

HOAGY CARMICHAEL'S HIDDEN MANUSCRIPT:
THE DISCOVERY OF "OLD GLORY" FOR CHILDREN'S CHOIR AND CHAMBER ORCHESTRA

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It is my honor to dedicate this dissertation to the living memory of Dr. Patrice Madura Ward-Steinman. Dr. Madura first shared the story of Madura's Danceland with me in my historical research in music education course at the Indiana University Jacobs School of Music. Her narrative entailed the famous jazz musicians that performed at her father's dance hall through the decades, how much the musicians were paid, and how the historical context of the Great Depression impacted those amounts. All of this was fantastically intriguing to me, and when she passed the old photographs and notebooks around the room which were her primary sources, I was so moved emotionally that I cried. At that moment, I knew I wanted to become a historical researcher.

Dr. Madura taught me about the exciting and rewarding processes that encompass historical research in music education. She was a master of historical research and an incredible mentor. Dr. Madura inspired and encouraged me to pursue my research interests in Hoagy Carmichael's compositions which are the basis for this dissertation. She was my first Research Committee Chair during which time she edited and approved the first two chapters of this document before her tragic passing in the spring of 2020. I am forever grateful for her inspiration, her guidance, and her memory.

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Shawn Lynn Royer
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While looking through the Hoagy Carmichael Collection at the Archives of Traditional Music at Indiana University in Bloomington, Indiana, I came across a musical manuscript that featured a children's choir with chamber orchestra. I could find no mention of this work, "Old Glory," in the published literature. The discovery of "Old Glory" prompted the proposition of three questions: 1) What evidence suggests that Hoagy Carmichael was the composer of "Old Glory?" 2) For what person or purpose was "Old Glory" written? 3) Why was "Old Glory" never published or recorded? To answer these questions, I engaged in historical research processes involving emersion, intensive study of primary and secondary sources, a process of verification as prescribed by Gottschalk, and harmonic analyses of "Old Glory" and other works by Carmichael. The findings of this research support the conclusion that Hoagy Carmichael likely composed "Old Glory" and may have worked in collaboration with an orchestrator for its creation. "Old Glory" is patriotic and bears similarities to other works by Carmichael including the final movement of his "Johnny Appleseed Suite," a multi-movement work for which "Old Glory" may have originally been composed. Carmichael did not publish or record any of his orchestral works, demonstrating an established precedence. Possible reasons that he did not publish "Old Glory" could include the technical difficulties inherent in the work or feelings of self-doubt caused by negative reviews of his first orchestral composition, "Brown County Autumn." The discovery of "Old Glory" constitutes a valuable addition to music education as a new work that should be taught and performed. This research also contributes to the literature by identifying the orchestrator of "Brown County Autumn" as Eugene Zádor.

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Chapter 1

Statement of the Problem

Rationale

Many works by Hoagy Carmichael have come to be considered part of the Great American Songbook, “The canon of the most important and influential American popular songs and jazz standards from the early 20th century.”¹ As a result, these works have become an important part of the jazz repertoire performed by big bands, combos, and choirs in middle schools, high schools, and colleges. Some of Carmichael’s most well-known works include “Stardust,” “Skylark,” “Georgia on my Mind,” “Heart and Soul,” “I Get Along Without You Very Well,” and “The Nearness of You.”²

In this dissertation, I document my discovery of a composition that was likely written by Hoagy Carmichael but has never been published, recorded, or performed. Such a finding could make a substantial contribution to music and jazz education. Further, the historical narrative surrounding that work would constitute new knowledge to American music history and historical research in music education.

Background

Hoagy Carmichael’s life and published musical output have been extensively documented by Richard Sudhalter.³ Hoagland “Hoagy” Carmichael was born in Bloomington,

¹ Michael Feinstein, “What is the Songbook?” The Great American Songbook Foundation. <http://thesongbook.org>.

