THE UNIVERSITY OF WESTERN AUSTRALIA | Conservatorium of Music

YEAR 12 ATAR DESIGNATED WORKS

2023-2026

UNIT 3 – IDENTITIES

Baker Boy: *Marryuna*

Nina Simone: *To Be Young, Gifted and Black*

Amy Beach: *Gaelic Symphony,* first movement

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Resource prepared by UWA Conservatorium of Music staff

Clint Bracknell (Contemporary Popular Music), Sarah Collins (Musicology), Paul De Cinque (Brass & Music Education), Jonathan Fitzgerald (Guitar & Harmony) and Cecilia Sun (Musicology).

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Academic staff here at the UWA Conservatorium of Music have developed a rage of online resources to support music teachers and students across WA.

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ATAR Music Workbook

Unit Three: Identities

BAKER BOY
Marryuna
FEATURING YIRRMAL

NINA SIMONE
Forever Young, Gifted & Black:
Songs of Freedom and Spirit

Baker Boy: *Marryuna*

Nina Simone: *To Be Young, Gifted and Black*

Amy Beach*: Gaelic Symphony, first movement*

Resource prepared by faculty members from the UWA Conservatorium of Music
Clint Bracknell (Contemporary Popular Music), Sarah Collins (Musicology), Paul De Cinque (Brass & Music Education), Jonathan Fitzgerald (Guitar & Harmony) and Cecilia Sun (Musicology).

FOREWORD

Congratulations on entering unit 3 of the ATAR music sequence. By now you have examined the elements that form the way we can express ourselves through music, and the way that we can tell stories in music through narratives. This third unit will look at the ways be define ourselves and others through music, called “Identities” in the syllabus.

Music is a fundamental part of life, even for those who have had no musical training themselves. The issues of identity permeate through music in very strong and often specific ways. Not only do some of us define ourselves by the music we perform, but many people define themselves by the music to which they listen. How does that work, and how do the creators of music use sound to help us to discover, uncover or define our identity?

These documents have been prepared by staff from the University of Western Australia’s Conservatorium of Music. They are experts in the field, and performing musicians who analyse and discuss music. But no less important in studying this unit are ways that music can define who you want to be. There are many ways for music to establish identity. Through lyrics or extra-musical material; through the choice to use music that already has identity attached (such as folk or popular melodies); or through a deliberate method through which the music can establish a new identity. All three are present in the examples chosen by the ATAR syllabus committee.

These documents are a starting point for the study of music. Music has a profound impact on the lives of so many—as a performer or listener. The study of music can be a stepping-off point for your aspirations.

I hope you enjoy studying music. Be excited by the power of all genres, and listen to as much music as you are able!

Alan Lourens
Head of the UWA Conservatorium of Music

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Baker Boy (b. 1996): ‘Marryuna’ (2017)

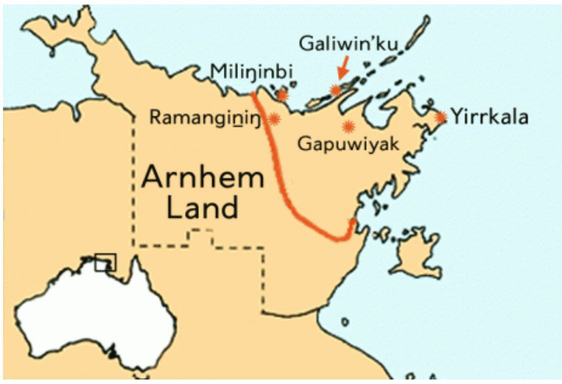
Background (prepared by Prof. Clint Bracknell)

Like much contemporary popular music, Marryuna was written by a songwriting and production team including:

Jerome Farah (b. 1993)
Yirrmal Marika, known as Yirrimal (b. 1993)
Danzal Baker, known as Baker Boy (b. 1996), and
Dion Brownfield

IMAGES (clockwise from top left): Danzal Baker at the 2022 ARIA awards, Jerome Farah performing live, Dion Brownfield, and Yirrmal Marika

‘Marryuna’ was produced by Jerome Farah. Originally a dancer, Farah is an Australian singer, songwriter and producer from Melbourne and collaborated with various artists including Baker Boy ahead of releasing a debut single of his own in 2020. Dion Brownfield is producer and director of Indigenous Hip Hop Projects, and organisation running hip-hop engagement programs in Indigenous communities since 2009 involving artists including Baker and his cousin Yirrimal. Community workshops have been synonymous with the presence of hip-hop music in Australia since the 1990s and increasingly take place in remote areas of Australia.



Arnhem Land is the land at the top of the Northern Territory, Australia. Approximately 75% of the population in Arnhem Land are of the Yolŋu clans (Baker Boy and Yirrimal are both Yolŋu). The Indigenous language that features in Marryuna is Yolŋu Matha, a first language for Baker Boy and Yirrimal. While more than 200 languages were spoken by Aboriginal and Torres Strait Islander people prior to British colonisation of Australia, Yolŋu Matha is one of very few still being spoken strongly by all generations and passed on to children as a first language. The strength of Yolŋu language and Yolŋu people's status as a cultural majority in their homelands continues to nurture the production of Yolnu arts, including popular music with national reach.

Singer-songwriter Yirrmal was born in Yirrkala, Arnhem Land and is the son of Witiyana Marika, a singer and dancer in the well-known Australian rock group Yothu Yindi. Yirrmal moved to Geelong, Victoria in 2011. Baker is a Yolŋu MC, dancer, artist, and actor best known for rapping in English and Yolŋu Matha. Born in Darwin, Northern Territory, Baker grew up in the Milingimbi and Maningrida communities of Arnhem Land. After completing high school in Townsville, Queensland, he attended the Aboriginal Centre for the Performing Arts in Brisbane. Baker was an original member of the touring dance group Djuki Mala.

Baker's music received national attention in 2017 when he won the Triple J Unearthed National Indigenous Music Awards (NIMAs) Competition. He released the singles 'Cloud 9' featuring Kian and 'Marryuna' featuring Yirrmal that year, with both singles featuring in Triple J's Hottest 100 of 2017. 'Marryuna' was voted at #17 in the countdown In 2018, he opened for acts including Yothu Yindi, Dizzee Rascal and 50 Cent. 2022 saw Baker Boy win ARIA Music Awards in the categories of Best Solo Artist, Album of the Year, and Best Hip Hop / Rap Release for the album *Gela*.

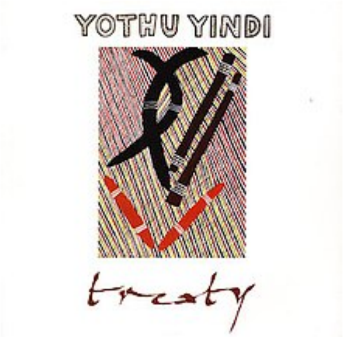
Both lyrically and musically, Marryuna foregrounds Yolŋu language and yidaki, the term used by Yolŋu Matha speakers for the instrument commonly known as the didgeridoo. In its original performance contexts of northern Australia, it also goes by several regionally distinctive names including djibolu and rirtakki. Over recent decades, it has taken centre stage as a visual and audible symbol of Aboriginal culture in the south of Australia too. This trend coincides with growth in the didgeridoo's global popularity as a novel instrument occasionally used in contemporary music and frequently associated with the new age movement.

Influences

In many ways, Marryuna builds on the legacy of the band Yothu Yindi, first formed in 1986 with founding non-Indigenous members Stuart Kellaway (bass), Cal Williams (guitar), Andrew Belletty (drums), and Yolŋu members Witiyana Marika (vocals, clapsticks and dance), Milkayngu Mununggurr (yidaki), Geoffrey Gurrumul Yunupiŋu (keys, guitar and percussion) and Mandawuy Yunupiŋu (lead vocals, guitar). The 1980s saw an explosion of rock bands across the Northern

Territory, particularly in Arnhem Land, leading to Yothu Yindi's stunning international success. Their track 'Treaty (The Filthy Lucre Remix)' reached number 11 on the ARIA singles charts in 1992, as the first single performed almost completely in an Indigenous language (Gumatj of Arnhem Land, Northern Territory) to do so. It remains a staple of Australian dance floors today.

