ANALYSIS OF MICHAEL DAUGHERTY’S
“LE TOMBEAU DE LIBERACE”

A Thesis
Presented to
The Graduate Faculty of The University of Akron

In Partial Fulfillment
of the Requirements for the Degree

Master of Music

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May, 2009
ANALYSIS OF DAUGHERTY’S
“LE TOMBEAU DE LIBERACE”

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Thesis

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ABSTRACT

Michael Daugherty is a postmodern composer with a unique style that blends contemporary “classical” music idioms with popular music idioms. This study is an analysis of one of Daugherty’s compositions, *Le Tombeau de Liberace* for piano and orchestra, to determine style characteristics of the composer, such as his harmonic language, creation of texture, and usage of popular music idioms. Research and analysis were conducted on the musical elements of melody, harmony, rhythm, orchestration, texture, and technique that comprise *Le Tombeau de Liberace*. The results conclude that Daugherty’s harmonic language is created, in part, through harmonic layering and the combination of diatonic and chromatic elements, and his polyphonic texture is created, in part, through a stratification of rhythmic layers.
ACKNOWLEDGEMENTS

The author would like to express his deepest gratitude to Michael Daugherty and his publisher, Boosey & Hawkes, for their contributions to the completion of this thesis. The author would also like to thank his advisor, Dr. Daniel McCarthy, for his guidance and motivation, as well as his thesis committee members: Dr. Michele Mills, Dr. Nikola Resanovic, and Dr. Brooks Toliver. The author is also deeply indebted to his wife, Mandy, for her support and patience.
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CHAPTER I

PREFACE & OVERVIEW

*Le Tombeau de Liberace* is a multimovement piano concerto written by American composer Michael Daugherty (b. 1954), for solo piano, flute (piccolo), oboe, clarinet, bassoon, two horns, trumpet, trombone, tuba, two percussionists, and strings. Although the literal translation of the title is “The Tomb of Liberace,” the word *tombeau* is a Seventeenth-Century musical term for a piece written in memorium. “Liberace” is the stage name of the famous American pianist and entertainer Wladziu Valentino Liberace. *Le Tombeau de Liberace* was written in 1996, nine years after Liberace’s death. The title brings to mind the well-known piano suite, *Le Tombeau de Couperin*, composed by Maurice Ravel. However, other than the title and featured instrument, *Le Tombeau de Liberace* has little else in common with the Ravel suite.

*Le Tombeau de Liberace* is comprised of four movements. The first movement is a fast movement in ternary form, the second movement is a slow rondo, the third movement is a solo cadenza, and the fourth movement is a fast, grand finale. The four movements are titled as follows:

I. Rhinestone Kickstep

II. How Do I Love Thee?

III. Sequin Music

IV. Candelabra Rhumba
Each movement’s title is a reference to Liberace as well as a musical aspect of the movement. The title of the first movement refers to the flamboyant wardrobe of Liberace, which often featured the liberal use of rhinestones. Daugherty has referred to this movement as “Rhinestone Quick-Step” (McCutchan 178). “Kickstep” is Daugherty’s word, which serves as a pun for “quickstep,” which is a dance that refers to the 2/4 meter, fast tempo, and syncopated rhythms of the movement. The second movement shares its title with a poem by Elizabeth Barrett Browning that was often recited by Liberace during his performances (McCutchan 178). The poetic and romantic title also suggests the lyrical quality, and dance-like rhythms of the movement. The third movement is another reference to Liberace’s wardrobe. “Sequin” also works as a pun for the word “sequence,” which is the movement’s main compositional device and organizing principle. The fourth movement references Liberace’s signature candelabra that would sit atop his piano during performances. “Rhumba” refers to the Latin rhythms of the movement.

Daugherty has often used icons from American popular culture as inspiration for his compositions. Other icons that have inspired his music include Superman (Metropolis Symphony 1988-93), Elvis Presley (Elvis Everywhere 1993 and Dead Elvis 1993), former First Lady Jacqueline Kennedy Onasis (Jackie’s Song 1996 and Jackie O. 1997), Lucille Ball (Yo amaba a Lucy [I Loved Lucy] 1996), and Barbie (What’s That Spell? 1995). In choosing Liberace as an iconic inspiration for a composition, Daugherty is quoted…

Liberace is an interesting character because he represents the idea of show business, of Las Vegas, one of the ultimate, bizarre American constructs… He had a hidden identity, like Clark Kent’s Superman. Dressed in outrageous furs and rings, he was definitely an eccentric, but also a great pianist who made a conscious decision to be commercial, to reach a mass audience… For me, that was a fascinating subtext for a piece of music (McCutchan 178).
Daugherty also seems to have chosen Liberace as an influence because they share quite a bit in common with each other. For example, both grew up in musical families in Northern Midwest America, and played in jazz bands in their youths. Liberace is well known for combining classical and popular repertoire, and playing one kind in the style of the other. Similarly, Daugherty mixes elements of popular music with classical idioms in his compositions. American Popular culture infiltrates nearly every level of Daugherty’s music.

Jazz and Latin idioms are often the basis of the melodic material of *Le Tombeau de Liberace*. The main theme of the first movement is based on scales commonly used in jazz: the pentatonic and blues scales, the latter being a scale that includes the tritone. The fourth movement contains a counter theme that is based on the Phrygian mode, which is commonly used in Latin music. Jazz glissandos are used in all but the third movement. These melodic idioms are juxtaposed with chromatic melodies.

The harmonic material also contains popular music idioms, such as planing, extended tertian chords, modal chord progressions, and chord substitutions, such as dominant and tritone substitutions, as well as step and circle-of-fifths progressions. These jazz idioms are juxtaposed with contemporary “classical” idioms such as polymodality, Viennese trichords, cluster chords, polychords, and tritone harmony.

Rhythm and meter are other musical elements in which popular music idioms are used. Dance-like, syncopated, and triplet rhythms are found in every movement of *Le Tombeau de Liberace*. In addition to the quickstep characteristics of the first movement, its main theme has a boogie-woogie rhythm. The two themes of the second movement have dance-like rhythms taken from the tango and the waltz, respectively. The fourth
movement contains rhythms taken from Latin genres, such as rumba and mariachi. The
majority of meters used are simple duple and simple triple meters. These popular music
idioms are juxtaposed with incessant rhythms, rhythmic stratification, polyrhythm, and
meter changes. Polyrhythms can be found in all but the third movement.

Repetition, which is one of the defining characteristics of popular music, is used
in many aspects of *Le Tombeau de Liberace*. Sections, themes, phrases, motives,
fragments, intervals, pitches, rhythmic patterns, and rhythmic note values are all
subjected to repetition throughout the piece. Repetition is at times achieved through
classical means, such as sequence, imitation, canon, and ostinato.

The orchestration is classical throughout *Le Tombeau de Liberace*, with a clear
separation of the orchestral choirs. The bass instruments and percussion, however, are
often treated as a rhythm section in popular music, with repeating rhythmic patterns and
melodic riffs. The complex, polyphonic texture within the piece is achieved, in part,
through “multitracking”: Daugherty’s term for a compositional process where one line of
music is written at a time (McCutchan 176). Multitracking is evidenced by the fact that
each movement begins with a single instrument playing a single melody, rhythm, or
chord progression. Polyphony is also achieved through canon, ostinato, polyrhythm and
rhythmic layering. This linear style of composition also creates parallel motion in the
harmony, when layers of harmony are transpositions of the original line. In addition to
polyphony, monophonic, homophonic, and composite textures are found within the piece.

Daugherty combines his own style with that of Liberace’s. The ensemble
functions in a similar manner as one of Liberace’s Las Vegas showbands, where the
orchestral groups play material based on the material of the piano. Liberace was a piano
virtuoso known for his impressive displays of scalar runs, trills, glissandos, embellishments, arpeggios, octave doubling, and use of the complete range of his instrument. Daugherty applies these style characteristics to every applicable instrument in his ensemble. Daugherty also includes musical references to Liberace. The chant-like theme of the second movement pays homage to Liberace’s devout Catholicism. The arpeggios of the opening motive in the third movement are based on a sequence of notes in Liberace’s famous piano-shaped swimming pool (Daugherty, Program Notes).

*Le Tombeau de Liberace* combines the idioms of popular music and classical music, diatonicism and chromaticism, as well as Daugherty’s own compositional style and Liberace’s signature characteristics. Each of the four movements relate to Liberace by title and musical substance. Each movement explores Liberace’s style characteristics in a different manner, yet stays true to Daugherty’s own individual style.
CHAPTER II

I. RHINESTONE KICKSTEP

The opening movement of Le Tombeau de Liberace, *Rhinestone Kickstep*, is a fast movement and is the shortest of the four movements. *Rhinestone Kickstep* is a multisectional work organized into three large sections, which can be labeled $ABA'$. In addition, a coda of nearly half the length of the section $A'$ is added. Each section can be divided into subsections. Section $A$ can be divided into seven subsections, labeled $aabcb'd$, section $B$ can be divided into three subsections, labeled $eff'$, and section $A'$ can be divided into eight subsections, labeled $abcb'c'd$. This movement has a tonal center of C, with all cadences on a C major chord. The following diagram shows the first measure of each section:

\[
\begin{array}{cccc}
\text{mm:} & 1 & 43 & 75 & 131 \\
\text{section:} & A & B & A' & \text{coda}
\end{array}
\]

The title of the movement suggests characteristics of the dance known as quickstep, such as a 2/4 meter, fast tempo, and rhythmic syncopation. Sections $A$ and $A'$, as well as the coda, contain melodic, harmonic, and rhythmic material taken from jazz idioms. These sections contain blues and pentatonic scales, modal progressions, and boogie-woogie rhythms, and have a tonal center of C. Repetition is achieved in sections $A$
and $A'$ through jazz idioms, such as vamp, as well as classical means, such as canon and ostinato.

