Jones. A single-movement work in four large sections, The Palo Duro Canyon Symphony is a programmatic symphony in sonata form. The program involves the literal visual images of the Palo Duro Canyon, located in the Texas panhandle, as well as a descriptive story of the history of man and his struggles with nature. Also depicted is the struggle between two cultures that have occupied the canyon: natives and settlers.

The analysis within this paper shows the use of motives, harmonic relationships, and formal structure within this program.

Jones' deft use of all of these musical elements in establishing the program makes The Palo Duro Canyon Symphony a strong example of late twentieth-century tonal symphonic music.
CHAPTER 1 - INTRODUCTION

The Amarillo Symphony Orchestra commissioned Samuel Jones in 1990 to write a symphony about a local Texas panhandle landmark: the Palo Duro Canyon. After a number of visits to hear the orchestra and see the canyon, Dr. Jones created his third symphony, *The Palo Duro Canyon Symphony*.1

This paper explores the program of *The Palo Duro Canyon Symphony* through the development of motives, harmonic relationships, and formal structure. The piece can be considered either a single-movement work in sonata form or a cyclic work in four sections2. The four sections follow a traditional four-movement symphonic form: fast, slow, scherzo, fast. However, *The Palo Duro Canyon Symphony* may more accurately called a programmatic symphony having four distinct movements played without pause. This paper examines both structural possibilities.

Language and Abbreviations

The following explains the analytical language and abbreviations used in this paper.

1. Pitch identification: Individual pitches are referred to in italicized type using the following octave designation system (Figure 1).

---

2. All pitches are referred to in the text as they sound, i.e., in “concert” pitch. For example, when the score shows $a^1$ for Horn in F, the pitch is called $d^4$. However, the music excerpts, when presented in score format, shall show the written (transposed) pitches. Excerpts marked “condensed” contain concert pitch reductions of material. Pitch classes (pitches in no specific octave) are designated with non-italicized upper case letters.

3. Meter signatures are written with Arabic numerals in superscript and subscript: $4_4^6$, etc.

4. When referring to music that begins or ends within a measure, the specific beat are indicated by a subscript number. For instance, the indication $25_2$ refers to measure 25, beat 2.

5. Major keys are designated with upper case letters followed by a colon, and minor with lower case. For instance, the key of C major is abbreviated C:, and c minor, c:. 
6. Intervals are designated in a similar manner: perfect, major, and augmented by upper case letters with Arabic numbers (P4, M2, A2 for perfect fourth, major second, and augmented second, respectively); minor and diminished intervals by lower case (m3 and d7 for minor third and diminished seventh, respectively).

7. The classification of tertian sonorities shall follow the system of naming each interval present by its quality and including each interval’s representative figured bass number (Figure 2). Major and augmented triads are indicated with upper case letters, and minor and diminished triads with lower case.

**Figure 2: Sample Sonority Labels**

![Sample Sonority Labels](image)

CM  CMm7  CMm9  C(M)mM9  CMmm - m3  cmmm 6

**Motives**

The program for *The Palo Duro Canyon Symphony* can be traced through the presence of numerous evolving motives (Figure 3), as well as distinctive rhythms, textures, and sonorities. The motives also help to delineate the various parts of the form of each section and of the work as a whole. The ongoing transformation of these motives throughout the work helps to identify and express the many programmatic details of the symphony.
Figure 3: Motives of *The Palo Duro Canyon Symphony*³

a. *Plains⁴*, mm. 3-6, violas

```
\begin{verbatim}
\textbf{Tempo giusto.}  \text{144}
\end{verbatim}
```

b. *Dips*, mm. 67-68, woodwinds and strings (condensed)

c. *Canyon⁵*, mm. 70-73, brass (condensed)

d. *Plains⁴*, mm. 81-84, tutti (condensed)

---

³ Motives are given names by the composer as indicated; otherwise, the names are given by the author based on their apparent function within the program.
⁵ Ibid.
Figure 3 continued

e. *Descent*\(^6\), mm. 108-111 (condensed)

Woodwinds, Vln.1, Vla.

\[\text{\textbf{\textit{etc.}}\textbf{\textit{etc.}}}\]

\[\text{\textbf{\textit{etc.}}\textbf{\textit{etc.}}}\]

f. *Quartermaster*\(^7\), mm. 120-123, double bass

\[\text{\textbf{\textit{etc.}}\textbf{\textit{etc.}}}\]

g. *Spanish skirts*\(^8\), m. 136

\[\text{\textbf{\textit{etc.}}\textbf{\textit{etc.}}}\]

\[\text{\textbf{\textit{etc.}}\textbf{\textit{etc.}}}\]

---

\(^6\) Jones, program notes, 3.

\(^7\) Ibid.

\(^8\) Ibid.
Figure 3 continued

h. Trujillo\textsuperscript{9}, mm. 144-145

![Score of Trujillo example](image)

i. Tecovas\textsuperscript{10}, mm. 163-165, horns in F and ‘celli

![Score of Tecovas example](image)

j. Paradise, mm. 198\textsubscript{6}-202\textsubscript{3}, English Horn (transposed)

![Score of Paradise example](image)

k. Canyon\textsuperscript{9}, mm. 205-206

![Score of Canyon example](image)

\textsuperscript{9} Ibid.
\textsuperscript{10} Ibid.
Figure 3 continued

1. Natives, mm. 292-293

m. Settlers\textsuperscript{11}, mm. 320-323, violins

\textsuperscript{11} Jones, And There Will Be Sounds.
Figure 3 continued

**n. Ascent**, mm. 382-383 (condensed)

![Musical notation for Ascent, mm. 382-383](image)

**o. Stars**, mm. 441-444 (condensed)

![Musical notation for Stars, mm. 441-444](image)

**p. Contemplation**, mm. 443-446 (condensed)

![Musical notation for Contemplation, mm. 443-446](image)

The following structural chart places these motives within the form of the piece (Figure 4) as a large sonata form. The remaining chapters of this paper detail the relationship of the structural elements and key centers to the program.