Yothu Yindi, "Treaty (The Filthy Lucre Remix)" (1992)
https://youtu.be/RPmDLR_M50M?si=F2ykLPViXMkhelf_



Perhaps because much of the 'Indigenous music' that most Australians are familiar with today is actually the result of collaboration between Indigenous and non-Indigenous artists (see Warumpi Band, King Stingray, Busby Marou, Gina Williams and Guy Ghouse), attempts to categorize Australian music and Indigenous music are often problematic and misleading. Yolŋu culture and identity is foregrounded in Yothu Yindi's music videos and press, with minimal attention accorded to the non-Indigenous band members and producers. Nonetheless, Yothu Yindi's music is a result of intercultural collaboration grounded in the Yolŋu culture and language of Gove Peninsula in Arnhem Land. 'Marryuna' is a result of similar musical collaboration, leaning into a Yolŋu perspective but within the hip hop genre.

A bedrock of African, Caribbean, and Latin American musical innovation in production (DJing, sampling, beat-making), lyricism, and vocal delivery has continued to fuel hip-hop since the late 1970s. Although now a global genre, notions of authenticity are important in regional and global hip hop culture. Locally distinctive content and characteristics are therefore important to many Australian hip hop MCs and producers. Hip-hop created in Australia since the late 1980s can be geographically marked by Australian-accented MCing, lyrics that refer to Australian places and concepts, and reworked versions of iconic Australian folk and rock standards. Some examples of these reworked versions include:

Reworked Version	**Original Version**
The Herd "I Was Only 19" (2005)	Redgum original "I Was Only 19" (1983)
Briggs "The Children Came Back" (2015)	Archie Roach original "Took the Children Away" (1990)
Baker Boy "Wish You Well" (2022)	Bernard Fanning original "Wish You Well" (2005)

Rapping in an Aboriginal language of Australia geographically and culturally distinguishes 'Marryuna' from African American hip-hop while also ascribing it with a perceivably 'authentic' Yolŋu identity. Although not the first person to rap using an Indigenous language of Australia (see Birdz, Munkimuk), Baker is certainly the most prominent. In an ABC News interview, Baker explains his motivation for using both languages: "What I'm trying to do is put two worlds, merge into one and get a strong connection with both worlds". This statement strongly reflects the Yolŋu philosophy espoused by Yothu Yindi in tracks like "Treaty" (1992):

> *Now two rivers run their course*
> *Separated for so long*
> *I'm dreaming of a brighter day*
> *When the waters will be one*

Aboriginal hip-hop is often self-consciously positioned as being part of a tradition of engagement with black transnationalism and the continuing struggle against marginalisation. The opening lyric of ‘Marryuna’ ‘Imma proud black Yolŋu boy’ echoes the American ‘godfather of soul’ James Brown’s “Say It Loud—I’m Black and I'm Proud, Part 2”. Simultaneously, it connects to South Australian Aboriginal reggae rock act Coloured Stone’s “Black Boy”, themselves influenced by Reggae from Jamaica:

> *Black boy black boy*
> *The colour of your skin is your pride and joy*

Still, hip-hop as an international genre remains hugely popular among non-Indigenous audiences in Australia too. African American hip-hop artists frequently perform in Australian capital cities for large, predominately white crowds far removed from the cultural context the music emanated from.

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James Brown, “Say It Loud - I'm Black and I'm Proud, Part 2” (1968) *A Soulful Christmas*

Coloured Stone, “Black Boy” (1985) *Koonibba Rock*

Birdz “Dreamtime” (2013) *Birdz Eye View*

Vanovac, Neda. “Arnhem Land Performer Inspiring Kids with Goal to be First to Rap in Indigenous Language.” ABC News. September 12, 2017, http://www.abc.net.au/news/2017-05-21/arnhem-land-musician-wants-to-befirst-to-rap-in-language/8543752

Analysis (prepared by Prof. Clint Bracknell)

Many kinds of dance are important in Yolŋu culture and other Aboriginal and Torres Strait Islander cultures. There are ceremonial dances, celebratory dances, and dancing for the sheer joy of dancing. Baker states that in Yolŋu Matha, 'Marryuna' literally means to dance freely without shame.

The lyrics of Marryuna, in both Yolŋu and the English translation are available on Baker Boy's website.

Like much contemporary popular music produced with digital audio workstations, 'Marryuna' is in 4/4 time and maintains a consistent tempo at 114 bpm throughout. However, it has an effective middle eight (or bridge) that slows down to half-time. Although not a common technique in pop music, the half-time middle eight is an established convention utilised by artists as diverse as Elvis Presley and Dua Lipa:

Elvis Presley "Suspicious Minds" (1969) at 1:46
https://www.youtube.com/watch?v=RxOBOhRECoo

Dua Lipa "Levitating" (2020) at 2:35
https://www.youtube.com/watch?v=TUVcZfQe-Kw

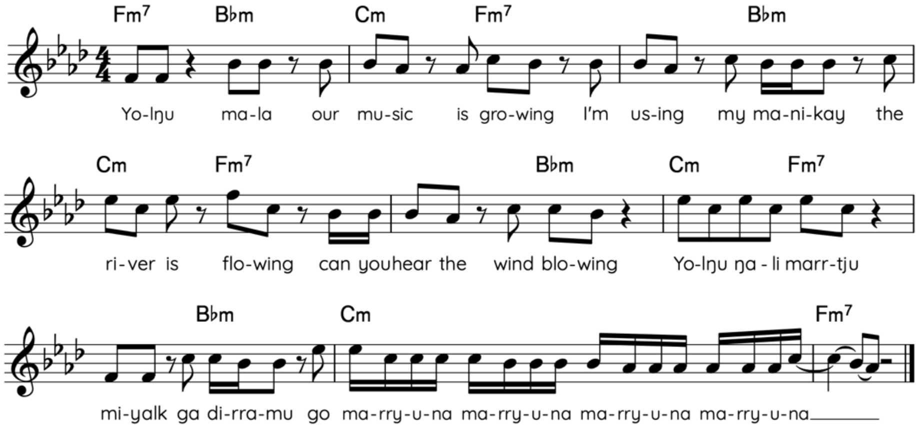
Harmonically, the verse vamps on F minor 7, while the chorus introduces a three-chord harmonic progression (Fm^7, Bbm, Cm) and vocal melody. Anchoring a groove on one chord is common in hip hop, funk and soul music, particularly evident in James Brown's "Say It Loud - I'm Black and I'm Proud, Part 2" (1968).

The song features two key memorable vocal hooks, Baker Boy's rapped hook:

I'm a proud black Yolŋu boy, with the killer flow, listen to the yidaki, listen to it blow

Plus Yirrmal's descending melodic hook at the end of the chorus:

Marryuna, marryuna, marryuna, marryuna


Fm⁷ B♭m Cm Fm⁷ B♭m
Yo-lŋu ma-la our mu-sic is gro-wing I'm us-ing my ma-ni-kay the
Cm Fm⁷ B♭m Cm Fm⁷
ri-ver is flo-wing can you hear the wind blo-wing Yo-lŋu ŋa - li marr-tju
B♭m Cm Fm⁷
mi-yalk ga di-rra-mu go ma-rry-u-na ma-rry-u-na ma-rry-u-na ma-rry-u-na

The track is structured to maintain interest, with instruments and sounds added and cut out at various points to emphasise the vocal hooks.