² Richard Sudhalter, *Stardust Melody – The Life and Music of Hoagy Carmichael*. (New York: Oxford, 2002); “Work List of Hoagy Carmichael.” *Hoagy Carmichael Collection*. IU Libraries.

³ Richard Sudhalter, *Stardust Melody – The Life and Music of Hoagy Carmichael*. (New York: Oxford, 2002).

Indiana, in 1899. He graduated from Bloomington High School in 1920 and received the Bachelor of Laws degree from Indiana University (IU) in 1926.⁴ During his time at IU, Carmichael formed *Carmichael's Collegians*, a small ensemble that performed jazz at dances on campus and regionally. His reputation as an entertainer began to grow beyond the region, and eventually Carmichael went on to have a prolific career as a jazz composer and pianist, composing at least 650 songs,⁵ many of which are widely known and performed in jazz and films today.

As a jazz musician, I have enjoyed performing works by Hoagy Carmichael for many years. I became interested in researching Carmichael's compositional processes while working on a project for a Historical Research in Music Education class at the IU Jacobs School of Music in 2017. My research began in the IU Archives at the Herman B. Wells Library in Bloomington, Indiana. There, I was reviewing correspondence between the University and Carmichael. I found a letter indicating that one of his well-known works, "Skylark," was premiered at an IU event.

On 10 August 1941, in a letter addressed to Dixie Heighway, Carmichael wrote of his upcoming performance at an Indiana University alumni benefit dance to be held in Fort Wayne, Indiana: "The new songs I will have arranged and play at the dances are called 'Skylark' and 'Mr. Music Master'."⁶ This letter held within it a potential clue about the world premiere of one of Carmichael's most well-known jazz compositions of his prolific career ("Skylark"), and it also

⁴ Correspondence from LD to Mrs. Ira Lunn, February 17, 1939, C58, The Hoagy Carmichael collection, 1925-1993, Indiana University Archives, Bloomington, Indiana.

⁵ Richard Sudhalter, *Stardust Melody – The Life and Music of Hoagy Carmichael* (New York: Oxford, 2002).

⁶ Correspondence from Hoagy Carmichael to Dixie Heighway, August 10, 1941, C58, The Hoagy Carmichael collection, 1925-1993, Indiana University Archives, Bloomington, Indiana.

mentioned “Mr. Music Master,” a song that I, a professional jazz musician and fan of Carmichael’s music, had never encountered.

I did not previously know that “Skylark” was first premiered at an IU event in 1941, and I wondered if this was public knowledge. I then began searching secondary sources to find out what information was already in the public domain about “Skylark.” I found that this information was not published elsewhere, and I realized that I had stumbled upon information that could be a valuable contribution to music education. I then sought to find more information about both “Mr. Music Master” and the premiere of “Skylark” in my pilot study. This led me to the Archives of Traditional Music in Bloomington, Indiana, where I was able to compare that manuscript with many others to learn more about that piece and to discover patterns in his compositional process.

In my pilot study,⁷ I compared works by Hoagy Carmichael with somewhat similar titles to recordings and handwritten manuscripts to determine a potential pattern in his musical compositional process. I found that he often changed the titles of pieces, sometimes even after their premieres.⁸ I was also able to corroborate correspondence,⁹ found at the Indiana University Archives in Bloomington, Indiana, with newspaper clippings,¹⁰ found on microfilm from 1941 at the Allen County Public Library in Fort Wayne, to determine that both “Skylark” and “Mr. Music Master”¹¹ were first premiered at an Indiana University (IU) Alumni Association

⁷ Shawn Goodman, *A Discovery of New Works by Hoagy Carmichael: An Historical Research Inquiry* (2018).

⁸ Ibid.

⁹ Correspondence from Hoagy Carmichael to Dixie Heighway, August 10, 1941, C58, The Hoagy Carmichael collection, 1925-1993, Indiana University Archives, Bloomington, Indiana.