---

12 Ibid.
13 Ibid.
### Figure 4: Structure of The Palo Duro Canyon Symphony

<table>
<thead>
<tr>
<th><strong>Introduction</strong>: 1-70</th>
<th><strong>Exposition - First Theme area</strong>: 70-196, 196-233</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro inquieto plains</td>
<td>Allegro maestoso Exposition - First Theme area: 70-196, 196-233</td>
</tr>
<tr>
<td>(1) 70-80 canyon</td>
<td>(1) 70-80 plains</td>
</tr>
<tr>
<td>(2) 81-87 canyon</td>
<td>(2) 87-108 plains</td>
</tr>
<tr>
<td>Key: D:</td>
<td>Key: D:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Second Theme area</strong>: 196-233</th>
<th><strong>Development</strong>: 237-347</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro vivo</td>
<td>Allegro vivo</td>
</tr>
<tr>
<td>(a) 196-214, 214-233 canyon</td>
<td>(1) 234-291 canyon</td>
</tr>
<tr>
<td>(1) 196-206 paradise</td>
<td>(2) 207-241 paradise</td>
</tr>
<tr>
<td>(2) 207-214 canyon</td>
<td>(b) 215-217 paradise</td>
</tr>
<tr>
<td>B:</td>
<td>B:</td>
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<td>B:</td>
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<tr>
<th><strong>Development</strong>: 237-347</th>
<th><strong>ST</strong>: 348-391</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) 233-325 natives and settlers</td>
<td>(a) 337-347 &quot;man vs. canyon&quot;</td>
</tr>
<tr>
<td>(2) 326-327 natives and settlers</td>
<td>(1) 343-344 canyon</td>
</tr>
<tr>
<td>(1) 328-329 natives and settlers</td>
<td>(2) 342-345 canyon</td>
</tr>
<tr>
<td>(2) 330-331 natives and settlers</td>
<td>(1) 346-347 canyon</td>
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<tr>
<td>B:</td>
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<th><strong>Recapitulation - FT</strong>: 348-391</th>
<th><strong>Coda</strong>: 433-467</th>
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</thead>
<tbody>
<tr>
<td>Andante maestoso</td>
<td>Adagio sereno</td>
</tr>
<tr>
<td>(a) 348-381 canyon, teconos, and Spanish skirts</td>
<td>(a) 348-381 Adagio cantabile</td>
</tr>
<tr>
<td>(b) 375-381 plains</td>
<td>(b) 407-432 Andante solenne</td>
</tr>
<tr>
<td>Andante maestoso ascent</td>
<td>Andante maestoso descent</td>
</tr>
<tr>
<td>D:</td>
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CHAPTER 2 - THE FIRST SECTION (measures 1-196)

The introduction of The Palo Duro Canyon Symphony begins with recorded wind, creating the image of the land surrounding the canyon, the plains. The land is flat and virtually barren. The first two measures of the piece are each marked with a fermata and a marking of “15 sec” (fifteen seconds). After the first fifteen second fermata, for recorded wind alone, a muted solo horn enters on \( d^1 \). The image is still of flat, barren land, as the horn is marked pianissimo and plays in the middle of its range.

Along with basic structural elements such as motives, texture, rhythm, and harmonic language, three main key centers (D:, Bb, and F#:) reflect the program of The Palo Duro Canyon Symphony. The first, D:, represents the canyon, a metaphor for the earth,\(^{14}\) and is asserted by the D pedal tone throughout the introduction. The key of d: also represents the canyon.

The plains theme enters in measure three in the violas. The opening three notes, designated motive \( x \), form the fundamental motive of the piece. Motive \( x \) is an ascending line made up of a M2 followed by a m2 (Figure 5). Motive \( x \) often incorporates a long-short-long or long-short-short-short rhythmic pattern, also. This rhythm is designated motive \( y \).

Figure 5: Motives \( x \) and \( y \)

\[ \text{motive } x: \text{melodic} \quad \text{motive } y: \text{rhythmic} \]

\( \quad \text{m}^1 \quad \text{m}^2 \]

\[ \text{M}^2 \text{, } \text{m}^2 \]

\[ \quad \]

\(^{14}\) Jones, program notes, 4.
The theme develops over several bars from motive x into an ostinato pattern that continues the image of a stark landscape, stagnant with a feeling of restlessness (Figure 6). The pedal d¹ continues, giving the plains theme a restless sound from the resulting seconds and thirds. Other instruments add richness to the texture, including flutes in their lowest register and a suspended cymbal scraped with a triangle beater.

**Figure 6: Plains motive, mm. 3-6, violas**

In measure 28, the horn is marked senza sordino, but is still pianissimo. The violins take over the moving part of the plains theme, and the violas continue the constant d¹ sixteenth-note pedal. As the plains theme continues to develop, the violins expand the melodic range from a perfect fourth (d¹ to g¹) to a perfect fifth by measure 41 (Figure 7).

**Figure 7: Expansion of plains motive, mm. 38-41, violin 2**

The music describing the barren landscape continues to develop steadily, as the texture thickens and the pitch level of the plains theme rises. Snare drum with brushes adds a restless, wind-like effect as the second oboe and English horn join the pedal d¹ and the violas begin a counter-line to the rolling plains
theme. The fullest statement of this material is in measures 53-65, where the strings, flutes, and English horn present the theme harmonized in fourths and seconds over a tonic (D) pedal (Figure 8), and the snare drum is now played with sticks. The orchestra is still marked pianissimo, but the music contains a sense of restiveness, as if anticipating something momentous. In the landscape, the canyon is near but still invisible.\(^{15}\)

**Figure 8: Harmonized plains motive, mm. 53-56 (condensed)**

The disquiet reaches its climax as the image of small undulations in the land are heard twice in the woodwinds, harp, violas, and 'celli. This dips theme paints a vivid picture of the rippling landscape as one nears the Palo Duro Canyon. Jones uses the sound of planed chords containing P4/P5 and M2/m7 to create a thick texture (Figure 9). This sonority is used extensively throughout the work.

---

\(^{15}\) Jones, *And There Will Be Sounds*. 
Suddenly the land drops away dramatically as the canyon comes into view. The sweeping runs in the music drop to the very bottom of the orchestra, punctuated by tam-tam and suspended cymbal, as the broad canyon theme is heard in the brass, harmonized by a simple third, D and F♯ (Figure 10). The upper line of the canyon theme contains motive x.

Figure 10: Canyon motive, mm. 70-73 (low voices condensed)
The wedge shape of the *canyon* theme emphasizes the dichotomy of a vision as imposing as the canyon being obscured so completely by flat land until the dramatic moment when the canyon first comes into view. The upper line of the *canyon* theme is a transformation of *motive x*. The second interval is now a m3 rather than a m2, but the ascending three-note motivic idea is still present. The intervals created with the lower line are characteristic of the *canyon* theme (Figure 11).