Section	***Time***	***Bars length***	***Description***
Introduction	0’00”	4	After 2 bars of yidaki with high pass filter effect, Baker Boy’s rapped vocal with lower octave ‘harmony’ introduce the rapped hook. This is also backed by an ascending-pitch synth sound. Vocals are unaccompanied for the last two beats of this section.
Verse	0’08”	16	A cymbal crash opens the verse underpinned by a four-bar loop featuring drum machine snare and loose high hats, filtered yidaki, a tuned 808 bass drum sample, bass synth, a ‘birdcall’ on the third beat of bar 2 and a cowbell sample in bar 4. Baker Boy rapping in English and Yolŋu Matha with an automated delay effect dominates the mix. In the second half of this section, a guitar playing a triad on every offbeat enters. The rapped hook with an octave harmony features in the last two bars.
Pre-Chorus	0’42”	8	The drum loop cuts out and Yirrmal’s vocal melody emerges, accompanied by a two bar harmonic progression (Fm7 Bbm7 | Cm7 Fm7) played by the comping guitar and filtered and pitch-shifted yidaki. Bar 5 introduces a bass guitar holding root notes. Bar 6 features a vocal harmony, bar 7 re-introduces the ascending-pitch synth sound from the introduction, and all accompaniment cuts out in bar 8, highlighting the melodic hook.
Chorus	0’59”	8	The drum loop kicks back in over Yirrmal’s vocal. The same chorus harmonic progression is maintained, and the bass guitar part becomes much more propulsive, incorporating syncopation and chromatic runs. A “la la” group vocal chant runs throughout the chorus, employing a simplified version of Yirrmal’s chorus melody. Yirrmal repeats the melodic hook in bar 4 and Baker Boy re-enters with the rapped hook in bar 7. The drum loop cuts out for the last two beats of the chorus.
Verse	1’15”	16	Much the same as the first verse with less use of the automated vocal delay effect.
Pre-Chorus	1’49”	8	Much the same, but bar 7 includes a reversed cymbal crash and bar 8 re-incorporates the ascending-pitch synth. This sound reaches its highest pitch at the end of the pre-chorus and carries over to the chorus with the pitch now descending.
Section	*Time*	*Bars length*	*Description*
Chorus	2’06”	8	Much the same with more vocal ad-libs from Yirrmal and the drum loop remaining throughout.
Transition to Bridge	2’23”	2	The drum loop cuts out. The filtered yidaki on F and ascending-pitch synth are unaccompanied and cut out with Yirrmal’s call “hey” on beat 4 of bar 2.
Bridge	2’27”	8	A new half-time drum loop is introduced. The bass and guitar play the chorus progression in dub-reggae style accompanying the chorus group vocal and a variety of solo and group vocal ad-libs. The ascending-pitch synth returns in bars 7 and 8. The rhythm section plays synchronised quarter notes through bar 7 and eighth notes through half of bar 8 before cutting out for the end of the melodic hook.
Post Chorus	2’44”	8	Much the same as previous choruses, with more vocal ad-libs and more of the ascending and descending synth sound throughout. The drum loop cuts out for the last two beat of this chorus.
Outro	3’01”	4	Rhythmic group Yolŋu Matha vocal ad-libs at low volume.

Two effective structural characteristics of this track include its beat-free pre-chorus and largely lyric-free chorus.

Pulling out the beat

After a verse with a consistent drum loop, Marryuna removes the beat in its pre-chorus. This starkly differentiates the pre-chorus from the verses preceding it, creating interest, and focusing attention on Yirrmal's vocal melody. This technique is used to build audience anticipation for the return of the beat so continently present throughout the rest of the song. Charlie Puth's 'Attention' effectively employs this technique in its chorus.

Charlie Puth 'Attention' (2017)
https://www.youtube.com/watch?v=nfs8NYg7yQM

'Instrumental' Chorus

The Chorus in 'Marryuna' is oddly devoid of vocals, with a group vocal chant and one repetition of the melodic hook. The reintroduction of the beat, bassline and harmonic progression really becomes the focus. This is compositional technique, building anticipation toward an essentially 'instrumental' chorus to encourage dancing, is also present in Mark Ronson's' hit "Uptown Funk".

Mark Ronson featuring Bruno Mars "Uptown Funk" (2014)
https://www.youtube.com/watch?v=OPf0YbXqDm0

Two key features mark this song in terms of genre as hip hop and popular dance/disco/funk music.

808 bass

Marryuna features a tuned electronic bass drum sound that serves as a primary bassline before the bass guitar enters the track. Even though it is unclear whether the tuned bass drum sample used in Marryuna is from an 808 drum machine, this technique is often referred to as '808 bass'. Over the last four decades, the Roland 808 drum machine, and particularly its bass drum sound, has made a surprising dent in popular culture. When you hear a music producer say 808 it is usually obvious that they are talking about the pitched low-frequency bass drum sound synonymous with much contemporary hip hop and popular music. Kanye West used the machine as the title of his 2008 album *808s & Heartbreak.* The 808 was a crucial staple of the USA's Southern hip hop sound throughout the 1990s. Oukast's lyric 'But I know y'all wanted that 808/Can you feel that B-A-S-S bass?' on 2003's 'Way You Move' reflects their use of a tuned electronic bass drum sound throughout the track.

Outkast – 'The Way You Move' (2003)
https://www.youtube.com/watch?v=xI5NQ-0Ubfs

Disco-funk guitar

The clean syncopated electric guitar playing high-pitched triad chords throughout much of Marryuna is indebted to the 'chuck' comping style synonymous with American guitarist and producer Nile Rodgers. Rodger's sound and style can be heard throughout popular music from the late 1970s to today, from David Bowie and Madonna to Daft Punk.

Chic 'Good Times' (1979)
https://www.youtube.com/watch?v=Er9xGRolrT4

Daft Punk featuring Pharrell and Nile Rodgers ‘Get Lucky’ (2013)
https://www.youtube.com/watch?v=CCHdMIEGaaM

Further Listening

ADN Maya Collectivo ‘Laayli’ kuxa’ano’one’ (2022)
https://www.youtube.com/watch?v=MjspO4IHd-M
Yucatec Maya is an Indigenous language primarily spoken in Mexico as well as some parts of Guatemala and Belize. The language traces back some 5,000 years. This track was commissioned by Disney for the film *Black Panther: Wakanda Forever* based on the character ‘Namor’. It includes members rapping and singing in Mayan and features Mesoamerican instruments. This track is a prominent musical example of the contemporary relevance of endangered Indigenous languages and the potential for hip-hop to be mobilised in different ways by different marginalised people worldwide.

Maatakitj featuring Paul Mac ‘Yornan’
https://www.youtube.com/watch?v=2F6Ta2KxM4M
As another example of an Indigenous language in popular music, Yornan by Maatakitj features the uneven meter common to many original Aboriginal music styles, particularly Noongar song of the southwest of Western Australia.

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Nina Simone (1933-2003): ‘To Be Young, Gifted and Black’ (1969)

Background (prepared by Dr. Sarah Collins)

Nina Simone was born Eunice Kathleen Waymon in the small town of Tryon in North Carolina in 1933, the sixth of eight children in a working-class family. Her first experience performing on the piano was playing hymns at the church where her mother was a Methodist minister. North Carolina had been a Confederate state and was, like other areas of the American rural South, marked by racial violence and discrimination. Yet there was local support for Simone’s development as a pianist to the extent that she was funded to attend Juilliard School of Music.

After missing out on securing a scholarship for further study at the Curtis Institute of Music in Philadelphia, Simone began playing at an Atlantic City nightclub to earn a living. Her repertoire included jazz standards and covers, and she achieved her first major success in the late-1950s with her version of George Gershwin’s song ‘I Loves You, Porgy’. The song was from the opera *Porgy and Bess*, which had played on Broadway in the mid-1930s with a classically trained African American cast. Simone’s version of ‘I Loves you, Porgy’ reached number 2 on the R&B charts in 1959, and on the heels of this success she moved to Manhattan, becoming well known as a singer with a distinctive contralto voice, a songwriter, and a pianist of great skill and a distinctive stage presence.