Section $A$ consists of the following musical elements: a theme, a canon of the theme, and an ostinato. The aggregate effect of these elements is Daugherty’s brand of chromaticism. The theme is based on two scales, an $e$ minor pentatonic scale and a $c$ minor blues scale. The blues scale, which is used commonly in jazz, is, in this particular case, a natural minor scale with an added tritone. It is appropriate to use the term “blues scale” with this movement, as it has a clear-sounding jazz influence. The harmonization of the melodic material is bimodal, featuring two key contexts, a sharp key context and a flat key context. The ostinato is chromatic, adding another layer of harmony to section $A$. Polytonality is achieved through the simultaneous use of a modal chord progression, two key contexts, and the chromatic ostinato.

Section $A$ can be subdivided into a formal structure of $aabcb'cd$. Subsection $a$ contains the main theme. The following subsections of section $A$ are based on the material of the first subsection. The second statement of subsection $a$ and subsection $b$ have a strict polyphonic texture, which is achieved through canon. The polyphonic texture of subsections $a$ and $b$ contrasts with the homophonic texture of subsections $c$ and $d$. The ostinato appears in inversion as well as in its original form. The two forms of the ostinato alternate every eight measures, which is the duration of the main theme. The following diagram shows the first measure of each subsection of Section $A$, as well as the measure in which the ostinato alternates form, with “o” representing the ostinato in its original form, and “i” representing the ostinato in its inverted form:
Subsection a contains the main theme, which is located in the outer voices of the right hand of the piano’s chords. The first fourteen notes of the theme are based on the e minor pentatonic scale, and the final eight notes of the theme are based on the c minor blues scale, with both scales sharing the transitional fourteenth note. The main theme is harmonized with a modal planing of traditional major triads, which is disrupted by two occurrences of the G-minor triad, as shown in Figure 1. The chords appear in either root position or second inversion, making the notes of the main theme function as either the root or the fifth of the triads. The e minor portion of the main theme is harmonized in a sharp-key context, with the exception of the flat-key g minor triads, which contain the tritone of E: B-flat. The B-flats in the G-minor chords also form a cross relation with the B-naturals in the chords that follow each occurrence. The c minor portion of the main theme is harmonized in a flat-key context. The phrase ends with a modal cadence of flat-III to I, tonicizing C. There are no authentic cadences in the entire movement. Each Cadence is presented with a modal mediant-to-tonic, or subtonic-to-tonic progression.
Helping to make the main theme sound jazz influenced is its syncopated, boogie-woogie rhythm. The repeated rhythm of the main theme is four dotted quarter notes followed by two quarter-notes, with the chord changing on every beat. With this rhythmic pattern, the chords are tied across the barline every other measure. The repetition of the rhythm is also similar to jazz and popular music. The snare drum adds a steady, swing rhythm to Section A. The ostinato and snare drum rhythm provide a rhythm section which functions in a similar manner as in popular music, with short, repeated rhythms and melodic lines.

Subsection a is stated twice in section A. The two statements overlap, as do most of the subsections, and sections in this movement. The first statement of subsection a is played by the right hand of the piano, unaccompanied. This statement serves as an introduction to the movement, as it is the only subsection stated in Section A without the rhythmic layers of the ostinato or snare drum. The second statement of subsection a is polyphonic, by means of a canon. The xylophone plays the main theme in a canon, one measure after the piano. An ostinato (Figure 2) is played by the left hand of the piano and contrabass. The ostinato is rhythmically independent of the main theme, and moves chromatically in stepwise motion. The second statement of subsection a is rhythmically stratified, featuring three types of rhythmic layers; the boogie-woogie rhythm of the main theme, the strict rhythm of the ostinato, and the swing rhythm of the snare.

![Figure 2: Left Hand Ostinato, mm. 9-10](image-url)
In subsection \( b \), the main theme is inverted. The inversion process is maintained throughout the first nineteen notes of the twenty-five-note melody. The theme becomes more chromatic toward its end, following the inversion process. The inverted theme is shown at Figure 3. The first nineteen chords are inversions of the first nineteen chords that appeared in the first phrase, with the exception of the seventh chord in the progression. This creates contrast to the first phrase by presenting an opposite order in which root-position and second-inversion chords appear, and by featuring a modal planing of mostly minor triads. The two key contexts alternate at a more rapid rate in the second half of this theme, following the inversions. This phrase cadences with a flat-VII-to-I progression. The ostinato is also inverted. The xylophone plays a canon of the altered theme.

![Inverted Theme, mm. 17-24](image)

Subsection \( c \) is a vamp that affirms the tonal center of C. The vamp consists of a repeating, two-measure long motive, which is shown at Figure 4. The motive is bimodal, featuring the tonic and mediant chords of the key of C major, and the mediant and subtonic chords of the key of c minor. The motive begins and ends on a C major chord, and has a modal cadence of flat-VII to I. The absence of the canon helps to make this vamp homophonic in texture. Although the homophonic subsections of section \( A \) feature
less rhythmic stratification, they are richer in instrumentation. The brass section is introduced to the movement in this subsection. The brass section plays cluster-chord accents, which consist of consecutive notes of the c minor scale. The right hand of the piano and xylophone play the vamp together, while the left hand of the piano and contrabass play the original, non-inverted ostinato.

Figure 4: Vamp Motive, mm. 25-26

Subsection $b'$ is a repeat of the first four measures of the inverted theme of subsection $b$. Subsection $b'$ returns to a polyphonic texture as the xylophone plays this truncated theme in a canon. The final two chords of this truncated theme are altered to present a modal cadence with a flat-VII-to-I progression.

Subsection $d$ is a cadential extension that delays the final cadence of section $A$. This subsection is based on a fragment of the main theme, taken from the chords leading up to the main theme’s cadence. Three, two-measure fragments make up this subsection. The chord progression of this subsection is a modal planing of root-position, major triads. The chords descend through the degrees of a c minor pentatonic scale. Subsection $d$ is homophonic, due in part to the absence of the canon.

The subsections that make up section $A$ have similarities that unify them. A continuous, polymodal chord progression plays throughout the entire $A$ section. Each subsection features a cadence in C major. Each instrument maintains a role throughout
the movement that relates to the material being played by one of the hands of the piano.

The wind and brass sections, as well as the xylophone, have parts that relate to the chords and thematic material of the right hand. The contrabass relates to the ostinato played by the left hand. The exception is the second percussionist, who maintains an independent and steady swing-rhythm. The main theme is present in each subsection, either in its entirety, in variation, or in fragmentation. The ostinato plays throughout the entire section, with the exception of the first subsection. The four upper instruments of the string section are absent throughout section A.

Section B is less infused with popular music idioms, and lies more in the realm of contemporary “classical” music than the A section. This section continues the chromatic element from the ostinato of section A. Daugherty creates a more chromatic nature by abandoning the traditional triads, applying an abundance of half step motion, and offering no key affirmation. This section achieves repetition, in part, through sequence. Metric clarity is not as defined as in the previous section, due to its changing meter, rhythmic stratification, and syncopated rhythmic patterns. Polyphony is achieved through a stratification of rhythmic patterns. The chromatic harmony expands throughout this section through the addition of harmonic layers. Section B can be divided into subsections labeled eff”. The first measure of each subsection is shown in the following diagram:

\[
\begin{array}{c}
\text{mm:} & 43 & 55 & 67 \\
\text{subsection:} & e & f & f' \\
\end{array}
\]
Subsection $e$ achieves bitonality by combining the blues scale quality of the main theme with a chromatic layer of harmony, played by the piano and string section. This subsection begins with an unharmonized statement of the main theme played by the wind section. The main theme’s syncopated rhythm is superimposed over the 3/4 meter, causing it to lose its boogie-woogie quality. The main theme is extended to include the first sixteen pitches of its inverted melody and further development. The main theme is the only diatonic material in section $B$, and the only melodic material that is not subjected to sequencing. The piano and string section add a chromatic layer of harmony, and two rhythmic layers to this subsection. These instruments accompany the theme with a sequence of tritones, which progress chromatically by half step.

Subsection $e$ is rhythmically stratified. Each instrumental group in this subsection has a unique, repeating rhythmic pattern of a different duration. Each rhythmic pattern is syncopated. The piano’s rhythmic pattern has a syncopated feel, due to the accents played by the right hand every three sixteenth-notes. This subsection is polyrhythmic, as the main theme superimposes three measures of 2/4 meter over two measures of the 3/4 meter.

The second and third subsections of section $B$ are distinguishable from the first by meter. Subsection $f$ begins on the same beat as the final note of the wind section’s statement of the main theme, with a meter change from 3/4 to 2/4. Subsections $f$ and $f'$ are the most chromatic and rhythmically stratified subsections in the movement. These are the only subsections that do not contain any thematic material. These subsections expand on the harmonic and rhythmic layering of the subsection that precedes them. Each layer is based on a repeating rhythmic pattern that ascends chromatically by half step, and
is subjected to sequencing. The layers combine to create a polyphonic texture and a chromatic harmony.