**Figure 11:** Intervals of the *canyon* motive, m. 73, horns in F

Harmonically, the *canyon* theme centers around D:, as did the *plains* theme, representing the earth, and the canyon itself.\(^\text{16}\)

The noble *canyon* theme continues until measure 81, when an energetic transformation of the *plains* theme (*plains\(_s\)*), scored *tutti* and using a full percussion section, changes the image from a grand, static vision to an exhilarating ride along the winding roads at the rim of the canyon (Figure 12), harmonized by a simple DM\(_{4}\) chord.

\[^{16}\] Jones, program notes, 4.
Figure 12: Plains, motive, mm. 81-84 (condensed)

The plains theme includes motive y in the low woodwinds and the original motives x and y in the upper voices. The plains theme is also transformed by including a P5 (D and A) as pedal tones, instead of the D alone. The music is marked Allegro vivo and incorporates the restless quality of alternating asymmetric meters ($\frac{5}{8}$) and symmetrical meters ($\frac{3}{4}$ and $\frac{4}{4}$).

The canyon theme returns in measures 88-96, embellished by woodwind and string flourishes and a full percussion section. It is again followed by the plains theme in measures 97-104. The key center is obscured in measure 97 by a third-related DM and F#M bichord (Figure 13). The bichord superimposes
the earth’s key (D:) with F♯: which represents the “creative spirit of the universe.”

**Figure 13: DM-F♯M bichord, m. 97 (condensed)**

Inspired by the vision of the canyon, the *descent* theme carries man into the canyon and back in time to the birth of the canyon (Figure 14). The *descent* theme transforms *motive x* through inversion, resulting in a descending line containing the same M2-m2 progression. The *motive y* rhythm is present also. As with the *plains* theme, the *descent* transformation includes P5 pedal tones. These pedal tones, F♯ and C♯, suggest the key of F♯: and serve to illustrate the contemplation of man’s purpose in the universe during the descent into the canyon itself.

---

17 Jones, program notes, 5.
The second (b) section of the First Theme paints pictures of the geological layers of the canyon. The oldest and lowest, the quartermaster, is portrayed in the double basses (Figure 15) and uses the desolate sound of parallel perfect fifths.

Beginning in measure 128 (Figure 16), the woodwinds play descending octatonic scales, or alternating half-steps (h) and whole-steps (w), over the quartermaster theme. These scales are meant to illustrate the dramatic and colorful slope of the canyon walls.\textsuperscript{18}

\textsuperscript{18} Jones, \textit{And There Will Be Sounds}. 

\textbf{Figure 14: Descent motive, mm. 108-111 (condensed)}

\textbf{Figure 15: Quartermaster motive, mm. 120-123, double bass}
The Spanish skirts layer is named for the full and colorful skirts that Spanish ladies favor. Canyon erosion created the illusion of flowing fabric, and the woodwinds, harp, and second violins introduce the theme in measure 136, which follows the form of an octatonic scale except in the harp (Figure 17). The chaotic rhythmic pattern of this theme further illustrates the irregularity of the canyon wall. Some skirts are long, spanning as much as a third of the wall, while others are quite short.
The hard granite layer near the top of the canyon, called the trujillo, takes the form of a fanfare in the trumpets beginning in measure 144 (Figure 18). The trujillo theme is based on the basic P4/P5 and M2 sonority and uses motive y.

**Figure 18: Trujillo motive, mm. 144-145**

![Trujillo motive, mm. 144-145](image)

The ominous sound of the quartermaster theme brings the attention back to the lower part of the canyon in measure 152, this time scored more fully and punctuated with a fortissimo tam-tam attack.

The first (a) section of the First Theme returns in measure 160 with the noble canyon theme and returns to a vision of the canyon in its entirety. However, one more layer, the tecovas, is illustrated as the canyon theme is restated. Brilliant pastels characterize the tecovas layer of the canyon wall. The tecovas theme sounds in the horns and ’celli in measures 163-165 (Figure 19).

**Figure 19: Tecovas motive, mm. 163-165 (condensed)**

![Tecovas motive, mm. 163-165 (condensed)](image)
The plains theme returns in measure 174, and the descent theme returns in measure 181 to mark the transition to the Second Theme area. As the transition to the second section continues, the plains theme enters much as it did in measure 3, as a three-note motive that is expanded over several measures, but it is now in the flutes and harmonized by a B♭M chord in the trombones (Figure 20). The B♭M harmony introduces man's key (B♭:) as the program begins to describe the evolution of man's relationship to nature, represented by the canyon.

Figure 20: Transition to the Second Theme area, mm. 189-192

Measures 1-196, comprise the First Theme area of a large sonata form (Figure 21). This section of the work is in a ternary form (aba). The subdivisions of each part of the ternary form are characterized by a particular tempo or motive.
### Figure 21: Structure of the First Theme area

<table>
<thead>
<tr>
<th><strong>Introduction:</strong> 1-70</th>
<th><strong>Exposition - First Theme:</strong> 70-196</th>
</tr>
</thead>
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<tr>
<td>Allegro inquieto plains</td>
<td>Andante maestoso Allegro vivo Andante maestoso Allegro vivo</td>
</tr>
<tr>
<td>(a) 70-108</td>
<td>(1) 70-80 canyon</td>
</tr>
<tr>
<td>(2) 81-87 plains</td>
<td>(1) 88-96 canyon</td>
</tr>
<tr>
<td>(2) 97-108 plains</td>
<td>(2) 108-160</td>
</tr>
<tr>
<td>Key: D: D: D: D:</td>
<td>[FT cont.]</td>
</tr>
<tr>
<td>Andante maestoso</td>
<td>Allegro vivo</td>
</tr>
<tr>
<td>(1) 108-116 descent</td>
<td>(2) 116-135 quartermaster</td>
</tr>
<tr>
<td>(3) 136-144 Spanish skirts</td>
<td>(4) 144-151 trujillo</td>
</tr>
<tr>
<td>(1) 152-160 canyon and quartermaster</td>
<td>(a) 160-180</td>
</tr>
<tr>
<td>(1) 160-173 plains</td>
<td>(2) 174-180</td>
</tr>
<tr>
<td>D: d: d: D:</td>
<td>D:</td>
</tr>
</tbody>
</table>
| transition 181-196 |)
| Andante misterioso plains | (2) 189-196 |
| (1) 181-188 descent | D: Be: |

**[FT cont.]**

| Allegro vivo |
| (2) 108-160, (3) 136-144, (4) 144-151 |
| (1) 152-160 canyon and quartermaster |
| (a) 160-180 |
| (1) 160-173 plains |
| D: |
| D: |
| D: |
| D: |

- **Allegro inquieto plains:** This section is characterized by a lively, restless style, which sets the stage for the following themes.
- **Andante maestoso:** A slow, majestic style that provides a contrast to the preceding section.
- **Allegro vivo:** A fast, vivacious style that returns the music to a more energetic pace.