The image created by the simple facts of Simone’s upbringing is a powerful one. Reviewers of her work throughout her career played up the idea of a young African American girl growing up in a poor family in the rural South, becoming classically trained in the elite European ‘art music’ tradition, and then gaining attention in the even more elite (and masculine) Manhattan jazz scene. Simone was actively positioned as a performer who stood apart from the more commercial ‘popular performer’, as well as from the idea of the instinctive ‘black entertainer’ of the 1950s, as well as standing apart from the image of the sultry female jazz singer. She was understood to be a classically trained jazz performer with a prodigiously high level of skill and creativity, and with a reputedly ‘difficult’ temperament to match the ascription of genius. In an interview in the late 1960s she broached this reputation head-on:

> I’ve been called bitter, sharp, hotmouthed and moody […] But there is nothing superficial about me. There is no fakery. […] Most people have their own thing to fight with. I am fighting just for honesty and to grow by singing and being black.[1]

Indeed, the fact that Simone was said to be rude, arrogant, and difficult to work with has been ascribed by some to the fact that people were willing to accept this behaviour from men under the banner of genius, but not from women. In the many live recordings of her performances, it is not uncommon to hear Simone berating her ensemble musicians, sometimes even stopping and re-starting if a musical opening was not to her liking. She associated with avant-garde jazz artists, and her music was consumed by educated, sophisticated elites as the work of a high-art performer. This however did not make it any less risky for her to support political causes, especially performing in fundraising concerts in the South as she did in the 1950s and 60s, even before her music became explicitly political.

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[1] Quoted in Nadine Cohodas, *Princess Noire: the tumultuous reign of Nina Simone* (Chapel Hill, NC: University of North Carolina Press, 2012), 222-223.

Nina Simone, c. 1950. Photo: Tom Copi/Michael Ochs Archives/Getty Images

Simone came into political consciousness through her involvement with the cultural avant-garde and political Left in Greenwich Village and Harlem in the late 1950s—a community that included activists James Baldwin and Leroi Jones (Amiri Baraka); see below for links to videos of political speeches by these figures, which provides important context for Simone's politicisation. Simone supported civil rights groups such as the Student Nonviolent Coordinating Committee (SNCCC), the Congress of Racial Equality (CORE), and the National Association for the Advancement of Colored People (NAACP), and she performed for many black activist fundraising events. It is important to note here that when we speak of black activism at this time we are speaking of 'black cultural nationalism' and 'black power', as distinct from the liberal interracial civil rights movement, as we shall see below.

Simone started becoming more politically involved through her songs in the early 1960s, supporting and finding new audiences for the claims of black activists against both racial discrimination and interracial civil rights strategies. She performed all over the world and gained a truly global audience, recording almost 20 albums and having multiple hits from her own songs as well as her unique interpretations of songs by the Beatles, Bob Dylan, Leonard Cohen, and others, focusing on themes of oppression, gendered violence, segregation, and discrimination. Simone went on to live in Barbados, Switzerland, and the Netherlands, before finally settling in France.

Black Cultural Nationalism and Black Power

Simone's background as a classically trained pianist who had played hymns in church as a child and played jazz in clubs as a working adult makes for a difficult categorisation of her music across classical, jazz, blues, and gospel styles. General histories of jazz tell a story of the trajectory from ragtime and blues to swing and then bebop, and later to free jazz, yet Simone does not fit comfortably within this trajectory. Reviewers of her recordings at the time (in the early 1960s) were also not sure how to characterise her musical style. Her classical training (which subverted the image of African American performers as vernacular entertainers); her use of political lyrics in her songs (which was frowned upon in some elite jazz circles as a type of aesthetic impurity); the fact that she was a woman in a male-dominated scene (think of Charlie Parker and Dizzie Gillespie as the predominant virtuosi of bebop); and she was also an African American in a jazz scene that was grappling with discrimination and debates about its commercial status and modes of authenticity.

It was in 1963 that Simone entered the realm of political protest song, releasing a torrent of rage and frustration in her iconic song 'Mississippi Goddam' which she called 'my first civil rights song'.[2] It was written in response to the murder of Medgar Evers and the bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama, a state that was known for its high level of racist violence. The song also came shortly after the March on Washington for Jobs and Freedom, where Martin Luther King gave his famous 'I have a dream' speech (watch the footage here: https://www.youtube.com/watch?v=smEqnnklfYs).

Remember though that Simone's activism was on the radical edge of black nationalism, as opposed to the vision of interracial unity and de-segregation of the liberal Civil Rights movement (including in the folk revival). We see this distinction very clearly in the song 'Mississippi Goddam'. The song is fast-paced and urgent, focusing its rage on the slow pace of reform engendered by nonviolent, integrationist approaches to combating racism. The lyrics show this impatience very clearly:

> Yes, you lied to me all these years,
> You told me to wash and clean my ears
> And talk real fine just like a lady
> And you'd stop calling me Sister Sadie […]
>
> I don't trust you anymore
> You keep on saying, 'Go slow'
> But that's just the trouble (too slow)
> Desegregation (too slow)
> Mass participation (too slow)
> Reunification (too slow)
> Do things gradually (too slow)
> Just brings more tragedy (too slow)
> Why do you see it, why don't you feel it?
> I don't know, I don't know
>
> You don't have to live next to me
> Just give me my equality…

Listen to the full version (1965) here: https://www.youtube.com/watch?v=LJ25-U3jNWM

As Ruth Feldstein has noted, this type of song was not simply a background soundtrack to a social and political struggle, reflecting feelings in the 1960s within the civil rights movement. Rather, songs like this were central to recasting black activism in the early 1960s. With Nina Simone's focus on the relationship between black nationalism and gender in particular, her work pointed forward to what would become an increasing awareness of intersectional discrimination through second-wave feminism and the black power movement.

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[2] Quoted in Ruth Feldstein, '"I Don't Trust You Anymore": Nina Simone, Culture, and Black Activism in the 1960s' *Journal of American History* (2005): 1349-1379, at 1349. Other details in this section are also drawn from Feldstein.

Struggle and Hope

The song ‘To Be Young, Gifted and Black’ is a tribute to Simone’s late friend Lorraine Hansberry, who had introduced Simone to the Civil Rights movement. You can see Simone talk about the link with Hansberry and being inspired to write the song, at https://www.youtube.com/watch?v=_hdVFiANBTk. Listen right to the end, to get a sense of her performance style, particularly the space left for extended sections of extemporised political commentary between verses, the audience response, and her return to the piano at the end after finishing the song.

Restricted use. LHLT.org

Nina Simone with Lorraine Hansberry and others in an 'impromptu song-session' at a student Nonviolent Coordinating Committee (SNCC) fundraising event in 1963. Source: Lorraine Hansberry Literary Trust: https://www.lhlt.org/gallery/lorraine-hansberry-sncc-fundraiser-0

Robert Nemiroff, Lorraine’s former husband, had put together some of her unfinished writings in a play under the same title. Weldon Irvine assisted Simone in composing and writing the lyrics for the song, and it was premiered on June 22nd at the Jazz Festival at Morgan State College, a black school in Baltimore. In the live introduction to the song that was included on the *Black Gold* album in 1969, Simone says that the song is not addressed to white people, but also not directed against them, rather ‘it simply ignores you […] for my people need all the inspiration and love that they can get’.

After the furious song ‘Mississippi Goddam’ and other songs of struggle and discrimination, ‘To Be Young, Gifted and Black’, focuses on the hope of youth, and the imperative to not define blackness as inherent struggle: ‘There’s a world waiting for you/ This is a quest that’s just begun’.

Further Listening

Sam Cooke – ‘A Change is Gonna Come’ (1963) - https://www.youtube.com/watch?v=fPr3yvkHYsE

James Brown – ‘Say it Loud, I’m Black and I’m Proud’ (1968) - https://www.youtube.com/watch?v=4hj1iWqoYEc

Billie Holiday (1939) – ‘Strange Fruit’ (1939) - https://www.youtube.com/watch?v=bckob0AyKCA

James Baldwin – Speech as part of a debate with William F. Buckley at the University of Cambridge in 1965 - https://www.youtube.com/watch?v=NUBh9GqFU3A

Amiri Baraka – Speech for the Congress of African People in September 1970 - https://www.facebook.com/EvergreenReview/videos/625160171467948/

Analysis (prepared by Dr. Sarah Collins and Dr. Paul De Cinque)

Versions

RCA
LSP-4248
Featuring the hit
To Be Young, Gifted and Black
VICTOR
STEREO
BLACK GOLD
NINA SIMONE

Referring to the *Black Gold* (1970) live album, you will find two versions of the song ‘To Be Young, Gifted and Black.’ There is a 10-minute live version of the track, as well as a shorter 3-minute studio recording. *Black Gold* was the result of a live recording of a Nina Simone concert at Philharmonic Hall in New York City, on October 26 1969. The album was in 1970. The studio recording was released as a non-album single in 1969. This analysis is primarily based on the studio recording, although there is some extensive reference to the bridge section as this is the primary difference between the two versions. **It should be noted that this analysis relates to the preferred score edition provided in the Designated Works List. The score will not necessarily align fully with various recordings of the work, and other score editions may vary from this one.**

Inspiration

The song was written by Nina Simone, working together with Weldon J. Irvine Jr., who wrote the lyrics. In contrast to some of the other songs in Simone’s repertoire with themes of civil rights and gender and racial oppression, this piece is less a protest song than an expression of hope and possibility for a better future (save for the haunting of the final verse). It is neither a lament of a current situation, nor a direct call to action. Turning away from what would now be called a ‘deficit model’, toward a celebration of black culture, the words focus on creating a feeling of solidarity and positivity in black identity (‘There’s a million boys and girls/Who are young, gifted and black’).