¹⁰ Fort Wayne Journal-Gazette, August 27, 1941. *Hoagy Works On New Hits*, p. 18, and *Hoagy Carmichael Plays Tonight For I.U. Benefit Dance*, p. 13. Allen County Public Library genealogy center, microfilms (1941).

¹¹ Correspondence from Hoagy Carmichael to Dixie Heighway, August 10, 1941, C58, The Hoagy Carmichael collection, 1925-1993, Indiana University Archives, Bloomington, Indiana.

scholarship dance on August 27, 1941. The results of the pilot study have been presented at a public lecture at IU's Music Education Research Colloquium on October 26, 2018, at the Archives of Traditional Music Special Collections lecture on November 15, 2018, on a WFIU radio broadcast in celebration of Carmichael's birthday on November 22, 2018,¹² and at the Jazz Education Network (JEN) National Conference on January 12, 2019. Embarking on a quest to learn more about these two pieces and their premieres led me to discover unique trends that were related to Carmichael's compositional process and output, previously unpublished information about the premiere of the two works mentioned, and a piece of music written for chamber orchestra and children's choir titled "Old Glory" that he potentially composed.

Pilot Study

In a review of published literature, I was unable to find any remarks concerning the premiere of "Skylark." What is known is that it was originally called the "Bix Lix" theme and was written for a motion picture production called *Young Man with a Horn*.¹³ Correspondence between Hoagy Carmichael and George "Dixie" Heighway, the President of the IU Alumni Association,¹⁴ suggested that "Skylark" and "Mr. Music Master" may have been premiered at the IU dance on August 27, 1941.¹⁵ By reviewing newspapers from that date in 1941 on microfilm at the Allen County Public Library in Fort Wayne, Indiana, I was able to confirm that both of these pieces were premiered that evening. One article read, "Hoagy Carmichael takes

¹² David Brent Johnson, "A New Hoagy Carmichael Song?" interview, WFIU Radio broadcast, recorded November 19, 2018, aired November 22, 2018, posted online January 7, 2019. <http://indianapublicmedia.org/arts/a-new-hoagy-carmichael-song.php>.

¹³ Richard Sudhalter, *Stardust Melody – The Life and Music of Hoagy Carmichael*. (New York: Oxford, 2002), 216.

¹⁴ *Ibid*, 255.

¹⁵ Correspondence from Hoagy Carmichael to Dixie Heighway, August 10, 1941, C58, The Hoagy Carmichael collection, 1925-1993, Indiana University Archives, Bloomington, Indiana.

time out from his favorite pastime – cooking – to compose two new songs, ‘Skylark’ and ‘Mr. Music Master,’ which he will introduce tonight at the Indiana University Alumni Association scholarship dance.”¹⁶ The article additionally stated that the event was held at the Waco Dance Pavilion at Lake Wawasee, just outside of Fort Wayne.

While the correspondence and newspaper article present important information about two of Carmichael’s songs, I was unfamiliar with “Mr. Music Master” and was unable to find “Mr. Music Master” or “Mister Music Master” listed in the comprehensive song index of Sudhalter’s *Stardust Melody*.¹⁷ A search of YouTube¹⁸ revealed an album by Carmichael titled *Mr. Music Master*, but there was not an individual piece by this title. However, there was a piece titled “The Old Music Master” on that album. I wondered if these two titles were in fact the same work.

To find out if “Mr. Music Master” and “The Old Music Master” were actually the same piece, I visited the Archives of Traditional Music (ATM) in Bloomington, Indiana, home to the Hoagy Carmichael Collection. This collection contains approximately 3500 items, including manuscripts, photographs, recordings, films, correspondence, scrapbooks, and more, and “represents the largest holding of materials pertaining to Hoagy Carmichael available anywhere in the world.”¹⁹ This is where I found Carmichael’s handwritten musical manuscripts. There, I

¹⁶ Written with this capitalization in *The Fort Wayne Journal-Gazette*, August 27, 1941. *Hoagy Works On New Hits*, p. 18, and *Hoagy Carmichael Plays Tonight For I.U. Benefit Dance*, p. 13. Allen County Public Library genealogy center, microfilms, 1941.