The structure shown reflects the thematic development and contrasts in the composition, with each section highlighting different musical characteristics and emotions.
CHAPTER 3 - THE SECOND SECTION (measures 197-233)

The key of B♭, man’s key, is first asserted in the transition to the section of The Palo Duro Canyon Symphony in measures 189-196. The plains theme, using the original motive x, ends the first section with the implication of d♭. The E in motive x becomes E♭ as this section, the Second Theme area of the piece, begins (Figure 22).

Figure 22: Beginning of Second Theme, mm. 195-199, flutes and Eng. horn

The lyrical and sentimental English horn solo that begins this section represents early man’s respect for the ancient beauty of the canyon with the paradise motive. The motive is harmonized with diatonic chords in B♭ (Figure 23). The low accompaniment voices move in parallel perfect fifths, emphasizing the picture of man in “an age of innocence.”

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19 Ibid.
20 Ibid.
Completing the first phrase, the \textit{canyon}, theme interrupts the solo in measure 205. Low voices play an ominous reminder that despite the idyllic vision, the canyon remains a rugged and formidable landscape. Tonally, the interruption also recalls the canyon's key (D:) in the low woodwinds while man's key (B:\textsuperscript{b}:) remains as a pedal chord in the trumpets and harp (Figure 24).
The music suggests that "despite the beguiling natural beauty of the canyon, the forces of nature are ignored at our peril."\(^{21}\)

**Figure 24: Quartermaster interruption of paradise motive, mm. 205-206**

The (a) phrase repeats when the paradise motive returns in measures 207-212, scored for a full string section with harp, with the melody in the violas. The harmony remains essentially the same, and an inversion of the melody is added in the violins as a countermelody (Figure 25).

\(^{21}\) Jones, program notes, 4.
Figure 25: *Paradise* motive with countermelody, mm. 207-212

The *canyon* theme interrupts the *paradise* theme again in measures 212-213, but it is now followed by a lyrical transformation of the original *canyon* theme in the clarinets, flutes, and oboes in measures 215-217 (Figure 26).

Figure 26: Transformation of *canyon* motive, mm. 215-217, winds

The *canyon* motive first appears in measure 70, characterized by a low chord on the downbeat and a unison pitch that diverges in a wedge shape (see Figure 10). The motive can also be found in the lyrical second theme. The
pedal chord is marked *pianissimo*, but the wedge-shaped melody in the woodwinds contains the same intervallic relationships as the original in measure 73 (Figure 27).

Figure 27: Intervals of the *canyon* motive, m. 73, horns and m. 215, clarinets

![Intervals of the canyon motive](image)

The *paradise* theme returns in measures 218-224, scored for full wind and string sections. The *canyon* theme also returns as a codetta for the section.

The second section of *The Palo Duro Canyon Symphony* is the lyrical Second Theme area of the large sonata form. The *paradise* and *canyon* motives together form an eight-measure phrase (a) that is heard twice. The (b) section of the Second Theme is quite short (the *canyon* motive three times) and is followed by the *paradise* part only of the (a) section. The key does not change during the second section. Only measure 215 contains a chord that is not diatonic in B♭, but the presence of the *canyon* theme implies a change of section (Figure 28). The codetta also acts as a transition to the development section of the work.
### Figure 28: Structure of the Second Theme area

<table>
<thead>
<tr>
<th>Second Theme: 196, 233</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adagio cantabile: 199</td>
</tr>
<tr>
<td>(a) 196, 214</td>
</tr>
<tr>
<td>(1) 196, 206</td>
</tr>
<tr>
<td>paradise</td>
</tr>
<tr>
<td>canyon: 205</td>
</tr>
<tr>
<td>paradise: 206</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
<tr>
<td>(2) 207-214</td>
</tr>
<tr>
<td>paradise</td>
</tr>
<tr>
<td>canyon: 213</td>
</tr>
<tr>
<td>paradise: 214</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
<tr>
<td>(b) 215-217</td>
</tr>
<tr>
<td>canyon</td>
</tr>
<tr>
<td>(a) 218-224</td>
</tr>
<tr>
<td>paradise</td>
</tr>
<tr>
<td>codetta: 225-233</td>
</tr>
<tr>
<td>Andante misterioso</td>
</tr>
<tr>
<td>canyon,</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
</tbody>
</table>
CHAPTER 4 - THE THIRD SECTION (measures 234-347)

The development section of The Palo Duro Canyon Symphony represents the struggle for ownership of the canyon between Native Americans and white settlers. The battle manifests as alternations between four motives: plains, quartermaster, natives, and canyon. The plains motive is used to depict the activity of the settlers, the quartermaster and canyon to depict the land, and the natives to depict the Native Americans.

The section begins abruptly in measure 234, with a sudden tempo change (from Andante misterioso to Allegro vivo) and the return of the original plains theme in g:. The sudden restlessness fades and is interrupted by the quartermaster theme in measures 236-238 (Figure 29).

Figure 29: Beginning of the development, mm. 236-238

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22 Jones, And There Will Be Sounds.
23 Ibid.
The quartermaster theme is transformed from its original statement (measure 120) by the addition of a third voice an octave above the lowest voice (measure 237). This third voice creates a thicker, more ominous texture because of the close position of the divisi 'celli in their lowest register. The music is intended to warn man, once again, of the dangers of ignoring the forces of nature and the enduring qualities of the canyon.

The development section uses keys closely related to the principal keys of man and earth. The plains motive enters in measure 239 over a pedal of Eb and G, which implies Eb as tonic, but the motive centers around G. A struggle is created between Eb and g, both closely related to Bb. The plains motive moves through a number of minor keys as it centers around C, G, and D.