Theme/Identity

The song was written by Nina Simone, working together with Weldon J. Irvine Jr., who wrote the lyrics. In contrast to some of the other songs in Simone’s repertoire with themes of civil rights and gender and racial oppression, this piece is less a protest song than an expression of hope and possibility for a better future (save for the haunting of the final verse). It is neither a lament of a current situation, nor a direct call to action. Turning away from what would now be called a ‘deficit model’, toward a celebration of black culture, the words focus on creating a feeling of solidarity and positivity in black identity (‘There’s a million boys and girls/Who are young, gifted and black’).

This sense of hope is located specifically in youth (hence the ‘Young’ in the title), which is a feature of Civil Rights movements regardless of whether the racial inequality has arisen from slavery or colonial dispossession. Indeed it can even be seen in our own setting with the promise associated with youth in the Uluru Statement from the Heart (‘They should be our hope for the future’, and ‘a better future for our children’), even though our colonial settler context is quite different from the conditions produced by the transatlantic slave trade that is the historical basis of the racial inequality of African Americans. On the other hand, the impact of colonial dispossession of the indigenous peoples of North America has its own tradition of protest songs from this same time period. (See for example the songs of Buffy Sainte-Marie in the 1960s, particularly the song 'My Country 'Tis Of Thy People You're Dying' (1966) https://www.youtube.com/watch?v=bTqV1pnQoos.)

‘To Be Young, Gifted and Black’ is distinctive in its manner of address. Namely, it is addressed exclusively to an African American audience, rather than to society at large, or to white Americans. So, the ‘you’ in the second verse, ‘There’s a world waiting for you’, is very different from the ‘you’ in the line from Nina Simone’s ‘Mississippi Goddam’, ‘you don’t have to live next to me, just give me my equality’.

Form

The song’s power is in its simplicity. It is strophic and in common time, with each of the three verses being comprised of two 8-bar sections. In this sense, ‘To Be Young, Gifted and Black’ is quite different to other jazz works studied in ATAR music so far. Strophic form is commonly used in contemporary music as it sets up a narrative and story, however given this piece is a song, the use of strophic form is highly appropriate. The song includes a bridge passage (significantly extended in the live version) between the second and third verse. Again, the placement of this bridge is consistent with general practice, in that a bridge normally comes later in a contemporary verse-chorus song structure.

You may be interested in comparing the melodic contour of the final verse to the first two verses. Simone here sings a fairly different melody, which mimics somewhat the improvisation style of early jazz and vocalists from the earlier parts of the twentieth century.

The final chord of the *Black Gold* (1969) version is highly extended, lasting almost four bars. Instead of the instrumental break that linked the first and second verse, Simone reiterates the final line “is where it’s at” to lead to this final cadence.

Using the recommended score from MusicNotes, this is a brief structural map of the work:

Intro	Verse 1	Verse 2	Bridge	Verse 3	Outro
mm. 1–2	mm. 3–18 (mm. 17/18 instrumental link)	mm. 19–34 (mm. 33/34 instrumental link)	mm. 35–36	mm. 37–50	mm. 51–53

Instrumentation

You will hear a range of instruments and vocalists on the studio recording. Simone performs on piano and is accompanied by a range of male and female singers. There is an ensemble who acts as backing for Simone, featuring saxophones, trumpets, trombones, and rhythm section. There is a prominent vibraphone present in the studio recording. This instrument had been popularised in jazz through its use in the Modern Jazz Quartet.

Harmony

The song starts with an ascending arpeggiated figure on the piano, outlining a dominant seventh chord on G, setting up the tonality of C major. This is a trope that was used in popular music and jazz-influenced popular music throughout the twentieth century. You may wish to compare this to the opening of Gloria Gaynor’s ‘I Will Survive’ from 1978. Gaynor starts with a E7b9, a dominant flat ninth which sets the tone for the opening of the song in A minor.

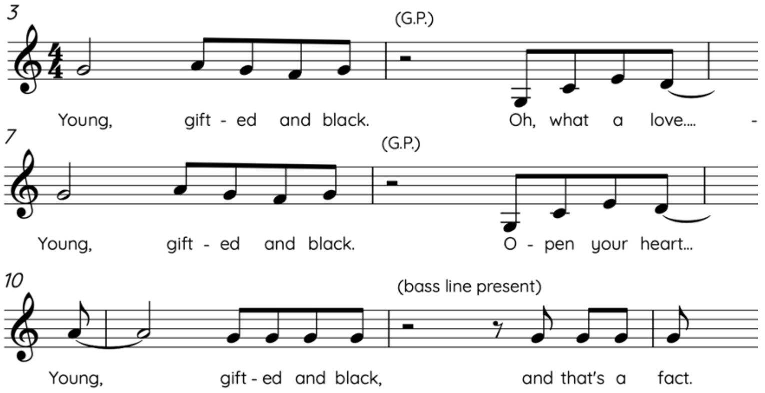
The first section of each verse from ‘To Be Young, Gifted and Black’ centres around the tonic C and dominant G7, while the second section of each verse centres around the relative minor tonic Am, and the relative minor dominant Em7.

The harmony of this work is less adventurous than jazz pieces from the bebop and hard bop periods. However, referring to the version of the score selected by SCSA for study, there are a number of chords listed with extensions. These chords (e.g. Eaug7 b. 10 and G11 b. 31) highlight the jazz harmonic sensibilities of Simone.

You may wish to compare the G11 chord in bar 31 against those in bars 33 and 34. The chords in bars 33 and 34 may also be spelled as F/G. The orchestration places the brass voices, stating an F major chord, against the G in the bass. The edition recommended by SCSA presents this same chord throughout the song with both notations (compare bars 17 and 18 against bars 33 and 34). This is of course different to the C/E chord in bar 3, where a first inversion of the C chord is created through the descending scale bass line.

Rhythm

In addition to the harmonic, melodic, and rhythmic repetition that is a feature of the strophic form, there is a distinctive rhythmic figure that is also repeated within each verse. This rhythmic figure—a minim followed by four quavers—occurs three times in each verse. It is used for the lyrics ‘To Be Young, Gifted and Black’, as well as for ‘There's a world waiting for you’ and ‘There are times when I look back’.



In the first two presentation of this figure in the verse, the four quavers are followed by two beats of silence, highlighting the importance of the lyric in each case. Silence is an important aspect of music, and clearly this silence allows for Simone to punctuate the text idea. Simone contrasts this with a bass line link in the third iteration of this figure in each verse. In the recorded version of the song that appears on the album *Black Gold* (1969), the rhythmic figure accompanies lyrics that are sung by more than one person, with the subsequent line sung solo by Simone, creating a call-and-response-like gesture.

Bridge

The bridge, which appears before the final verse, is only a few bars in the studio version, but in the live version recorded at Morehouse College, Atlanta in 1969, and in other live stage versions, the bridge section is the moment that can cycle indefinitely, over which extemporised political commentary, stories, and interactions with the audience and soloist can occur. Compare, for example, the bridge section in these two versions:

- Studio recording: https://www.youtube.com/watch?v=RTGiKYqk0gY
- Alternative live version (Morehouse): https://www.youtube.com/watch?v=_hdVFiANBTk

The bridge is effectively an extension of the instrumental link between verses. Listening to the studio recording, compare the two-bar instrumental link between verse one and two to the four-bar instrumental link between verse two and three. This is in stark contrast to the live version linked above where Simone gives commentary about racial issues in the US throughout the twentieth century. In this version, the bridge section lasts for just under two minutes. You can compare this live version above to the live version on *Black Gold* for another version of the bridge. This version is even longer, approximately three and a half minutes featuring singing and clapping.