¹⁷ Richard Sudhalter, *Stardust Melody – The Life and Music of Hoagy Carmichael* (New York: Oxford, 2002).

¹⁸ Hoagy Carmichael, *Mr. Music Master*, Brunswick record 08752-A on YouTube, 2:24. Posted January 22, 2013, https://www.youtube.com/watch?v=_Pb8CyXD5as.

¹⁹ *Hoagy Carmichael Collections*, Archives of Traditional Music, 2011. <http://www.indiana.edu/~libarchm/index.php/atm-collections/highlights/hoagy-carmichael-collections.html>

located the original handwritten manuscript of “Mr. Music Master”²⁰ and compared it to the audio recording of Carmichael playing “The Old Music Master” on the *Mr. Music Master* album.²¹ Using these materials, I was able to confirm that the melody and text to “Mr. Music Master” matched the audio recording of “The Old Music Master.” Although the piece was premiered as “Mr. Music Master” in 1941 at the IU alumni event in Fort Wayne and was also titled as “Mr. Music Master” on Carmichael’s handwritten manuscript, it was eventually renamed and recorded in 1942²² and copyrighted in 1943, when it was officially titled “The Old Music Master.” I was able to confirm this information by searching the online copyright registrations²³ and traveling to the Library of Congress in Washington D.C. on August 31, 2018, to view the deposits that were submitted for copyright.²⁴

This evolution of Carmichael’s titles suggests that other songs he wrote may have changed titles as well. In his undated and unpublished autobiographical memoirs, Carmichael wrote about a new piece he had just composed entitled “Phrases,” a work he referred to as: “The only thing I have composed of which I am at all proud. It was my attempt at an advanced type of jazz – a melody built on phrases.”²⁵ In a letter of correspondence written in 1933, Carmichael again referred to “Phrases,” calling it, “the best thing I’ve done in a long time” and

²⁰ “Mr. Music Master,” MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

²¹ Hoagy Carmichael, Goody Goodtimer, *Mr. Music Master*, Brunswick record 08752-A on YouTube, 2:24. 22 January 2013, https://www.youtube.com/watch?v=_Pb8CyXD5as.

²² Carmichael, Mercer, Paul Whiteman and his Orchestra, *The Old Music Master*, June 12, 1942, CAP-31-A, 137, Capitol Records, http://archive.org/details/78_the-old-music-master_paul-whiteman-and-his-orchestra-carmichael-mercer-johnny-merce_gbia0026247a.

²³ The copyright entry can be found on p. 1219 of the *Catalog of Copyright Entries*, pt.3 v.38 no.2, 1943, Music.

²⁴ “The Old Music Master,” words by Johnny Mercer and music by Hoagy Carmichael, for the film *True to Life*. Deposit number E pub 116360.

²⁵ Hoagy Carmichael, *JAZZBANDERS: A Rhapsody in Mud*, 17. Hoagy Carmichael Collection, Series V, A. Box 1: Jazzbanders. Archives of Traditional Music, Indiana University, Bloomington.

his attempt “at a new style of jazz. No set melody—just a group of phrases—and a heavy background rhythm such as in the Bolero.”²⁶

I then discovered another mention of bolero in an undated newspaper clipping in one of Carmichael’s scrapbooks I studied at the ATM. At the time, Mark Barron’s *NEW YORKER at Large* referred to a piece called “Cosmics” as “a high-brow jazz-bolero experiment.”²⁷ Upon further inspection of his autobiographical memoirs at the ATM, I realized that he had handwritten “Phrases” above something that had been scribbled out.²⁸ The scribbled out word was “Cosmics,” and he had written “Phrases” over it (fig. 1.1), although the piece ultimately ended up being titled “Cosmics.” It appears that Carmichael may have been indecisive about the title of this piece, apparently switching back and forth between the two titles. “Cosmics” is not well-known today, but Carmichael recorded it in 1933.²⁹ The tune is up-tempo and maintains a bolero-like ostinato over which the piano improvises varying phrases.