Subsection f differs from the previous subsection in instrumentation. Three rhythmic layers are played simultaneously in this subsection: one by the piano, another by the string section, and yet another by the brass section. The piano and string section continue the tritone sequence of the previous subsection, with expanded harmony. The string section plays a homophonic motive. The first violin plays a two-measure long motive that ascends in sequence at the interval of a whole step. The second violin, viola, and cello accompany the first violin’s motive with a sequence of Viennese trichords, which consist of the interval of a perfect fourth built on top of the tritone interval. The first violin maintains its sequencing process throughout subsection f; however, the accompanying strings repeat a four-measure long sequence of ascending trichords (Figure 5). The added interval of the Viennese trichords and the independence of the first violin create two new harmonic layers to the tritone motive, and section B.

In subsection f, the main theme is replaced with a cluster played by the brass section, which expands in instrumentation and harmonic layering towards the end of the subsection with the entrance of the trumpet and trombone. The three rhythmic layers combine to form Daugherty’s brand of chromatic harmony, which expands as the subsection progresses. Each layer ascends in sequence at different rates and on different pitches. The percussion also plays a repeating pattern in this subsection.
The number of harmonic layers increases in subsection $f'$. The overall texture of this subsection remains polyphonic, however the rhythm is less stratified than in the $f$ subsection. The layers of subsection $f$ are rhythmically varied in subsection $f'$ so that each repeats its rhythmic pattern on every beat. Each layer ascends in sequence by the interval of a half step. Unlike the previous subsections in section $B$, subsection $f'$ features the entire ensemble. The piano, clarinet, and bassoon play a new figure of half-step trills, which expands in harmonic layering as the subsection progresses. The string section’s repeating sequence of Viennese trichords is transposed up a major third. Imitation occurs between the piccolo and oboe, which combine to create a new rhythmic layer, which expands harmonically as the subsection progresses. The aggregate harmony of the motives is increased from the previous subsection.

Section $A'$ arrives without a transition or preparation. The last subsection of section $B$ and the first subsection of section $A'$ are the only consecutive subsections in this movement that do not overlap. The $A'$ section can be divided into eight subsections with a formal structure of $abc^b'c^b'c'd$. Each subsection is based on the same material as
the subsection with the same lettering in section $A$. The following diagram shows the first measure of each subsection:

\[
\begin{array}{cccccccc}
\text{mm:} & 75 & 83 & 91 & 95 & 99 & 103 & 107 & 115 \\
\text{subsection:} & a & b & c & b' & c & b' & c' & d \\
\end{array}
\]

In section $A'$, subsections $a$ and $b$ feature each hand of the piano playing the material of the opposite hand in the subsections of the same lettering in section $A$. The left hand plays the main theme and its harmonizing triads, and the right hand plays the ostinato. The main theme and ostinato are not transposed, other than by octave. The tuba replaces the xylophone in playing the canon of the main theme. The xylophone plays the main theme in the same transposition as the piano in section $A$, whereas the tuba repeats the main theme transposed up a perfect fourth in section $A'$. The transposed theme of the tuba creates another layer of tonality on top of the already polytonal progression of triads of the piano’s left hand, and the chromatic layer of harmony provided by the ostinato. The amount of tonal layers in these subsections is greater than in section $A$, but the amount of rhythmic layering is decreased because of the absence of the contrabass and snare drum. The meter is less defined than in section $A$ because of the absence of the repeating swing rhythm of the snare drum, and the ostinato being played in the higher octave.

The first two subsections of the $A'$ section have a polyphonic texture; however, the remaining subsections of section $A'$ have homophonic texture, as the ostinato and the canon of the theme are absent. The contrast of texture between these subsections is
greater in this section than in the first because of the absence of the dependant contrabass in the polyphonic subsections, and the absence of the ostinato in the homophonic subsections.

In subsection c and the remaining subsections of section A’, the hands of the piano play the bimodal progression of triads together, and with the entire ensemble. The second percussionist resumes its steady swing rhythm in these subsections. The second statement of subsection b’ is played by the piano alone. Subsection c’ features a variation of the chord progression in subsection c, and has the same rhythm as the main theme. The vamps of subsections c and c’ are related by tonal stability, as both subsections affirm a tonal center of C. Subsection c’ affirms the tonal center with a C major triad on every other chord of its progression. The two-measure long vamp of this subsection repeats three more times, with the piano playing it alone at every other statement.

Subsection d is extended in section A’ by ten measures, delaying the cadence even longer than in section A. The two-measure long fragments that make up this subsection are played in a pattern of three alternating instrumentations: the full ensemble without the brass section, followed by the brass section alone, followed by the piano alone. After this pattern of instrumentation repeats, the entire ensemble plays the final fragment together. The modal cadence that ends the A’ section arrives on the first beat of mm. 101 with a flat-III-to-I progression.

The coda is the most tonally stable area of Rhinestone Kickstep, tonicizing C with a C major triad pedal, played by the piano and brass section, that is an extension of the cadence of the previous section. Polymodality is achieved in the coda differently than in earlier sections. Different modes of C are used simultaneously by each of the instrument
groupings. There are three harmonic layers that play simultaneously in the coda. The piano, brass section, and contrabass provides one layer in C major, the string section provides another layer using the c minor blues scale, and the xylophone provides yet another layer in c minor. Each motive is repeated, and becomes more fragmented as the coda progresses. The coda continues the homophonic texture of the previous section, however, the coda features rhythmic stratification, whereas the final subsections of the $A'$ do not.

The first violin plays the main melody of the coda (Figure 6). The second violin, viola, and cello harmonize the notes of the first violin, other than tonic, with a progression of dominant-seventh chords that ascend diatonically. The seventh chords progress in parallel motion, creating an effect of four separate harmonic layers. The tonic notes of the first violin’s melody are harmonized by the C major pedal of the piano and brass section.

On the final beat of its motive in the coda, the right hand of the piano plays a dissonant chord consisting of two overlapping tritones. The piano’s accompaniment is shown at Figure 7. The xylophone begins the coda playing one of the descending fragments of subsection $d$. The coda ends with a piano glissando up to a C dominant-seventh chord, played by the entire ensemble. Ending on a tonic chord of this quality is common in jazz and popular music.

Figure 6: Violin Melody, mm. 131-135
Rhinestone Kickstep juxtaposes diatonic and chromatic elements, as well as idioms of jazz and classical music. Daugherty stratifies his rhythm through the simultaneous use of multiple repeating rhythmic patterns. Polyphonic texture is created through the strict use of canon in sections A and A’, and sequence in section B. Polytonality is achieved through several means, including bimodal chord progressions, the combination of diatonic and chromatic layers of harmony, and the use multiple modes simultaneously.

Sections A and A’ contrast section B in style. Sections A and A’, as well as the coda, are rich with elements of jazz and popular music, such as a quickstep tempo and meter, boogie-woogie and swing rhythms, pentatonic and blues scales, and modal cadences. Section B is a contrasting section that consists of elements more common to chromatic, contemporary music. The chromatic B section contrasts with sections A, A’, and the coda, which are organized around a tonal center of C. Although Rhinestone Kickstep contains elements of jazz and popular music, the treatment of the orchestration is classical, with a clear separation of the orchestral choirs.

Figure 7: Piano Accompaniment, mm. 131-134
CHAPTER III

II. HOW DO I LOVE THEE?

Typical of piano concertos, the second movement of Le Tombeau de Liberace, *How Do I Love Thee?*, is the slowest. The movement is in rondo form. The formal structure can be labeled *ABABACA*. Section *A* represents the refrain, which appears four times throughout the movement. A contrasting section occurs between each statement of the refrain. Following each statement of section *B* is a four-measure long transition back to the refrain. The repetitions of sections *A* and *B* are not of equal length, as variation occurs. The overall tonal center of the movement migrates from G to C. With G functioning as the dominant of C, all tonal centers within the movement are related to the key of c minor. The following diagram shows the first measure of each section, as well as the tonal center of each section and its relationship to c minor:

<table>
<thead>
<tr>
<th>mm:</th>
<th>1</th>
<th>41</th>
<th>54</th>
<th>58</th>
<th>106</th>
<th>125</th>
<th>129</th>
<th>137</th>
<th>149</th>
</tr>
</thead>
<tbody>
<tr>
<td>section:</td>
<td><em>A</em></td>
<td><em>B</em></td>
<td>trans.</td>
<td><em>A</em></td>
<td><em>B</em></td>
<td>trans.</td>
<td><em>A</em></td>
<td><em>C</em></td>
<td><em>A</em></td>
</tr>
<tr>
<td>tonal center:</td>
<td>G</td>
<td>$B^b$</td>
<td>G</td>
<td>C</td>
<td>$E^b$</td>
<td>C</td>
<td>C</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>relationship:</td>
<td>v</td>
<td>VII</td>
<td>v</td>
<td>i</td>
<td>III</td>
<td>i</td>
<td>i</td>
<td>i</td>
<td>i</td>
</tr>
</tbody>
</table>

The sections are clearly defined through contrast in tonality, meter, instrumentation, and dynamic. Although Daugherty uses a classical form for the overall
structure of this movement, his sections are based on popular music genres. Sections A and B are each based on dances; section A is a tango, and section B is a waltz. Each statement of section B appears in the relative major key of the refrain that precedes it. The repetitions of section A are modal, but have strong tonal centers. The migration between the overall tonal centers of G and C is a gradual process. The first refrain section has a definite key of g minor. Although the second and third refrain sections tonicize C, they do so using the diatonic notes of the key of g minor. Section C is in the key of c minor, however, it features modal-dominant harmonization. The final refrain section is bimodal, by means of the simultaneous use of both the major and minor modes of C. The A and B sections contain both diatonic and chromatic layers of harmony. Section C is a cadenza, which combines elements of sections A and B. The polyphonic texture of the movement is achieved through a layering of rhythms. Despite rhythmic stratification, the meter is defined throughout the movement by means of a steady harmonic rhythm and ostinato. The first four sections expand in instrumentation, harmonic and rhythmic layering, and growing dynamics as they progress.