Hence, given it is expandable in different contexts, the easiest way to refer to these two bars is as a bridge. In these live versions, this is probably the section that most clearly resembles traditional improvisation in a jazz piece. Finally, the bridge is harmonically static, with an oscillation between a C and G11 (or F/G) chord. This static harmonic progression allows for the use of commentary, story, and interaction in these live versions. This is similar to the use of "vamping" that we often see in musical theatre works.

Lyrics:

Verse 1
Young, gifted and black
Oh what a lovely precious dream
To be young, gifted and black
Open your heart to what I mean

In the whole world you know
There's a million boys and girls
Who are young, gifted and black
And that's a fact

Verse 2
You are young, gifted and black
We must begin to tell our young
There's a world waiting for you
Yours is the quest that's just begun
When you feelin' really low
Yeah, there's a great truth that you should know
When you're young, gifted and black
Your soul's intact

Bridge

Verse 3
How to be young, gifted and black?
Oh, how I long to know the truth
There are times when I look back
And I am haunted by my youth

Oh, but my joy of today
Is that we can all be proud to say
To be young, gifted and black
Is where it's at

Is where it's at
Is where it's at

Amy Beach (1867-1944): *Gaelic Symphony* (1894), first movement

Background (prepared by Dr. Cecilia Sun)

Amy [Cheney] Beach [Mrs. H. H. H. A. Beach] (1867–1944)

Born Amy Cheney, Beach—who went by the name Mrs. H. H. A. Beach professionally for most of her career—claims a place in music history for being the first American woman to find success as a composer of large-scale art music. She was also the first American-trained concert pianist, and amongst the first generation of American professional female instrumentalists. Beach's talents were recognized in her lifetime when she was widely held as the most significant woman composer from the United States. Beach was also a child prodigy pianist, whose successful professional performance career was curtailed by her marriage, but whose compositional endeavours were supported by her husband.

Biography[3]

Amy Cheney was born into a distinguished New England family.[4] Her father was a paper manufacturer and pianist, and her mother a talented amateur singer and pianist. Young Amy showed her musical talents very early: at the age of one, she could sing forty tunes accurately and in the same key; a year later, she was able to improvise lines with her mother's singing; she could read music by the age of three; and by the age of four, she was composing music for the piano and could play by ear anything she heard, including four-part hymns. Her mother started giving her formal piano lessons when she was six, and she played her first public recital at the age of seven. Her early concert programs included works by Beethoven, Chopin, Handel, and her original compositions. She made her professional debut with orchestra in 1883, followed by a performance of Chopin's F-minor concerto in 1885 with the Boston Symphony Orchestra. In the same year, she married Henry Harris Aubrey Beach—a doctor, lecturer at Harvard University, and an amateur singer. At his insistence, she stopped performing publicly after their marriage, with the exception of a few charity engagements.

While Henry Beach did not want his wife to perform in public, he did encourage and support her ambitions as a composer. Her formal compositional training was limited to only one year. Aspiring American musicians of her generation typically went to Europe to finish their training—

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[3] The information for Beach's biography comes mostly from Adrienne Fried Block and E. Douglas Bomberger, "Beach [Cheney], Amy Marcy" in *Grove Online* (Oxford University Press), and Block, *Amy Beach: Passionate Victorian* (New York, Oxford: Oxford University Press, 1998).

[4] New England is a region in the north-eastern part of the United States. It comprises Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont. At the turn of the last century, it was an important artistic and intellectual hub, funded largely by philanthropy, that considered itself "schoolmaster to America." (Crawford, 355.)

an opportunity her gender and marital status denied her. But Beach made a virtue out of this limitation by embarking on a rigorous autodidactic decade-long program. Beach was counted amongst the group who would later be called the Second New England School. Musicologist Richard Crawford points to their importance as the "first group of American composers"—as opposed to individuals working separately—in over a century.[5] Others in this group include: George W. Chadwick (see below), Horatio Parker (who taught Charles Ives), and Edward MacDowell (who was from New York, but lived and worked in Boston for a number of years).

Beach's success as a composer can be seen not only in the number of works she produced—over three hundred by the time of her death—but by the fact that they were widely performed, published, and even recorded in her lifetime. For example, eminent ensembles including the Kneisel Quartet and the Boston Symphony Orchestra played her orchestral and chamber pieces; and some of her songs were recorded by renowned American soprano Emma Eames and others.

Crawford notes that the early part of Beach's career was that of an "extraordinary amateur."[6] Her marital status and socio-economic class meant that she had time to focus on composition, and the connections to present her works in prestigious places. The death of Beach's husband in 1910 and her mother in the following year meant that she was, for the first time, truly independent. This marked a notable change in her career, with a greater focus on the marketplace and the need to promote herself as pianist and composer. Beach left for Europe in 1911 to revitalize her performance career and disseminate her compositions. Until the beginning of the First World War prompted a return to the United States, Beach successfully played her own works in recitals as soloist and chamber musician, her concerto with orchestra, and witnessed performances of her symphony in major European cities. Her performances continued after her return to the US, as did her compositions. Major works from this period include: String Quartet op. 89 (1923), *Rendezvous* op. 120 (1928), Three Piano Pieces op. 128 (1932), and her chamber opera *Cabildo* op. 149 (1932). In addition to her accomplishments as pianist and composer, Beach was also invested in music education and used her position to help younger musicians. She led several organisations, including the Music Teachers National Association and the Music Educators National Conference. In 1925, she co-founded and was the first president of the Society of American Women Composers.

When Beach died in 1944, she left behind a significant body of work. Some, including sacred works *Let This Mind be You* (1924) and *The Canticle of the Sun* (1928) remained in the repertoire for a number of years after her death, before falling out of favour. There has been a significant revival of interest in Beach since the 1990s from both scholars and performers. Adrienne Fried Block's biography *Amy Beach: Passionate Victorian*, first published in 1998, is a landmark study of not only Beach but of a female composer. At the time of writing, over twothirds of her three-hundred works have been recorded and pieces such as the "Gaelic" Symphony and her piano quintet are now frequently heard on the concert stage.

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[5] Richard Crawford, *America's Musical Life: A History* (New York, London: W. W. Norton & Company, 2001), 352.
[6] Crawford, *America's Musical Life*, 369.

"One of the Boys"

In a letter he wrote to Beach after the premiere of the "Gaelic" Symphony, composer George Whitefield Chadwick praised the work and its composer:

> I want you to know how much Mr. [Horatio] Parker and I enjoyed your symphony on Saturday evening. It is full of fine things, melodically, harmonically, and orchestrally, and mighty well built besides. I always feel a thrill of pride myself whenever I hear a fine work by any of us, and as such you will have to be counted in, whether you will or not—one of the boys.[7]

Chadwick's response is a good demonstration of the challenges Beach faced as a woman composer of the 19th century. While he obviously admired the symphony, his praise shows just how much of an outlier Beach was in her time. Composition, and especially composition of a large-scale form like the symphony, was very much considered a male activity. It was easier for someone like Chadwick to welcome Beach into the boy's club than to admit that women could indeed write successful symphonies. Composer Ruth Crawford Seeger (1901–53), while a generation later than Beach, faced similar reception when critics routinely praised her for writing like a man.

Like so many other musical women, Beach had to carve out a career according to her husband's wishes after her marriage. In her case, he stopped her public performances as a piano virtuoso but encouraged her compositional ambitions. Beach signed all her music "Mrs. H. H. A. Beach" and, with the exception of a brief period in Europe when the locals were puzzled by this nomenclature, she also went by her married name when she resumed public performances. When questioned about this, she answered that it was only "proper" for married Bostonians to be known as "Mrs. so-and-so."[8]

Beach's significance is not just in the success of her compositional career, but the fact that she found it through the composition of large-scale works that were performed publicly by professional symphony orchestras. There have always been women composers, but their activities were often curtailed by strict divisions between the private and public, and the amateur and professional. Women were often at the centre of domestic music making but professional careers were often not available to them. See, for example, the career of Fanny Hensel Mendelssohn. She received the same high level of musical education as her brother Felix, but her social-economic class and marriage meant that she could not have a professional career composing or performing in public. Instead, she ran an important and influential salon in her home.