Between measures 234 and 291, only the motives of the settlers and the land are present. The plains motive travels through the winds, appearing first in the woodwinds, and each time the quartermaster motive, in 'celli and double basses, abruptly halts the flow of sixteenth notes. The plains theme moves through muted trumpets ("whispa mutes"), muted horns, muted trumpets ("straight mutes"), to muted trombones, always sounding over a pedal held from the quartermaster motive (Figure 30). The motive is scored

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24 The whispa mute is "a very soft mute used for practicing or for very soft passages. The sound is as if the instrument were playing in the next room with the door closed." Steven Douglas Burton, Orchestration (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1982), 448.

25 The straight mute is "the basic orchestral mute, usually made of metal...In piano, it takes the edge off of the trumpet or trombone but changes the basic color less than any other mute." Burton, 447.
soli and the volume increases incrementally after each appearance of the quartermaster theme.

**Figure 30: Plains motive over quartermaster pedal tones, mm. 239-242**

The final brass entrance is a tuba solo on the plains motive. The low strings’ quartermaster interruption includes a crescendo to sforzando as the violas and low brass begin a fortissimo fugue-like treatment of the plains motive. Punctuating each entrance of the plains subject, the low brass now play the quartermaster motive. The interaction of all these elements represents the hardships suffered by the settlers as they fought to survive in the rugged Texas panhandle (Figure 31). The addition of Ab to the motive indicates a change of key from g; to c. The key shifts to d, the minor side of nature’s D; in measure 274 as the fugual texture thickens.
Rather than a musical transformation, the *plains* motive has undergone a programmatic transformation, as it is used in the fugue-like passage to represent white settlers in the canyon instead of the canyon itself. The motive retains some of the *plains*, transformation; the sixteenth-note pattern creates the same phrase in $5_8$ and $4_4$ as it did in the first theme, but it is scored more lightly. This unsettled rumble reaches a climax as the double basses play the last entrance of the *plains* motive in measures 284-287. The phrase builds to an abrupt general pause in measure 288. A sweeping fragment of the motive in the violins leads into the first occurrence of the natives motive, beginning in measure 292 (Figure 32).

The chords used in the *natives* theme contain the same P4/P5 and M2 sonority seen earlier in the symphony, and the melody includes a prominent
use of the perfect intervals in the horns (Figure 32). The key is B♭, man’s key, and the melody is based on actual Comanche melodies.²⁶

Figure 32: Natives motive, mm. 289-293

The battle between man and land, represented by the settlers and quartermaster themes, becomes more complicated with the entrance of the Native Americans.²⁷ The natives motive is repeated in several different orchestrations between measures 292 and 319. The motive reflects the lives and music of the Native American peoples. The individual lines are distinct,

²⁶ Jones, program notes, 4.
²⁷ Jones, And There Will Be Sounds.
repetitive, and relatively simple, but the combination of these lines creates a more complex tapestry. The orchestration reflects this through the use of 'special effects', such as strings marked *flautato* and a suspended cymbal scraped with a metal triangle beater. Alone, these effects are uncomplicated, but when added to a fuller orchestration, they become part of a richly detailed sound.

A full complement of non-pitched percussion instruments is used in this section, including snare drum (with snares both on and off), tom-tom, triangle, tambourine, suspended cymbal, claves, and a "bundle of sticks" (an instrument created by the composer that sounds similar to the marching machine\(^{28}\)). Pitched percussion, including glockenspiel, chimes, and xylophone, add a percussive sound to the melodic material.

The orchestration of this section also makes use of the string instruments' ability to add to the percussion section with the *col legno* marking, which appear at the end of the original five-measure phrase (Figure 33).

\(^{28}\) The marching machine is an "instrument consisting of a frame with blocks of wood loosely attached with wire or string. The player holds the frame and stamps the blocks of wood on the ground or resonating box to simulate the sound of marching feet." John H. Beck, ed., *Encyclopedia of Percussion* (New York: Garland Publishing, Inc., 1995), 58.
At the end of several repetitions of the *natives* motive, this three-beat fragment reaches its heaviest orchestration, after which the settlers return, represented by the *settlers* motive (Figure 34), a transformation of the *plains* motive. The motive returns to a $\frac{3}{4}$ meter as the struggle shifts from settlers and land to settlers and Native Americans.

**Figure 34: Settlers interruption of natives motive, mm. 320-322**

The violins enter with the restless sixteenth-notes, marked *forte vigoroso*, for three measures. This is followed by three measures of the *natives* theme,
which ends with the same heavily scored fragment. This alternation continues, but the number of measures each motive lasts gradually decreases until it is an alternation of only one measure of each motive (measures 334-336).

This illustrated struggle between the settlers and Native Americans culminates as the two motives are combined in measures 337-341. Here, two cultures compete for supremacy and for the right to use the land, but the fight is interrupted by the sound of the canyon, represented by its distinctive wedge, in measure 342 (Figure 35).

The interruption is a warning from the land itself: regardless of the outcome of man’s fight with fellow man, the canyon will survive. Even if the warring cultures destroy one another, the land will remain.29

The warring men ignore the land’s warning, and the combined settlers and natives motives continue for two measures to be halted by another admonition from the canyon in measure 345, which includes more of the original canyon motive. The section ends with one final statement of the combined fight that is quelled completely by the beginning of the recapitulation of the symphony in measure 348.

29 Jones, program notes, 4.
The third section of The Palo Duro Canyon Symphony acts as the development section of the large sonata form, using old themes (settlers, a transformed plains motive, and quartermaster) as well as including new music (natives). Its form is sectional, reflecting its developmental nature (Figure 36), and the faster dance-like character of the sections also indicate its
function as a scherzo movement within the programmatic symphony. The shifting keys in measures 234-291 support the developmental character of the section, but the key center settles firmly into B♭: in the second (2) part of the development. Here, it is the quick shifts from one motive to another that develop the program instead of shifting key centers.