The refrain contains the main theme, labeled theme a. The opening statement of the theme a is played by the right hand of the piano. Theme a features an economy of notes, using only the first three and modal seventh scale degrees of g minor, confined to one octave. Theme a is a double period, consisting of four phrases, which are not of equal length. The first two phrases are each four measures long, the third phrase is three measures long, and the fourth phrase is five measures long. The first three phrases end on the second scale degree, harmonizing the dominant, and the fourth phrase ends on the tonic. The main theme features syncopation and a variety of rhythmic values.
Theme \( a \) is accompanied by an ostinato, which is played by the left hand of the piano during its opening statement. Like theme \( a \), the ostinato uses an economy of notes, using only the first three scale degrees. The ostinato provides a second rhythmic layer to the refrain and helps create the tonal center, with the second scale degrees acting as neighboring and passing tones. Theme \( a \) and the ostinato are shown at Figure 8.

![Figure 8: Theme \( a \) and Ostinato, mm. 8-24](image)

The opening refrain contains two statements of theme \( a \). The second statement features light elaboration and variation, which expands upon the instrumentation, range, growing dynamic, and harmonic and rhythmic layering of the first statement. The contrabass adds a second layer of harmony in its high register, transposed up a major third, diatonically. This new transposition of the theme does not change the tonal center of the refrain, as it adds a layer of tertian harmony to original transposition. The wind section, however, adds another layer of harmony and rhythm to the second statement of theme \( a \) by playing sustained cluster chords comprised of consecutive notes in the g
minor scale. The second statement of the main theme is extended, by repeating a fragment of the fourth phrase.

Section B contrasts the refrain with meter, key, rhythm, and theme. Section B has a triple meter, whereas the refrain has a duple meter. The first statement of section B is in the key of B-flat major, the relative major key of the previous section. This section contains both diatonic and chromatic layers of harmony. Sections A and B both contain repeating rhythmic gestures and patterns. However, the repeating rhythmic patterns of section A consist of a variety of note values and syncopated rhythms, whereas the repeating rhythmic patterns of section B consist of repeating note values. The rhythm of section B is stratified, due to contrasting rhythmic values repeated with each layer. The wind section and each hand of the piano have contrasting, repeated rhythmic values. Section B has a composite texture, of both polyphony and homophony.

Section B contains a new theme (Figure 9), labeled theme b, played by the viola and cello in its first statement. Like the main theme, theme b uses an economy of notes. Theme b consists of only three notes, which are consecutive in the diatonic key. Unlike theme a, theme b is not harmonized in transposed layers. Theme b is four measures long, and is stated three times during the first B section, expanding in instrumentation with each statement. The theme is accompanied by a circle-of-fifths progression. The four-chord progression is ii – V – I – IV, with a chord change every measure, and each chord extended to the seventh degree. The third statement of theme b is extended, by continuing the circle-of-fifths progression with the next two chords in the sequence. The circle-of-fifth progression, extended tertian harmony, steady harmonic rhythm, and glissandos in the theme give this section a jazz feel.
The wind section provides a chromatic layer of harmony in section B, playing a seamless stream of triplet eighth-notes that moves in stepwise motion, chromatically. The wind section expands in instrumentation and polyphonic texture as the section progresses. New chromatic layers are added to the accompaniment of the third statement of theme b. During the third statement, the right hand plays cascading triads that descend chromatically by half step (Figure 10). The triads are arpeggiated in a seamless, triplet sixteenth-note rhythm. The brass section adds a third chromatic layer, with cluster chords consisting of half-step intervals. The chromatic element of section B becomes more prominent as the section progresses, due to the addition of the chromatic layers of the brass section and piano, the expanding instrumentation and polyphonic texture of the wind section’s layer, and the growing dynamics of the wind and brass section’s layers.
The transition that follows the first statement of section B prepares the tonal center of the following refrain by tonicizing G, which is the dominant of the following tonal center. Perhaps more importantly, the transition clears the palette of harmony, rhythm, and instrumentation, allowing the following refrain to rebuild and expand upon them. The transition features a g minor scale with a raised seventh degree. The g harmonic minor scale descends in stepwise motion, in an incessant, thirty-second-note rhythm. The transition also prepares the tempo of the following refrain, by means of a decreasing tempo. Like the previous sections, the transition expands in instrumentation as it progresses, as the brass section enters in the final measure.

The second statement of the refrain begins with a new, introductory and chant-like passage based on the ostinato (Figure 11). This passage maintains the tonal center of the preceding transition, with modal, open fifths on the first three scale degrees of g minor. The parallel fifths give this passage its chant-like quality. Following the introductory passage, theme a is stated twice with a tonal center of C. The tonal transition between the introductory passage and the themes is from dominant to tonic. Theme a and the ostinato appear in their original, g minor transpositions, however, new harmonic layers create a new tonal center of C. The first statement of the main theme is played by a solo horn in its original transposition. The right hand of the piano adds two harmonic layers to the theme, by playing it transposed a third and fifth below. The piano creates triads with the theme, which move in parallel motion, with the original transposition of the theme acting as the fifth of each triad. A second layer of harmony is added to the ostinato, which creates open fifths on the first three scale degrees of c minor. The instrumentation of each harmonic layer of the main theme and ostinato expands. The
wind section provides another layer of harmony, playing cluster chords comprised of diatonically consecutive steps.

![Figure 11: Introductory Passage, mm. 58-63](image)

The violins and viola play a repeating figure that adds another layer of harmony to the second refrain section (Figure 12). This figure is harmonized with open fifths and adds a polymetric rhythmic layer to the first statement of theme \( a \) in the second \( A \) section. The new rhythmic layer superimposes four measures of 3/8 meter over three measures of the 2/4 meter of the refrain. The superimposed triple meter adds a musical element of the \( B \) section to this repetition of the refrain. This triple-meter rhythmic layer is transferred to the wind section in the second statement of the main theme during this refrain. The main theme’s second statement is extended in this refrain by repeating fragments of its fourth phrase. In the final two measures of this section, the wind section plays its chromatic motive from section \( B \), which overlaps into the following section.

![Figure 12: String Figure, mm. 66-68](image)
There are similarities between the two statements of section B. Both sections feature a meter change to 3/4, a change of mode to the relative major key, and a circle-of-fifths chord progression, with the third cycle of the progression extended. Like the sections that precede it, the second B section expands in instrumentation, and harmonic and rhythmic layering. Although variation occurs, each instrument provides the same harmonic and rhythmic layer in each statement of section B. As in the first B section, the chromatic element in the repetition of section B becomes more prominent as the section progresses, through the addition of chromatic layers, and the growing dynamic of the chromatic layers.

There are differences between the two statements of section B. The second B section is in a new key; E-flat major. Theme b is repeated in the first B section, whereas the theme is continuous throughout the second B section by means of sequencing. The theme is transposed down a step, diatonically, with each sequence. The first B section features three cycles of its chord progression, whereas the second B section is extended to four cycles. The third cycle of the chord progression is extended by completing the circle-of-fifths sequence. The first B section begins with the viola and cello playing the theme in their middle registers, whereas the second B section begins with the first violin playing the theme in its high register.

The material played by the piano is varied in the repetition of section B. During the first two cycles of the chord progression in the first B section, the right hand plays an ascending arpeggiation of each chord. Beginning with the third cycle of the chord progression in the second B section, the piano elaborates the theme by descending chromatically in stepwise motion from the second note of each sequence. The elaborated
theme (Figure 13) provides the same chromatic layer of harmony that it does in the first $B$ section, while also providing an outline of the theme. The piano disconnects itself from the theme in mm. 120, where it ascends chromatically by half step, providing a chromatic layer of harmony.

![Figure 13: Elaborated Theme, mm. 113-115](image)

The transition that follows the repetition of section $B$ creates the tonal center of the following refrain. This transition is similar to the transition that follows the first $B$ section, transposed up a perfect fourth. Like the transition that follows the first $B$ section, the transition that follows the second $B$ section clears the palette of harmonic and rhythmic layers, and instrumentation for the following refrain. This transition returns to a tonal center of C with a descending c harmonic minor scale.

Theme $a$ is omitted from the third statement of the refrain. This refrain section consists only of a variation of the ostinato-based, chant-like passage that began the second statement of the refrain. This passage has a new tonal center of C. This passage consists of open fifths on the first three scale degrees of c minor. Unlike the sections that precede it, the third refrain section does not contain a chromatic layer of harmony. This passage contains the arpeggio element from the $B$ section. The piano arpeggiates the open
fifths in measures one hundred and thirty-two, and one hundred and thirty-four. The string section plays material taken from the first refrain section with a glissando between octaves. The addition of an element from section \( B \) and the string section’s material foreshadow the following cadenza, which is based on elements of the refrain and section \( B \).

The first three statements of the refrain contain the original harmonic layer that consists of the first three scale degrees of g minor. The diatonic layers in these three statements maintain the restrictive use of the pitches in the key of g minor, despite the change of tonal center. The added layers of harmony of the theme and ostinato are transpositions of their original statements.