A similar prejudice was in place in the compositional sphere. It was more acceptable for women to compose in smaller genres, such as songs or character pieces for the piano—repertoire that is at the heart of domestic music making. But large-scale works like the symphony, opera, or concerto were considered outside the scope of a woman's compositional capabilities. Composer Mary Carr Moore (1873–1957) expressed her frustration:

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[7] Block, *Amy Beach*, 103.

[8] Crawford, *America's Musical Life*, 371.

> So long as a woman contents herself with writing graceful little songs about springtime and the birdies, no one resents it or thinks her presumptuous; but woe be unto her if she dares attempt the larger forms! The prejudice may die eventually, but is will be a hard and slow death.[9]

It is within this context that we need to understand the significance of Beach's "Gaelic" Symphony and her other large-scale works, like her piano concerto (see below).

Further Listening

Amy Beach, Piano Concerto in C-Sharp Minor, Op. 45 (1899)

> Beach's only piano concerto came at a time when she was trying to find a way back to the concert stage. In that regard, it was a success with the composer playing the premiere in 1900 and then subsequently performing it with nine more different major orchestras in the United States and Europe before 1917. It is large-scale, four-movement, late-Romantic work—entirely appropriate for a virtuoso of Beach's standing and ability. Beach has called it a "veritable autobiography," and the work includes quotations from earlier songs. The second movement, for example, quotes "Empress of the Night" and "Twilight"—both settings of her husband's poetry.
>
> https://www.youtube.com/watch?v=SKYBhHK5Zh4

George W. Chadwick (1854–1931), "Jubilee" from *Symphonic Sketches* (1895–1904)

> Chadwick's music is not heard much on the concert stage, especially outside of the United States. But, in his time, he was an important composer, teacher, and performer, and a leading figure in what is now called the Second School of New England composers. Labelled a "Yankee composer," Chadwick mixes European genres and compositional techniques with influences from the New World including Anglo-American psalmody and Afro-Caribbean dance rhythms. "Jubilee," the first of the four-movement quasi-programmatic *Symphonic Sketches*, quotes Stephen Foster's "Camperdown Races," and evokes the rhythm of the Cuban habanera. Critics of the time called this work unmistakably American.
>
> https://www.youtube.com/watch?v=zJBmuNTXrvY

Antonín Dvořák (1841–1904), Symphony No. 9 in E Minor, "From the New World" (1893)

> Dvořák was a well-established composer by the time he went to take up a lucrative position leading a new music conservatory in New York in 1892. His three-year stint as director would include the composition of his most famous work, his ninth symphony. Unlike many musical nicknames which often have very little to do with the composers, Dvořák himself named this symphony "From the New World." The influences of his new home include Longfellow's

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[9] Judith Tick, "Charles Ives and Gender Ideology," in *Musicology and Difference*, ed. Ruth Solie (Berkeley, Los Angeles: University of California Press, 1993), 92.

poem *Hiawatha* in the second movement, and the melodies that, while original, were influenced by spirituals and Native American songs.

https://www.youtube.com/watch?v=oLWpgWuUaU4

“Gaelic” Symphony in E Minor, Op. 32 (1896)

First performance: October 30, 1896 (Boston Symphony Orchestra); Emil Paur, conductor

I. Allegro con fuoco
II. Alla siciliana—Allegro vivace
III. Lento con molto espressione
IV. Allegro di molto

Instrumentation: Piccolo, 2 Flutes, 2 Oboes, Cor Anglais/English Horn, 2 Clarinets (A and Bb), Bass Clarinet, 2 Bassoon, 4 Horns, 2 Trumpets (Bb & C), 2 Trombones, Bass Trombone, Tuba, Triangle, Timpani, and Strings

Amongst Beach’s many pioneering achievements is her use of folk melodies from the British Isles as a way to represent her musical and cultural heritage. Dvořák, who had arrived in New York in 1892 to direct the National Conservatory of Music, turned to use of spirituals and Native American melodies to evoke the New World. Beach instead chose to use Gaelic folk material—hence the name of the symphony—as a way to bring her own heritage into this symphony. She uses four traditional Irish folk songs, including “Dark is the Night” which features prominently in the first movement.

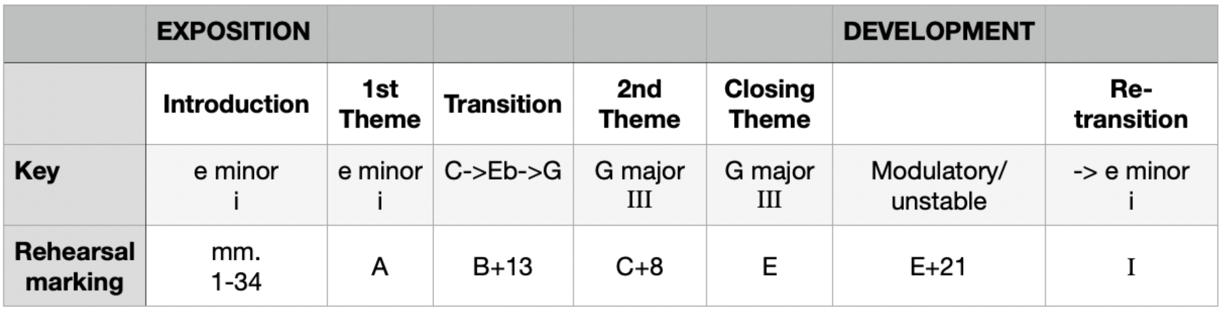
Analysis (prepared by Dr. Jonathan Fitzgerald)

As was common practice, the opening movement of Amy Beach's *Gaelic* Symphony is in ***sonata form***. We should keep in mind, however, that the term "sonata form" itself can be rather misleading, implying that there is a set of rules defining a rigid formal structure that composers must follow. This is far from reality, with "sonata form" being the organic outgrowth of a large-scale musical process dependent on a simple but powerful tonal strategy (sometimes referred to as the "sonata principle"): *1. state material in the tonic; 2. state additional material in a contrasting key; 3. restate all of the material in the tonic.* While theorists have—in retrospect—defined what constitutes a "typical" sonata form (and this movement will be discussed against that standard), it is important to remember that "sonata form" was in fact a fluid, ever evolving set of compositional procedures, not an inflexible set of formal rules. With that being said, for simplicity's sake we will make some generalisations about the structure of a "typical" sonata form:

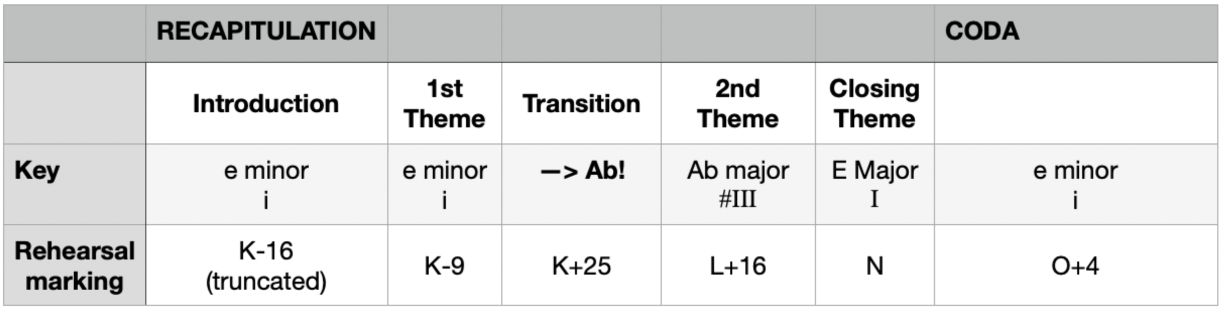
> **A** - The **exposition** presents a first theme in the tonic; a transitional/bridge passage modulates to a contrasting key; a second (often more lyrical) theme is presented in the contrasting key; a closing theme/section provides reinforcement in the new key.
>
> **B** - The **development** is harmonically unstable, exploring new key areas and developing themes from the exposition.
>
> **A'** - The **recapitulation** restates the exposition with all themes remaining in the tonic.