Figure 36: Structure of the Development

<table>
<thead>
<tr>
<th>Development: 237-347</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro vivo and Andante (alternating)</td>
</tr>
<tr>
<td>1) 234-291</td>
</tr>
<tr>
<td>(a) 234-263</td>
</tr>
<tr>
<td>g: d: 249</td>
</tr>
<tr>
<td>d: 259</td>
</tr>
<tr>
<td>c: 244</td>
</tr>
<tr>
<td>g: 263</td>
</tr>
</tbody>
</table>

Figure 36 (Allegro vivo)

<table>
<thead>
<tr>
<th>(2) 292-347</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) 292-336 “natives vs. settlers”</td>
</tr>
<tr>
<td>(1) 292-319</td>
</tr>
<tr>
<td>natives settlers</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
<tr>
<td>(2) 320-322</td>
</tr>
<tr>
<td>natives settlers</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
<tr>
<td>(2) 328-329</td>
</tr>
<tr>
<td>natives settlers</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
<tr>
<td>(2) 332-333</td>
</tr>
<tr>
<td>natives</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
</tbody>
</table>

Figure 36 (Allegro vivo)

<table>
<thead>
<tr>
<th>(2) (a) cont. (“natives vs. settlers”)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) 334</td>
</tr>
<tr>
<td>settlers natives</td>
</tr>
<tr>
<td>B♭:</td>
</tr>
</tbody>
</table>

30 Ibid.
CHAPTER 5 - THE FOURTH SECTION (measures 348-467)

The recapitulation of The Palo Duro Canyon Symphony begins in measure 348 with the canyon motive. Combined with the tecovas motive and a transformed Spanish skirts motive, the return of the first theme is bold and expansive. The canyon's key is made more dramatic by combining the major and minor modes, D: and d:. The transformation of the Spanish skirts motive uses this combined scale instead of the original octatonic scale (Figure 37).

Figure 37: Transformed Spanish skirts motive, mm. 353, woodwinds
The canyon has quelled the sounds of the warring cultures, and this image is further emphasized by strong orchestration that features the octave. The woodwinds play the most striking example of this emphasis in measures 361-367 and are accompanied by *tremolo* strings. Within this thick texture, the *canyon* theme is played in the trumpets and trombones (Figure 38).

**Figure 38: Canyon motive featuring the octave, mm. 362-363 (condensed)**
The combined $D:/d$: scale replaces the octave accompaniment in measure 368 as the music builds to the return of the second (b) part of the First Theme area, the plains$_2$ motive, in measure 375. The plains$_2$ motive is harmonized as it was originally, with a DM chord.

The first theme is presented in a shorter form than in the exposition. The canyon and plains$_2$ motives are not repeated. The ascent motive, a transformation of descent through inversion, marks a transition to the recapitulation of the Second Theme area (Figure 39).

**Figure 39: Ascent motive, mm. 382-385**
The descent motive portrayed the journey down to the canyon floor, and the ascent motive climbs upward and stops in measures 390-391 with pianissimo F♯M chords. These chords are representative of the key of contemplation, F♯; but they are followed immediately by a DM chord (Figure 40). This shows that the journey out of the canyon is not yet finished.

Figure 40: F♯M interrupted by DM, mm. 390-391

The recapitulation of the Second Theme begins in measure 392 with the paradise motive, orchestrated more serenely and never louder than mezzo-piano. The chords used to harmonize the return of the paradise motive are indicative of the combination of D: and d: as follows: DM - tonic in D:, e♮ - supertonic seventh in d:, B♭M - submediant in d: (Figure 41).
The DM to B♭M progression, a third relation, in measures 400-401 is significant as a linear, rather than simultaneous, presentation of two of the piece’s three main key centers (D: and B♭:).

The second (b) section of the Second Theme begins with a transformation of the plains motive in measure 407 (Figure 42). The brief motive is repeated in a number of solo instruments and soli violins, beginning with motive x, each time at a different pitch level. It is quiet and accompanied by a pedal D in the low strings from measures 407-416.
In the last *forte* section of the symphony, the transformed *plains* motive is scored for woodwinds and low strings in measures 417-419. The violins and violas begin a harmonic progression that, with the exception of one chord, emphasizes the three main keys of the piece (F#, D#, and Bb). This progression continues to accompany the transformed *plains* motive, and it creates a somber mood, despite the use of only major chords, by obscuring the key center and giving a sense of uncertainty to the music (Figure 43).
The symmetry created by three keys, each major and each a M3 from the other two, and the emphasis placed on that symmetry in the piece illustrate the equal importance of each element of the program: man, nature, and philosophy.\textsuperscript{31}

The recapitulation ends with a statement of the quartermaster motive in muted trumpets and stopped horn in measures 429-433. The motive is altered and uses the same three chords as the previous progression (Figure 44).

Figure 44: Transformed quartermaster motive, mm. 429\textendash 432

The coda of The Palo Duro Canyon Symphony begins with the return of the ascent motive in the violins and violas measures 433-440. The journey back in time that illustrated the struggles between man and land is over, and man is left to contemplate his place in the universe. He has been given a historical and geological glimpse of the enduring qualities of the canyon, and

\textsuperscript{31} Ibid.
the program takes a philosophical turn as man looks to the sky and ponders the visions he has had.\textsuperscript{32}

The stars motive begins in measure 441 and becomes an ostinato that accompanies the remainder of the coda. Scored for xylophone, celesta, and three soli violins, the ephemeral chords are based on stacked intervals: P4, M3, and P5 (Figure 45).

\textbf{Figure 45: Stars motive, mm. 441-443, xylophone, celesta, violins}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{stars_motive.png}
\end{figure}

The contemplation motive enters in measure 443. The first two measures of the motive are in D:, but the last two are in F#: , ending with F# and A# (Figure 46). The melody is repeated in measures 448-451. The uncertain quality of the motive illustrates man's questioning his place in the universe. The specific image Jones intends to conjure for the listener is that of lying on one's back and watching the stars.\textsuperscript{33}

\begin{flushright}
\footnotesize
\textsuperscript{32} Ibid.
\textsuperscript{33} Ibid.
\end{flushright}
The third time through the *contemplation* motive, the canyon appears for the last time as the $F\#$ and $A$ resolution is interrupted by a quiet fifth ($D$ and $A$) in low voices (Figure 47), transformed from the original $M3$ ($D$ and $F\#$).
The symphony ends as the *stars* motive is joined by the remaining violins playing an F#M triad quietly. This triad is the last chord heard, a gentle sigh, as man is left contemplating the immensity of the images and scenes presented to him by the canyon (Figure 48). The lack of a "bass" voice further emphasizes the uncertain nature of man’s thoughts by contradicting the expectation of a final cadence with a full orchestration and a low dominant-tonic root progression.
The fourth section of *The Palo Duro Canyon Symphony* is the recapitulation of the work, bringing back themes from the first two sections (Figure 49). Key changes do not determine the form of this section; the presence of motives and their accompanying orchestration indicates where each part of the form begins.