Section \( C \) is a cadenza that combines elements of sections \( A \) and \( B \). This section features the piano and a solo violin. The meter is the same as in section \( A \). Like section \( B \), the texture of the cadenza is a composite of polyphony and homophony. Each hand of the piano plays material from a different section of this movement. The right hand plays a fragmented version of theme \( a \) in the outer voices of its block chords. The right hand plays two statements of the fragmented theme, transposed to the key of c minor and harmonized with tertian layers of harmony. The fragmented theme expands in harmonic layering during its repetition. The left hand plays arpeggiated tertian chords, similar to those found in section \( B \). Each statement of the fragmented theme \( a \) begins with an accompanying relative major chord, which is arpeggiated in the same rhythm as the arpeggiations that begin the \( B \) sections. The violin plays a repeating glissando between octaves of the note G, which is taken from the opening refrain section. This glissando also connects itself to theme \( b \) at the beginning of the second \( B \) section, by playing in the
violin’s upper register. Unlike the preceding sections, section C does not consist of any chromatic layers of harmony.

The second statement of the fragmented theme in the cadenza is extended. The theme remains in the outer voices of the right hand’s block chords. The harmonization of the theme, however, changes. In the second statement, the violin and left hand join the left hand in playing the fragmented theme. In the final two measures of the cadenza, both hands of the piano and the violin play a fragment of theme a together, arpeggiating the final chord of the fragment.

The fourth and final refrain sections are bimodal, through the simultaneous use of both the major and minor modes of C. This refrain is rhythmically stratified, consisting of five layers of rhythm: two fragments of theme a, the ostinato, a trill, and sustained triads. The horns and trumpet play one fragment of the theme, a variation of the first phrase, transposed to the key of c minor. The four upper string instruments play the second fragment, which is taken from the fourth phrase of the theme, in the key of C major. The ostinato is played in modal, open fifths, in the key of c minor. The piano plays a half-step trill on a C major triad. The wind section plays sustained triads that alternate between c minor and C major. The final refrain section expands in register as it progresses and maintains a soft dynamic. This section does not affirm the tonal center by means of cadence. The movement concludes with the piano alone playing a C major triad in first inversion.

“How Do I Love Thee?” is a rondo with contrasting sections that are based on two dances, the tango and the waltz. As in other movements, Daugherty creates contrast between his sections by juxtaposing genres. This movement creates polyphonic texture
through harmonic and rhythmic layering. This stratification often demonstrates the use of
diatonic and chromatic layers concurrently. The diatonic material of the refrain is
harmonized in layers of its own transpositions, which determine the tonal centers of these
sections. This movement has a gradual migration of overall tonal centers from G to C.
The polyphonic texture of the refrain sections contrasts with the composite texture of
sections B and C.
The third movement of Le Tombeau de Liberace, *Sequin Music*, is a solo piano cadenza. The title of the third movement is a reference to the flamboyant and often sequin-studded wardrobe of Liberace. The title also works as a pun for the word “sequence,” which is the movement’s main compositional technique. *Sequin Music* is comprised of six differing motives, which can be labeled a, b, c, d, e, and f. All motives are subjected to sequencing, with the exception of motive f. Some motives are sequenced with chromatic transposition, while other motives are sequenced with diatonic transposition. Chromatic sequencing is used for motives a, c, and e, whereas diatonic sequencing is used for motives b and d. All motives are two measures long, with the exception of motive c, which is three measures in length, and motive e, which is one measure in length. The texture remains homophonic throughout the cadenza. Some motives are based on the pitches of a diatonic scale, while others have chromatic relationships. Motives a, b, d, and e are diatonic, whereas motives c and f are chromatic. The diatonic motives all feature extended tertian harmony, and the chromatic motives both feature polychords.

The formal structure of *Sequin Music* is $ABA'CD'D'B'E'F$. The formal structure of the movement is defined by the order in which the six motives appear. The sections are represented with the same lettering as the motive they consist of. The following diagram
shows the first measure of each section, as well as the type of sequencing and harmony of the motive in each section, with “d” representing diatonic, and “c” representing chromatic.

mm: 1 33 49 86 95 103 109 117 119
section: A B A’ C D D’ B’ E F
sequencing: c d c c d d d c N/A
harmony: d d d c d d d d c

The sections in which the motive is sequenced diatonically are in the key of C major. These sections contrast with the sections in which the motive is sequenced chromatically, which are dodecaphonic due to the use of all twelve notes of the chromatic scale and lack of overall tonal center. Daugherty states in his program notes that the overall effect of Sequin Music is dodecaphonic, an effect created, in part, through lack of key affirmation, and the use of all twelve pitches of the chromatic scale in its outer sections.

Section A is monophonic and contains motive a (Figure 14). Motive a is comprised of three arpeggiated minor-seventh chords in second inversion. The progression of the chords in the original statement of motive a creates the chords c-sharp minor seventh, and b minor seventh, which unfold in two overlapping pentatonic collections on G-sharp and F-sharp, respectively. The chords ascend in arpeggiation in a seamless sixteenth-note rhythm. The notes of the original statement of motive a belongs are derived from the key of A major, and all seven pitches of the key are present in the
motive. Motive $a$ is diatonic; however, it is subjected to chromatic sequencing. The second statement of motive $a$ is transposed up a half step, resulting in the use of all twelve tones of the chromatic scale within the first two statements of the motive.

Daugherty achieves dodecaphony through chromatic transposition of diatonic material, as opposed to serial methods. The motive is sequenced twelve times, using the notes of the major keys of A-flat, A, B-flat, C, D-flat, E-flat, and G. The following diagram shows the first measure of each statement of motive $a$ in section $A$, and the major keys they appear in:

mm:  
1 3 5 7 9 15 17 19 21 23 25 29  
statement:  
1 2 3 4 5 6 7 8 9 10 11 12  
key:  
A $B^{b}$ $E^{b}$ $D^{b}$ C A $A^{b}$ G C $E^{b}$ G C

The fifth, eleventh, and twelfth statements of motive $a$ are extended by repeating a fragment of the motive. For the twelfth and final statement, the motive appears in retrograde, resulting in an arpeggiated line that descends. The keys of the statements are never affirmed. The interval of transposition between statements of the motive is inconsistent, and does not follow a pattern.
Section B contrasts section A with homophonic texture, a new motive, diatonic sequencing, and patterned sequencing. Due to diatonic sequencing, section B is not dodecaphonic. Section B is in the key of C major. Like motive a, motive b consists of tertian chords extended to the seventh degree. Motive b (Figure 15) has a two-chord progression, which is transposed down a step, diatonically, with each following statement, creating a descending step progression over the entire section. The step progression gives this section a jazzy feel, however, the arpeggiations in the accompaniment connect this section to the previous. The following diagram shows the harmonic function of the first chord of each statement of motive b:

<table>
<thead>
<tr>
<th>statement:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>function:</td>
<td>IV</td>
<td>iii</td>
<td>ii</td>
<td>I</td>
<td>vii°</td>
<td>vi</td>
<td>V</td>
<td>IV</td>
</tr>
</tbody>
</table>

The second chord of each statement is a step below the first chord of the statement that immediately follows. In the first measure of each statement, the right hand ascends in a triplet sixteenth-note rhythm, playing only the thirds and sevenths of the chord. The fifth and following statements of motive b are slightly varied. In the second
measure of statements five through seven, the right hand plays the retrograde of its material from the first measure, resulting in tertian chords extended to the ninth degree. The variation of motive $b$ is shown at Figure 16. The key of this section is never affirmed by cadence. The final measure of this section is altered, disrupting the patterned chord progression with a secondary dominant chord, which does not resolve.

In section $A'$, motive $a$ is stated seventeen times. The sequencing process is treated in the same manner as in section $A$: chromatic and not following a pattern. Like section $A$, section $A'$ becomes dodecaphonic within the first two statements of the motive, by transposing chromatically by half step. In section $A'$, the opening statement of motive $a$ is in a different key than the opening statement of the motive in section $A$. The intervals
of transposition between statements of the motive in section $A'$ are not based on the order of transpositions in section $A$. Each statement features a slight variation on the original statement of the motive. The first eleven statements appear in retrograde. In these statements, the first note is separated from the rest of the motive by range and transposition. The retrograted motive is shown at Figure 17. The following diagram shows the first measure and key of the first eleven statements of motive $a$ in section $A'$:

\[
\begin{array}{cccccccccccc}
49 & 51 & 53 & 55 & 57 & 59 & 63 & 65 & 67 & 69 & 71 \\
\text{statement:} & 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 \\
\text{key:} & A^b & A & B & F^\# & F & E & E^b & C & G & A^b & F \\
\end{array}
\]

Figure 17: Motive $a$ Retrograde, mm. 49-50

In section $A'$, statements twelve through sixteen of motive $a$ appear in the original, non-retrograded form. The seventeenth and final statement of the motive in this section returns to its retrograded form, and is expanded by repeating fragments. The
following diagram shows the first measure and key of statements twelve through seventeen of the motive in section \( A' \):

\[
\begin{array}{ccccccc}
\text{mm:} & 73 & 75 & 77 & 79 & 81 & 83 \\
\text{statement:} & 12 & 13 & 14 & 15 & 16 & 17 \\
\text{key:} & A & A^b & G & C & E^b & A^b \\
\end{array}
\]

Section \( C \) contains the first chromatic motive of the movement. Motive \( c \) (Figure 18) consists of an open fifth followed by five polychords. Each polychord is made up of two Viennese trichords, one played by each hand. The vertical alignment of the polychords contrasts with the horizontal arpeggiation of the harmony of motive \( a \). Motive \( c \) is subjected to chromatic sequencing, with three statements. Section \( C \) is dodecaphonic, with all twelve tones of the chromatic scale being used within the three statements of motive \( c \). Like section \( A \), the interval of transposition between statements of motive \( c \) is not consistent. The second statement of the motive is transposed up a half step. The interval of transposition between the second and third statements is four half-steps.