While following this general structure, Beach's sonata form movement is noteworthy in several ways. There is no double bar nor repeat sign marking the end of the exposition and beginning of the development. As the 19th century progressed, this explicit delineation—which was common in the classical era—was often abandoned in favour of more organically integrated formal sections. The two main themes, which are in the style of Gaelic folk tunes, are drawn from Beach's own song *Dark is the Night! o*p. 11, no. 1 (1890), and the closing theme imitates a bagpiper chanting the dance tune *Connor O'Reilly of Clounish*. While the second theme in the exposition modulates to III (a common destination for modulation in minor key sonatas), in the recapitulation it returns in the unexpected key of Ab major (enharmonically G# - #III in the home key of E minor). It would be very rare to see a modulation to this exotic, distantly related key in the 18th century, but such chromaticism (especially those involving third relationships—E to G# is a major third) was commonplace in the nineteenth century. The work thus combines several late 19th century trends, most notably the nationalist movement (as seen through the use of Irish folk idioms) and the use of a late-Romantic harmonic language.

Form at a glance:



	EXPOSITION					DEVELOPMENT	
	Introduction	1st Theme	Transition	2nd Theme	Closing Theme		Re-transition
Key	e minor i	e minor i	C->Eb->G	G major III	G major III	Modulatory/ unstable	-> e minor i
Rehearsal marking	mm. 1-34	A	B+13	C+8	E	E+21	I



	RECAPITULATION					CODA
	Introduction	1st Theme	Transition	2nd Theme	Closing Theme	
Key	e minor i	e minor i	**—> Ab!**	Ab major #III	E Major I	e minor i
Rehearsal marking	K-16 (truncated)	K-9	K+25	L+16	N	O+4

EXPOSITION:

Introduction

Measures 1–34

The piano accompaniment from Beach's *Dark is the Night!* has been reworked in orchestral form and can be seen in the turbulent chromatic accompaniment figures in the strings which recall images of the rough Irish seas. This figure will return throughout the movement as a unifying force—an example of a distinctly 19th century preoccupation with cyclical unification often referred to as "organicism".

The consistent E pedal point in the basses grounds us in what is otherwise a harmonically ambiguous opening. When the chromatic figuration in the strings has risen to maximum intensity, fragments foreshadowing the first theme are stated in the trumpets (m. 17), horns (m. 21) and again in the trumpets (m. 31).

First Theme

Rehearsal A

The texture clears at rehearsal A (m. 35) and the full theme is presented clearly in E minor in the horns at m. 38. Note that the unsettling chromatic figures remain in the strings, serving as an accompaniment to the march-like first theme. The theme is drawn directly from Beach's song *Dark is the Night*, and is passed between various instruments in the orchestra.

Transition

13 bars after Rehearsal B

A *transition* is a harmonically unstable passage which serves to modulate from the key of the first theme (in the tonic) to the new key of the second theme. Marked by a *ritard* and meter change to 6/8, Beach’s transition does exactly as expected. It cycles through various key areas (notably C major and Eb major) before concluding on a D dominant seventh chord at rehearsal C. The texture clears, and above a D pedal point the strings return to the familiar tumultuous chromatic figures of the opening (compare rehearsal C to m. 1 and to rehearsal A). A new tempo indication *Poco più tranquillo* sets the stage for the entrance of the second theme in G major.

Second Theme

8 bars after Rehearsal C

The second theme (again drawn from Beach's *Dark is the* Night) is introduced in the clarinet eight bars after rehearsal C in the key of G major (III), a standard destination for modulation in minor key works. And as is common for second themes, it is a lyrical contrast to the more rhythmic, lively first theme. This second tonal area unfolds with predictable phrase structure until a perfect cadence on G major at rehearsal E, which signals the start of the closing theme.

Closing Theme

Rehearsal E

The solo oboe presents the closing theme at rehearsal E. Despite the key signature of G major (and persistent G pedal in the bass), the arrangement of pitches in the oboe suggests A Dorian (a mode which is like a natural minor scale with a raised 6th). This modal melody conjures images of the chanter and drone of a bagpiper, and the dance rhythm to which the melody is set is drawn from the traditional dance Irish tune *Connor O'Reilly of Clounish*. The *rallentando* and *Tempo I* marking at 21 bars after rehearsal E signal the beginning of the development. Note that there is no double bar (nor repeat of the exposition) as was common practice in earlier symphonies.

DEVELOPMENT: 21 bars after Rehearsal E

Beach’s development unfolds in a way that is quite typical: it is harmonically unstable, taking themes from the exposition and fragmenting, combining and varying them while exploring numerous key areas facilitated by sequences and heavy chromaticism.

The tumultuous chromatic material from the opening of the movement returns in the strings, and Beach utilises both first and second themes as material for development, as well as introducing a new theme first presented in the first violins at rehearsal F (the closing theme is not used in the development).

The **re-transition** begins at rehearsal I, as evidenced by the persistent B pedal point in the basses and cellos. The purpose of the re-transition in a sonata form is to prepare for the return of the home key in the upcoming recapitulation, and an extended dominant pedal point is a common tool to help facilitate the tonic’s return. The texture becomes increasingly sparse until a G.P. (“General Pause” in which the entire orchestra rests), followed by a clarinet solo that ushers in the beginning of the recapitulation.

RECAPITULATION: 16 bars before Rehearsal K

The recapitulation unfolds in exactly the same way as the exposition, using the same themes in the same order. Beach however has some harmonic surprises in store, which will be discussed below.

Introduction

16 bars before Rehearsal K

The return of opening turbulent chromatic material in the strings marks the start of the recapitulation. This introductory material is significantly truncated compared to the exposition, with the entrance of the first theme a mere seven bars later.

First Theme

9 bars before Rehearsal K

As in the exposition, the first theme (now slightly modified) is presented in E minor in the horns, and the rest of this first tonal area unfolds in the same way as the exposition.

Transition

25 bars after Rehearsal K

The transition begins the same as it did in the exposition, marked by a *ritard* and meter change to 6/8—but quickly starts to diverge at 6 bars before L. Typically a “transition” in a recapitulation creates a sense of harmonic movement, without actually going anywhere—a fundamental feature of the sonata principle is that second theme is usually stated back in the home key. However, Beach has an unexpected harmonic surprise in store—instead of taking us back to E minor to re-state the second theme in the tonic, she now leads us to the unusual key of Ab major (or enharmonically G# major, #III in the home key of E minor).

Second Theme

16 bars after Rehearsal L

As in the exposition, the second theme is presented first in the clarinet, again accompanied by swirling chromatic figures in the strings. What is unexpected, however, is the key area—instead of stating the theme back in the tonic key of E minor, unusually this theme is brought back in Ab major. While on the surface the key relationship seems inexplicable, it’s actually firmly in line with late 19th century harmonic sensibilities. Keys related by third became commonplace in the Romantic era; Ab major is the same as G# major, which is #III (known as the “chromatic mediant”) in the home key of E minor.

Closing Theme

Rehearsal N

The closing theme is presented, first in the flutes and then in the oboes, back in the home key of E. The only wrinkle, however, is that we’re now in parallel major (E major). This is another example of the 19th century approach to harmony, in which the parallel major and minor systems were increasingly used interchangeably. While we’ve taken some unexpected harmonic turns, the fundamental feature of the sonata principle—material which was in a non-tonic key is restated back in the tonic key—remains.

CODA

4 bars after Rehearsal O

In a sonata form movement, it is not uncommon to have an extra “closing” section called a **Coda** added after the recapitulation. Back in our original key of E minor, the trumpets present fragments of the first theme, leading to a chromatic sequence at rehearsal P. A strong perfect cadence at rehearsal R signals the final triumphant bars, with the movement concluding on strongly punctuated E minor chords presented by the full orchestra.

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