**Figure 49: Structure of the Recapitulation**

<table>
<thead>
<tr>
<th>Recapitulation - FT: 348-391</th>
<th>transition</th>
<th>ST: 392-432</th>
<th>Andante maestoso</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andante maestoso (a) 348-374</td>
<td>Allegro vivo (b) 375-381</td>
<td>Andante cantabile (a) 392-406</td>
<td>Adagio sereno</td>
</tr>
<tr>
<td>canyon, teecos, plains, and Spanish skirts</td>
<td>ascent</td>
<td>plains</td>
<td>plains</td>
</tr>
<tr>
<td>D:</td>
<td>D.</td>
<td>D.</td>
<td>d:</td>
</tr>
<tr>
<td>Coda: 433-467</td>
<td>Adagietto misterioso: 417 (no clear key center)</td>
<td>Adagio sereno</td>
<td></td>
</tr>
<tr>
<td>(1) 433-441</td>
<td>stars, contemplation, canyon</td>
<td>(2) 441-467</td>
<td>D:</td>
</tr>
<tr>
<td>ascent</td>
<td>D:</td>
<td>P#:</td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER 6 - SUMMARY AND CONCLUSIONS

Summary

*The Palo Duro Canyon Symphony* incorporates the use of motives and key centers to convey a broad picture of a Texas landmark. The motives and keys are used as metaphors for man, earth, and philosophical reflection, which are woven into a complex tale incorporating geological images as well as historical story-telling.

The motives used to illustrate the story are developed and transformed as the program takes the listener into the canyon and back in time. The fundamental motive of the work is an ascending line containing a m2 and M2. It is first used to depict the image of the plains surrounding the canyon in the introduction, the *plains* motive.

The First Theme area begins with the *canyon* motive played in the brass. This expansive, wedge-shaped motive alternates with the energetic *plains* motive to create the (a) section of the First Theme area, in D:. The key of D: is used throughout the work to symbolize the canyon as a metaphor for the earth.

The (b) section of the form begins with the *descent* motive, as the program reflects the ride one takes into the canyon as well as the journey back in time to the geological beginnings of the canyon. The *quartermaster, Spanish skirts,*
trujillo, and tecovas motives each represent a geological layer of the canyon wall.

The quartermaster layer is the lowest, and its motive is heard in the low woodwinds and double basses. The Spanish skirts layer was formed by the long process of erosion, which resulted in brightly colored rock formations that look similar to the full skirts Spanish ladies favor. The Spanish skirts motive is a series of swiftly descending octatonic scales heard in the woodwinds.

The First Theme area continues with the trujillo motive. The trujillo layer of the canyon is made of hard granite and is found near the top of the canyon wall. Its motive is heard in a trumpet fanfare. The rich pastels of the tecovas layer are represented by a motive in the horns.

The First Theme area ends with a brief restatement of the canyon and plains motives and the transition to the Second Theme is a restatement of the descent motive.

The Second Theme begins with a transformation of the original plains motive. The rolling melody becomes a lyrical melody in the English horn, the paradise motive, that is used to illustrate the innocence of the earliest man in the canyon. The Second Theme is in Bb, which represents man. The paradise motive is interrupted occasionally by a transformed canyon motive, canyon. The interruptions are warnings of the dangers of ignoring or taking lightly the bounty that the land provides.
The development of *The Palo Duro Canyon Symphony* begins with and alternation between the rolling *plains* motive and the ominous *quartermaster* motive. This section of the work depicts two struggles: man versus land and man versus man. As the section begins, man, now represented by the *plains* motive, attempts to tame the rugged canyon, but the land, represented by the *quartermaster* motive constantly interrupts. The key center shifts through $g, c, d, E_b$.

The key center settles on $B_b$ for the second section of the development, which illustrates the struggle between the Native Americans and white settlers in the canyon. The two representative motives, *settlers* and *natives* alternate until they are finally heard simultaneously. This is interrupted by a transformed *canyon* motive, illustrating the land’s admonition to man that despite all the struggles with one another, the canyon will survive.

The recapitulation begins with a restatement of the *canyon* and *plains* motives in $D$. The *canyon* motive is accompanied by the motives of the *tecovas* and *Spanish skirts* layers. The transition to the Second Theme in the recapitulation is the inversion of the *descent* motive, labeled *ascent*. The program here reflects the start of the journey out of the canyon as well as the journey back to the present.

The Second Theme begins as the *paradise* motive is reorchestrated quietly, now in $D$. The key center is obscured as the Second Theme ends and the coda
begins. A progression of third related chords (DM, B♭M, and F♯M) emphasize the three main key centers of the work.

The third of these keys, F♯:, is explored in the coda. It represents a philosophic contemplation of the journey into the canyon. Illustrated by the stars and contemplation motives, the program reflects the image of the listener gazing at the stars and pondering man’s place in the universe.

The symphony ends with a quiet F♯M triad in the violins, leaving the image of ongoing contemplation.

Conclusions

Jones’ use of thematic transformation takes each element of the program and creates a distinct image of traveling into, exploring, and leaving the canyon. The use of three main key centers (D:, B♭:, and F♯:) also delineates specific events or other programmatic elements.

The symmetry of the three main key centers gives balance to the three main programmatic themes: the canyon, man, and philosophy. Rarely are these keys established by traditional dominant-tonic progressions. They are more often established by assertion and by the use of pedal tones.

The fundamental motive within this piece, called motive x in this paper, is a simple three-note ascending line from which most of the motives of the piece are derived. The derivations use such transformational techniques as
inversion and transposition, as well as other textural, melodic, and harmonic transformations. The rhythm often accompanying motive x, called motive y, is also used within these transformations.

The Palo Duro Canyon Symphony was written as a commission from the Amarillo Symphony Orchestra. From its inception, Jones wanted the music to capture the essence of the canyon's physical beauty and the sense of awe and wonder he experienced when seeing the canyon for the first time. Strong, powerful motives with bold orchestration serve to give a sense of the impact of the canyon's visage. Gentler, lyric motives are used to illustrate the serenity of the landmark, as well telling the story of its first inhabitants.