Figure 18: Motive \( c \), mm. 86-88
Sections $D$ and $D'$ consist of a diatonic motive that is subjected to diatonic sequencing. Like section $B$, sections $D$ and $D'$ are in the key of C major. Each measure in these sections contains one chord in a circle-of-fifths progression. The circle-of-fifths progression gives this section a jazzy feel. The transposition process of motive $d$ is similar to that of motive $b$, with each statement transposed down a step, creating a descending step progression between the first measures of each statement of the motive. The tertian harmony of these sections is extended to the seventh degree and verticalized. Ornamental differences, a change in tempo, and a two-octave shift in range justify the distinction of section $D'$ as unique, yet related to section $D$. Section $D$ features a 7-8 suspension between the two chords of the motive, whereas section $D'$ features a continuous trill. The original statement of motive $d$ is shown at Figure 19.

![Figure 19: Motive d, mm. 95-96](image)

Section $B'$ continues the descending step progression of the section that precedes it. Motive $b$ is stated four times in sequence, and is transposed in the same manner as in section $B$, and in the same key. The motive is altered in a similar way as the fifth through seventh statements of the motive in section $B$, with the right hand playing the retrograde of the first measure of each statement of the motive in the second measure, creating
tertian harmony extended to the ninth degree. As in section $B$, the final measure of section $B'$ is altered so that a secondary dominant chord appears. Unlike in section $B$, the secondary dominant chord that ends section $B'$ does resolve, on the first chord of the following section.

Section $E$ contains motive $e$ (Figure 20). Motive $e$ is similar to motive $c$ in that it features an open interval followed by a series of block chords, and is subjected to chromatic sequencing. Unlike motive $c$, motive $e$ is diatonic. The block chords of the original statement of motive $e$ alternate between an F major chord and a d minor chord, in ascending octaves. The F major chords are extended to the seventh degree, and tonicized by the secondary dominant chord that ended the previous section. The d minor chord is a triad, making it the first appearance of tertian harmony that is not extended to at least the seventh degree in this movement. Motive $e$ is stated only twice, with the block chords of the second statement transposed up three half-steps. The open octave that begins the motive is transposed independently of the block chords in the second statement.

![Figure 20: Motive e, mm. 117](image)
Section $F$ contains the only motive of this movement that is not subjected to sequencing; however, motive $f$ (Figure 21) is stated multiple times, like the previous motives. Motive $f$ consists of tertian chords; however, the motive is chromatic due to the relationship between the chords. Unlike the previous sections in this movement, section $F$ achieves dodecaphony with the first statement of its motive. Motive $f$ draws comparisons to motives $a$ and $c$. Like motive $c$, motive $f$ features an open fifth followed by a series of polychords. The polychords of motive $f$ do not appear in the block format that they do in motive $c$. The polychords are arpeggiated, like the chords of motive $a$. The chords of each polychord are of minor quality and are extended to the seventh degree, in second inversion; the same quality of chord found in motive $a$. The interval between the two chords of each polychord is consistent, with two exceptions, in instances where one chord of the polychord is a dominant seventh chord in third inversion. Motive $f$ is stated three times, with the second statement truncated by omitting a polychord.

Figure 21: Motive $f$, mm. 119-120

The six motives of *Sequin Music* contrast not only by tonality and sequencing type, but also by meter and rhythm. Motives $a$, $b$, and $d$ have a 2/4 meter. Motive $c$ has a 3/4 meter, and motive $e$ has a 7/8 meter. The meter of motive $f$ changes with each
statement. The first and third statements of motive $f$ have a 3/4 meter, and the second statement has a 5/4 meter. Each of the six motives has a different rhythmic feel. Motive $a$ has a rhythmic feel of a sixteenth note, motive $b$ has a rhythmic feel of a triplet sixteenth-note, motive $c$ has a rhythmic feel of a dotted quarter-note, motive $d$ has a rhythmic feel of a half note, motive $e$ has a rhythmic feel of an eighth note, and motive $f$ has a rhythmic feel of a quarter note.

The sections of *Sequin Music* contrast not only by motive, but also by tempo and dynamic. Sections $A$ and $A'$ share the same tempo, as do sections $D$ and $F$. All other sections have unique tempos. The following diagram shows the meter, rhythmic feel, tempo (in quarter-note beats per minute), and main dynamic level of each section:

<table>
<thead>
<tr>
<th>section:</th>
<th>$A$</th>
<th>$B$</th>
<th>$A'$</th>
<th>$C$</th>
<th>$D$</th>
<th>$D'$</th>
<th>$B'$</th>
<th>$E$</th>
<th>$F$</th>
</tr>
</thead>
<tbody>
<tr>
<td>rhythm:</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
<td>$\cdot$</td>
</tr>
<tr>
<td>tempo:</td>
<td>214</td>
<td>72</td>
<td>214</td>
<td>144</td>
<td>52</td>
<td>76</td>
<td>84</td>
<td>60</td>
<td>52</td>
</tr>
<tr>
<td>dynamic:</td>
<td>$pp$</td>
<td>$mf$</td>
<td>$p$</td>
<td>$ff$</td>
<td>$ppp$</td>
<td>$ppp$</td>
<td>$f$</td>
<td>$ff$</td>
<td>$pp$</td>
</tr>
</tbody>
</table>

*Sequin Music* is less infused with idioms of popular music than the other three movements of the piece. The extended tertian harmony, as well as the step and circle-of-fifths progressions created by the sequencing of motive $b$ and motive $d$, respectively, come from jazz idioms. However, this movement does not contain any rhythmic elements that come directly from popular music. The dodecaphonic nature of the movement is
more closely associated with chromatic 20th century music, specifically serialism, although the Daugherty does not achieve his dodecaphony through serial techniques. Dodecaphony is achieved, in part, through chromatic transposition.

Traditionally, a cadenza allows the soloist to display virtuosity. *Sequin Music* is no exception, as it features some fast rhythms and difficult hand techniques. Hand crossing occurs at a fast tempo in motive *a*, where the hands alternate with each arpeggiated chord. Hand crossing also occurs in section *D*’. The hand crossing in section *D*’ is especially difficult to execute, as the right hand plays trills as the left hand crosses. Another difficult maneuver occurs in the right hand in motive *b*. In this motive, the left hand is required at times to rapidly play the same pitch in succession with different fingers.

*Sequin Music* is a solo cadenza for piano that consists of contrasting motives, which are subjected to sequencing. The motives are sequenced using either chromatic transposition, or diatonic transposition. *Sequin Music* is dodecaphonic; however, it features contrasting, diatonic sections. Dodecaphony is achieved, in part, through chromatic transposition. The texture is homophonic throughout the entire movement. Some motives are comprised of verticalized harmony, while others are comprised of arpeggiated harmony. Both motive types show a preference for tertian harmony extended to the seventh degree.
CHAPTER V

IV. CANDELABRA RHUMBA

The fourth and final movement of Le Tombeau de Liberace, *Candelabra Rhumba*, is a fast, multisectional work organized into sections labeled ABCDA’. Section A progresses through the minor keys of c, f, b-flat, and a. Section B has a tonal center of F, section C is in the key of b minor, and section D is in the key of e minor. The A’ section recapitulates themes from sections A and B, with respective tonal centers of E and F. The movement has an overall tonal center of E, and the tonal relationships are based on the Phrygian mode of E. Daugherty’s key and tonal center relationships are somewhat classical, being based on a mode. The following diagram shows the tonal center and first measure of each section.

<table>
<thead>
<tr>
<th>mm:</th>
<th>1</th>
<th>28</th>
<th>47</th>
<th>64</th>
<th>79</th>
<th>93</th>
<th>113</th>
<th>125</th>
<th>148</th>
<th>160</th>
</tr>
</thead>
<tbody>
<tr>
<td>section:</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>A’</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>tonality:</td>
<td>cm</td>
<td>fm</td>
<td>b</td>
<td>m</td>
<td>am</td>
<td>F</td>
<td>bm</td>
<td>em</td>
<td>E</td>
<td>F</td>
</tr>
</tbody>
</table>

Sections A and B are both based on Latin idioms. Section A is a rumba (Daugherty uses the less common spelling “rhumba”) that contains two alternating themes, and section B is a mariachi with a third theme. Section C contrasts its previous sections with contemporary “classical” idioms. Section D is a cadenza based on a theme from section
Section A recapitulates the themes of sections A and B. The sections are clearly
defined by contrasting tonal centers and tempos.

Section A is based on two minor mode themes: theme a (Figure 22), and theme b
(Figure 23). Both themes are stated in multiple keys and become more rhythmically
stratified throughout the section, as new rhythmic patterns are added and the
accompaniment expands. The rate of key change accelerates as the section progresses.
The themes are stated with varying textures in the accompaniment, including
monophony, homophony, polyphony, and a composite of polyphony and homophony.