The struggle for survival within the canyon and, metaphorically, on earth is illustrated with a restless fugue-like section. The work ends with a very calm, sedate image of pondering the universe and one's place in it, as inspired by spending a day in the Palo Duro Canyon.

Jones' deft use of all of these musical elements in establishing the program makes The Palo Duro Canyon Symphony a strong example of late twentieth-century tonal symphonic music.

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34 Jones, And There Will Be Sounds.
APPENDIX A - INSTRUMENTATION

The following lists the instrumentation of The Palo Duro Canyon Symphony and the abbreviations used in this paper:

Flutes I, II (Fl. 1, 2)
Piccolo (doubling on Flute III) (Picc., Fl. 3)
Oboes I, II (Ob. 1, 2)
English Horn (doubling on Oboe III) (E.Hn., Ob. 3)
B♭ Clarinets I, II (Cl. 1, 2)
Bass Clarinet (doubling on Clarinet III) (B. Cl., Cl. 3)
Bassoons I, II (Bsn. 1, 2)
Contrabassoon (Cbsn.)
Horns in F I, II, III, IV (Hn. 1, 2, 3, 4)
Trumpets in C I, II, III (Tpt. 1, 2, 3)
Trombones I, II (Tbn. 1, 2)
Bass Trombone (Tbn. 3)
Tuba (Tba.)
Timpani (Timp.)
Percussion (Five Players)
   Two Snare Drums (S.D.)
   Bass Drum (B.D.)
   Chimes
   Glockenspiel (Glock.)
   Xylophone (Xylo.)
   Cymbals (Cym.)
   Suspended Cymbal (Sus. Cym.)
   Large Tam-tam
   Small Tam-tam
   Tambourine (Tamb.)
   Triangle (Tri.)
   Bundle of Sticks (not the Rute of Mahlerian scores)
   Tom-tom
   Claves
   Wind (prepared tape)
   Celesta (Cel.)

Harp

Strings (Vln. 1, 2, Vla., Vlc., D.B.)
APPENDIX B - BIOGRAPHICAL SKETCH

Samuel Jones (born in Inverness, Miss., on June 2, 1935) received his Bachelor of Arts degree in 1957 from Millsaps College. He continued his education at the Eastman School of Music, Rochester, NY, where he earned a Master of Arts degree in composition in 1958 and a Ph.D. in 1960. He studied conducting with Richard Lert and William Steinberg. His composition teachers include Howard Hanson, Wayne Barlow, and Bernard Rogers.

Jones held the position of director of instrumental music at Alma College from 1960-1962. He was music director of the Saginaw Symphony from 1962-1965. In 1965, Dr. Jones accepted the position of assistant conductor with the Rochester Philharmonic Orchestra and conductor from 1970 to 1972. He served as music advisor to the Flint Symphony from 1974-1976.

In 1973, Dr. Jones founded the Shepherd School of Music at Rice University and served as its dean until 1979. Jones is currently Professor of Composition and Director of Graduate Studies at the Shepherd School of Music.

Dr. Jones has received awards and grants from The Martha Baird Rockefeller Music Fund (1972), the Ford Foundation (1975), the Mississippi Institute of Arts and Letters (1986), and numerous honors from the American Society of Composers, Authors, and Publishers.

He is also active as a guest conductor. His appearances include work with symphony orchestras in Detroit, Houston, Pittsburgh, Buffalo, Iceland, and Prague.
In 1990, Dr. Jones was approached by the Amarillo Symphony Orchestra to compose a symphony about the Palo Duro Canyon. After a number of visits to the canyon and to Amarillo Symphony rehearsals, the work was finished in 1991 and given its first performance in the Pioneer Amphitheater in the canyon on May 1, 1992.
APPENDIX C - WORKS LIST

The following is a list of Dr. Samuel Jones' compositions to date, organized by performance medium:

• **Orchestra**

  In Retrospect (1959)

  Chaconne and Burlesque (1960) Movements 2 and 3 of Symphony No. 1

  Symphony No. 1 (1960) Commissioned by the Utica Symphony

  Elegy for String Orchestra (1963)

  Overture for a City (1964) Commissioned by the Saginaw Symphony

  Let Us Now Praise Famous Men (1972) Commissioned by the Shenandoah Valley Bicentennial Commission

  Fanfare and Celebration (1980) Commissioned by the Houston Symphony

  A Symphonic Requiem (Variations on a Theme of Howard Hanson) (1983) Written for the Sioux City Symphony

  Listen Now, My Children (1985)

  Palo Duro Canyon (Symphony No. 3) (1991) Commissioned by the Amarillo Symphony Orchestra

• **Orchestra with SATB Chorus**

  The Trumpet of the Swan (1985)

  Canticles of Time (Symphony No. 2) (1990)

• **Harpsichord Solo**

  Two Movements for Harpsichord (1987)
APPENDIX D - DISCOGRAPHY AND VIDEOGRAPHY
The following lists audio and video recordings of Dr. Samuel Jones' works:

_Elegy for Orchestra; Let us Now Praise Famous Men_
   Samuel Jones, conductor; Houston Symphony Orchestra
   Also includes work by P. Cooper. Available on CD and cassette on CRI.

_Symphony No. 3: “Palo Duro Canyon”_
   James Setapin, conductor; Amarillo Symphony Orchestra
   Also includes work by Rimsky-Korsakov. Available on CD and cassette through the Amarillo Symphony Orchestra.

_Two Movements for Harpsichord_
   Barbara Harbach, harpsichord
   Also includes works by Adler, Locklair, Pinkham, and Rosner. Available on CD and cassette on Gasparo.

_And There Will Be Sounds_
   Produced and directed by Jeanette Moeller
   Documentary of the “Palo Duro Canyon” Symphony Project. Available on VHS cassette through the Amarillo Symphony Orchestra.
Ms. Cynthia Barlow
4900 E. Fifth Street, No. 804
Tucson, Arizona 85711

Dear Ms. Barlow:

This is to grant you permission to reproduce excerpts from my Symphony No. 3 (Palo Duro Canyon) in your analysis of that work which you are submitting as your Master's Thesis at the University of Arizona.

I understand your thesis may be reproduced by University Microfilms. The permission granted in this letter also extends to such copies which that organization may make of your thesis.

Yours very truly,

[Signature]
REFERENCES