Section A concludes with a transition, which begins at mm. 73. The following diagram
shows the order of the themes, and their keys, as well as the texture of each statement,
with “m” representing monophony, “h” representing homophony, “p” representing
polyphony, and “c” representing composite texture:

```
mm:  
1  5  9  17  24  28  36  43  47  55  64

theme:  
a a b b a b b a b b b

key:  
cm cm cm cm cm fm fm fm b^m b^m am

texture:  
m h h h c h h c p p p h
```

Figure 22: Theme a, mm. 1-4
Section A begins with the tuba playing a monophonic statement of theme a. Theme a is based on a c minor scale with the fourth and seventh degrees raised to act as leading tones to the tonic and dominant, creating tonal ambiguity. This four-measure long theme moves diatonically in stepwise motion and has a quarter-note pulse. The second statement of theme a is played by the oboe, clarinet, horns, and trumpet. The statement features homophonic texture as the piano and bass instruments play an accompanying progression of tonic-to-dominant harmony. The piano and bass instruments play a vamp with a syncopated rhythm that has a 3 + 3 + 2 beat pattern of grouped of eight-notes. The left hand of the piano and bass instruments arpeggiate the notes of the tonic triad on the first eighth note of each grouping, while the right hand of the piano plays the tonic chord on the remaining eighth notes. This rhythmic pattern is associated with the rumba. The piano’s accompaniment of theme a is shown at Figure 24. The maracas, played by the second percussionist, are also associated with the rumba. The first three measures of theme a harmonize the tonic. In the fourth and final measure of this statement, the accompanying instruments play a monophonic motive that harmonizes the dominant. Theme a cadences on the tonic chord that begins the following theme. Phrase elision occurs between every statement of the themes in section A.
The first statement of theme \( b \) is played solely by the piano, and is located in the outer voices of the right hand chords, which also feature the \( 3 + 3 + 2 \) beat pattern of the rumba. The pitch material is based on a minor pentatonic scale with a raised seventh degree. The theme is a double period, ending with an authentic cadence. The first three phrases, which are each two measures long, form a sequence, with each phrase transposed down a step. The third phrase ends on a dominant chord, which is prolonged in the fourth phrase by the same motive played by the accompaniment in the final measure of theme \( a \). The fourth phrase is one measure long; however, it is extended by one measure in the first statement, as well as in the third. The melody is harmonized with a chord progression that includes a Neapolitan chord in first inversion. This chord is similar to the tritone substitution chord, a jazz term for a dominant-seventh chord built on the tritone of the original dominant. The following is the chord progression that harmonizes the first statement of theme \( b \), the harmonic function of each chord, and the phrase each chord belongs to:
chord: \( \text{cm} \quad D \quad D^b \quad \text{cm} \quad A^b \quad G \) 

function: \( \text{i} \quad V/V \quad N \quad \text{i} \quad \text{VI} \quad V \) 

phrase: 1 1 2 2 3 3 & 4

The second statement of theme \( b \) begins with the cadence of the previous statement. The texture of this statement is also homophonic. The string section accompanies the second statement of theme \( b \) by accenting the rumba rhythm of the left hand of the piano. The contrabass simplifies the harmonization of theme \( b \) to a tonic-to-dominant progression, demonstrating the harmonic similarity of the two themes of the section. In mm. 20, the wind section plays a fragment of theme \( a \), in rhythmic diminution, further demonstrating the similarities between the two themes of section \( A \).

The third statement of theme \( a \) has a composite texture of polyphony and homophony. The polyphonic element is created through a canon of the theme. The homophonic element is provided by the rumba figure of the piano, contrabass, and tuba. The theme remains unaltered; however, the motive played by the accompaniment in the final measure of the theme is transposed down a perfect fifth, creating a dominant harmonization of the new key that immediately follows. This statement of theme \( a \) comes to a cadence on the \( f \) minor chord that begins the following statement of theme \( b \), completing the modulation to the new key.

The third and fourth statements of theme \( b \) are transposed to the key of \( f \) minor, and feature variation in the rhythm of the accompaniment. The fourth statement is polyrhythmic, adding a classical idiom to the rumba inspired theme. The four upper string instruments play a repeated rhythmic pattern in a triple meter, superimposed over
the duple-meter rumba rhythm of the theme. The string instruments play eight measures of 3/8 meter, over three measures of 4/4 meter, played by the piano.

The fourth statement of theme \(a\) is canonic, like the previous statement of this theme. The motive of the final measure is transposed up a perfect fourth, harmonizing the dominant of the following key. This statement features less instrumentation than the previous, due in part to the absence of the wind section.

The fifth statement of theme \(b\) is polyphonic, with the addition of a new melody played by the piano (Figure 25). The new melody is based on the motive of the accompaniment in the final measure of both themes, sharing its eighth-note rhythm and stepwise motion. The new melody is diatonic, and in the natural minor mode of the key. The wind section returns in this statement, playing the theme in the key of b flat minor. The dominant is tonicized for the first time in this movement, by the E naturals played by the piano in the last measure of the third phrase. The fourth phrase is replaced by a repeat of the last measure of the third phrase, to prolong the tonicization of the dominant. The rhythm of this statement is more stratified than the previous statements, due to the addition of the new melody’s steady, eighth-note rhythm. This statement is also polyrhythmic, as the string section plays its superimposed, triple-meter rhythm from the previous statement of theme \(b\). The syncopated rhythm of the theme, the strict rhythm of the piano, and the triple-meter rhythm of the string section combine to create three rhythmic layers.
Figure 25: Piano Melody, mm. 47-54

The sixth statement of theme $b$ is played in octaves by the brass section. This statement features the same three layers of rhythm as the previous statement. The piano and string section play the strict-rhythm layer, as before, and the triple-meter layer is transferred to the wind section and tuba. The first percussionist plays castanets, which is a percussive instrument associated with Latin music. The final measure of the third phrase is repeated three times, replacing the fourth phrase. The tonicization of F major in these measures leads to a diatonic modulation to the mediant key level.

The seventh statement of theme $b$ returns to a homophonic texture, and features lighter accompaniment and softer dynamic than the previous statement. The theme is transferred to the left hand of the piano, and accompanied by new motives. The right hand arpeggiates the triadic notes of the chord progression, in a sixteenth-note rhythm. The wind section accompanies the first three phrases of the theme by sustaining the chords of the progression in a whole-note rhythm. The final phrase repeats twice and leads directly into the transition that follows, without a cadence.

The transition that concludes section $A$ contrasts with the two themes by means of a decreased tempo, triplet rhythm, contrary motion, and use of chromaticism. This
transition does not contain idioms associated with the rumba. The transition is based on a two-measure long motive (Figure 26), which repeats twice. The right hand plays octaves that ascend chromatically by half step, while the left hand moves chromatically by half step in contrary motion, so that the two hands play the root and third of an F major triad at the end of the motive. F, which has a Phrygian relationship to overall key level of the movement, becomes the tonal center of the following section. The brass section is added to the final statement of the transitional motive. The brass section adds a new layer of harmony to each line of the motive.

![Transition Motive](image)

Figure 26: Transition Motive

Section B is based on mariachi idioms such as triplet rhythms, the Phrygian mode, and a theme played by the trumpet. This section, which has a tonal center that has a Phrygian relationship to the overall key level, also has a theme that is in the Phrygian mode. The theme consists of a repeating, two-measure long rhythmic pattern. The motive features a trill on a chord tone in its first measure, followed by stepwise movement in a triplet rhythm in its second measure. Theme c expands in instrumentation when the horns
and trombone enter in mm. 88. The horns play a short canon of the theme in mm. 89. Theme \( c \) is shown at Figure 27.

![Figure 27: Theme c, mm. 83-92](image)

Two layers of harmony accompany theme \( c \): a modal layer and a chromatic layer. The right hand of the piano, upper winds, and upper strings accompany the theme with a repeating modal progression of major chords that ascend by step, harmonizing the first two scale degrees of the Phrygian mode of F. The chords move in parallel motion. The major third of the first chord creates a bimodal effect with the Phrygian mode of the theme. This chord progression is shown at Figure 28. The left hand of the piano and bass instruments accompany the theme with a chromatically ascending line. The two harmonic layers have the same repeating rhythmic pattern, of a quarter note followed by three triplet eighth-notes. The second scale degree’s harmonization is prolonged beginning where the theme expands in instrumentation.
Section C is on the dominant key level and is the only section of this movement that does not contain Latin idioms directly. This section contains both diatonic and chromatic material. Section C is polyrhythmic, with three types of rhythmic layers: duple-meter rhythm, triple-meter rhythm, and complex-meter rhythm. The duple-meter and complex-meter rhythmic layers provide diatonic material exclusively. The triple-meter rhythm alters the final beat grouping of the rumba rhythm in section A, playing a beat pattern of 3+3+3.

The piano begins section C playing in the triple-meter pattern, alternating hands in a single-voice melody (Figure 29). The piano plays the tonic note, switching to a different note of a b minor blues scale on the first sixteenth-note of every cycle of its beat pattern. The two hands of the piano separate in mm. 97, where the left hand switches to a duple-meter rhythm, and the right hand continues the triple-meter rhythm. The left hand and viola repeat only the tonic note, in a sixteenth-note rhythm, providing a tonic pedal. The right hand plays a series of tritones on the pitches A, C-sharp, F-sharp, and G-sharp. The tritones are played in a syncopated, repeating rhythmic pattern, which returns to its original beat every three measures. The piano plays five cycles of its three-measure long pattern. The tritones appear in the same order in the first two cycles, both ending with a
tritone built on the note A, which is the leading tone to the tonic. The third and fourth cycles feature a reordering of the series of tritones. The fifth cycle acts as a dominant prolongation, playing only the tritone of A. The first cycle of the right hand’s pattern is shown at Figure 30.

![Figure 29: Piano Melody, mm. 93-96](image)

![Figure 30: Right Hand Pattern: First Cycle, mm. 97-99](image)

At mm. 101, the left hand doubles the right hand’s series of tritones. At this measure, the string section continues the tonic pedal and duple-meter layer of rhythm, repeating the tonic note in expanding octaves. This measure also marks the entrance of a new layer of the triple-meter rhythm, where the brass section plays a unique series of tritones built on the notes A, D, and E. With the tritone of D being enharmonically equivalent to the tritone of G-sharp, the brass section shares two of the tritones of the piano’s tritone series. The brass section has the same repeating rhythmic pattern as the piano; however, the brass section begins its cycle one measure after the piano. During the
last cycle of the piano’s pattern, at mm. 109, the brass section plays the duple-meter, tonic pedal with the string section, and the left hand of the piano plays a canon of the right hand’s series of tritones. During this final cycle, the tonic pedal is played simultaneously with the dominant prolongation of the piano.

The wind section provides the complex-meter layer of rhythm throughout section C (Figure 31). The wind section motive is a pentatonic, b minor blues scale that descends in a sixteenth-note rhythm. The oboe begins section C playing the motive, with the clarinet playing it in imitation. The wind section superimposes an odd meter of 7/16, so that the motive repeats on different beats of the measure. Section C cadences on the e minor chord that overlaps with the beginning of section D. The range and instrumentation of each rhythmic layer expands as the section progresses.

Figure 31: Wind Motive, mm. 93-94

Section D is a cadenza for the piano on the tonic key level, and is based on the two themes of section A. This cadenza consists of three motives: a homophonic motive (motive a, Figure 32), a contrapuntal motive (motive b, Figure 33), and a monophonic motive (motive c, Figure 34). The following diagram shows the first measure and harmonic function of each motive:
mm: 113 114 115 116 117 118 122 122

motive: a b a b a c a c

function: i V/V vii° i VI V V V

Figure 32: Motive a, mm. 113

Figure 33: Motive b, mm. 114

Figure 34: Motive c, mm. 118

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Motive $a$ is based on theme $b$ from section $A$ and appears four times within section $D$, descending in a step progression from tonic to dominant. Statements of motives $b$ and $c$ break up the chord progression of theme $b$. The fourth statement of motive $a$ transitions into the second statement of motive $b$, by changing to a monophonic texture and descending diatonically by step towards the end of mm. 122.

In motive $b$, Daugherty structures chromaticism with a sequence of arpeggiated Viennese trichords, played by each hand in contrary motion. The left hand plays a sequence of trichords that ascend in arpeggiation, while the right hand simultaneously plays a sequence of trichords that descend in arpeggiation. This motive is stated twice within this section, in different transpositions.

Motive $c$ is based on theme $a$ from section $A$. The first statement of motive $c$ is based on an ascending e minor scale, with a raised fourth and seventh degree, the same type of scale used by theme $a$. The second statement of motive $c$ descends, with only the seventh scale degree raised, to lead back to the tonic chord. The cadenza ends with an authentic cadence on an E major chord, changing mode for the following section.

Section $A'$ recapitulates themes from sections $A$ and $B$, with the themes from section $A$ stated in the tonic key for the first time. The following diagram shows the first measure of each theme as it appears in the $A'$ section, and the tonal center of each theme:

<table>
<thead>
<tr>
<th>mm:</th>
<th>125</th>
<th>140</th>
<th>148</th>
<th>160</th>
</tr>
</thead>
<tbody>
<tr>
<td>theme:</td>
<td>$a$</td>
<td>$b'$</td>
<td>$c$</td>
<td>$b$</td>
</tr>
<tr>
<td>tonality:</td>
<td>E</td>
<td>E</td>
<td>F</td>
<td>E</td>
</tr>
</tbody>
</table>
Theme \( a \) is stated twice in full at the beginning of section \( A' \) and is then followed by repeating fragments of the theme. The theme is transposed to the tonic key, and accompanied by a modal progression that prolongs the tonic. The e minor quality of theme \( b \) combined with the major modal progression of its accompaniment, creates a bimodal tonality with a pitch center of E. The theme is played in a canon, with the four upper string instruments and horns playing the theme one measure after the wind section. The two measures of the second half of theme \( b \) make up the fragments that follow the two full statements.

At mm. 140, the piano plays a motive similar to the one it plays with the sixth statement of theme \( b \). The piano plays an ascending, scalar motive that tonicizes E. The scale is polymodal, with a Phrygian lowered second degree, a major third and seventh degree, and a minor sixth degree, as well as the tonic and perfect fourth and fifth degrees. The wind, brass, and string sections accompany this melody with tonic-chord accents.

In section \( A' \), theme \( c \) is stated on the tonal level of the Phrygian second degree, the same tonal level as its statement in section \( B \). The theme itself is omitted from this recapitulation. It is the chord progression that accompanies theme \( c \) that is recapitulated. The modal chord progression is accented and elaborated to act as the melody of this statement. The rhythm of the chord progression is altered so that the first four chords have equal duration; superimposing three measures of triple meter over three measures of duple meter. The piano provides a tonic pedal, with a tremolo between octaves of an F major triad. The horns add another layer of rhythm to this statement with a triplet-rhythm motive that contributes to the tonic pedal. The modal cadence on the tonic chord, in mm.

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152, is extended through eight measures, where the hands of the piano alternate in descending octaves of an F major triad.

Theme $b$ is recapitulated in the tonic key at mm. 160. There is no modulation between the keys of this statement of theme $b$ and the statement of theme $c$ that precedes it. The first note of this statement of theme $b$ has a tritone relationship with the root of the cadence of the previous theme. The piano plays a monophonic statement of the first phrase of the theme. The final note of the phrase is delayed by a glissando in mm. 163. The glissando ends on the major tonic chord. This chord is repeated three more times by the entire ensemble, to affirm the tonic key of the movement.

*Candelabra Rhumba* contains sections of contrasting Latin idioms. As in the previous movements, Daugherty contrasts his sections that are based on popular music idioms with a more contemporary “classical” section (section $C$). The tonal levels of the movement are based on the Phrygian mode, a mode commonly used in Latin and jazz music, and used for pitch material within this movement. Rhythmic stratification is achieved through several means, including canon and polyrhythm. The accompaniments of themes $a$, $b$, and $c$ are subjected to variation with each repetition, which is characteristic of Daugherty’s thematic material.
CHAPTER VI
CONCLUSIONS

Michael Daugherty incorporates popular music idioms into *Le Tombeau de Liberace* by using them directly, as opposed to using musical caricatures or transforming them by some classical process. The first movement contains a kickstep, with a 2/4 meter, fast tempo, and a boogie-woogie theme that is based on pentatonic and blues scales (Figure 1), and a jazz vamp that is based on the theme (Figure 4). The second movement begins with a 2/4 meter, syncopated rhythm, and minor tonality associated with the tango, and includes waltz sections that feature circle-of-fifths progressions and tertian harmony extended to the seventh degree. The fourth movement begins with a section that consists of a 3 + 3 + 2 beat pattern and simple tonic-dominant harmonization associated with rumba (Figure 24), and also includes a mariachi section with a trumpet theme (Figure 27), Phrygian mode, and triplet rhythm. Daugherty’s use of repetition is much like that found in popular, jazz, and rock music, with short, repeated rhythmic patterns, vamps, and subtle elaboration. The use of jazz and Latin idioms is a connection to Liberace, who also used these idioms directly. In his program notes, Daugherty states “In my tribute to Liberace, I do not treat popular music as a foreign intrusion into the abstract idiom of contemporary classical composition.”

Daugherty often juxtaposes his sectional divisions based on popular music idioms, to that of more contemporary “classical” idioms. Section B of the first movement,
and Section C of the third and fourth movements are all sections that contrast with a more classical language. Daugherty juxtaposes idioms of popular music and contemporary “classical” music on every level of his music, including his pitch material, harmony, harmonic progression, rhythm, orchestration, and texture.

Daugherty’s combines and juxtaposes diatonic and chromatic layers of harmony. His chromaticism is, at times, achieved through harmonic stratification and polymodality, and his polyphonic texture is created through rhythmic stratification and polyrhythm. In addition to polyphony, Daugherty uses monophonic, homophonic, and composite textures.

Daugherty’s writing of the solo piano captures the characteristic style of Liberace, with impressive displays of scalar runs, glissandos, embellishments, arpeggios, octave doubling, and use of the complete range of his instrument. The ostinato of the first movement consists of a scalar run (Figure 2). Trills can be found in the first movement throughout subsection f’, as well as in the third movement, throughout section D’. The first and fourth movements both feature a glissando approaching their final cadences. Some examples of arpeggios can be found at theme b of the second movement, motive a of the third movement (Figure 14), and motive b of the fourth movement’s cadenza (Figure 33). Examples of octave doubling can be found during the coda of the first movement, the elaboration the second movement’s b theme (Figure 13), and during the fifth statement of theme b in the fourth movement (Figure 25). In the coda of the first movement, the piano repeats fragments of its accompaniment spanning seven octaves.

Le Tombeau Le Liberace is a postmodern composition, according to characteristics defined by Jonathan Kramer (16-17). Daugherty collapses the barrier
between “high” and “low” art, by using contemporary “classical” music and popular
music idioms. The contradiction of diatonic and chromatic elements, as well as the
avoidance of the restrictive use of tonal or serial techniques is a characteristic that is
unique to much of postmodern music literature. Postmodern music often includes
references to the music of many cultures and traditions. Daugherty references European
“classical” music, American jazz, and Latin music, as well as American icons. Daugherty
uses familiar musical idioms, organized in a new way.
BIBLIOGRAPHY