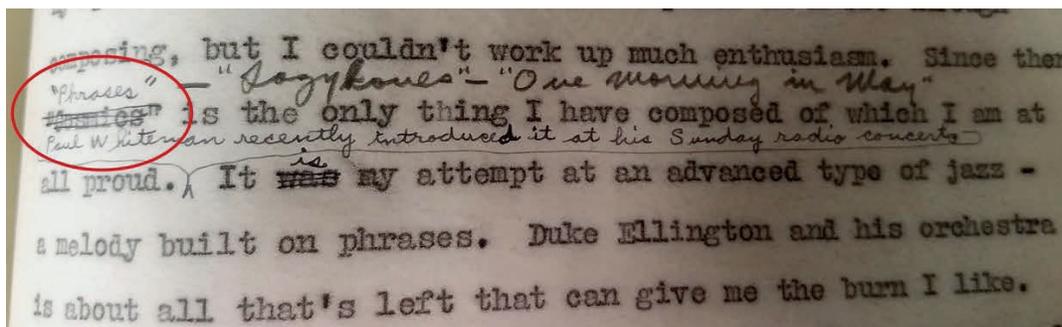


Figure 1.1. Handwritten corrections in Carmichael’s personal memoirs.³⁰

²⁶ Correspondence from Hoagy Carmichael to Tom, New York, Monday, 1933, 2. MC 2 Hoagy Carmichael Collection, Series IV, Correspondence and Papers, Box 1, Folder 2: 1930s. Archives of Traditional Music, Indiana University, Bloomington.

²⁷ “Mark Barron’s *NEW YORKER at Large*.” Scrapbook 1, 1930s. MC 2 Hoagy Carmichael Collection, Series VI, Publicity, A. Scrapbooks. Archives of Traditional Music, Indiana University, Bloomington.

²⁸ Hoagy Carmichael, *JAZZBANDERS: A Rhapsody in Mud*, 17. Hoagy Carmichael Collection, Series V, A. Box 1: Jazzbanders. Archives of Traditional Music, Indiana University, Bloomington.

²⁹ “Work List of Hoagy Carmichael,” Hoagy Carmichael Collection, IU Libraries, last modified May 18, 2017, <http://www.dlib.indiana.edu/collections/hoagy/research/discography/>.

³⁰ Hoagy Carmichael, 17.

The history of these pieces demonstrates what appears to be somewhat of a trend in Carmichael's titling process. It seems that he would occasionally change the name of his compositions, even after their premieres, between the time of their inception and their ultimate publishing or recording. Understanding that this could potentially be a pattern for the composer, I ventured back into the archives. This visit was used to examine more of his handwritten manuscripts and look for additional seemingly unfamiliar works.

A box of oversized manuscripts was found in the Hoagy Carmichael Collection at the Archives of Traditional Music that contained a few more works with which I was unfamiliar. These pieces included "Down in Bimini Bay" and "Old Glory."³¹ A search of the ATM's online database revealed a published piece, "When the Wild Women Go in Swimmin' Down in Bimini Bay," recorded in 1950³² and originally written for a motion picture, *Gentlemen Prefer Blondes*.³³ This published piece shared the same words and melody as the handwritten manuscript of "Down in Bimini Bay," suggesting that the title of this piece expanded after it was written and before it was published. This further supported my finding that retitling works was a trend. Whether these title changes were made because of Carmichael's own indecisiveness or that of the publishers' marketing strategy is unclear. A review of additional secondary sources offered no definitive answers to this question. Further research is needed to determine if other composition titles by Carmichael evolved in the same way as the pieces I described. I wondered if the other unfamiliar score, "Old Glory," might have a similar story.

³¹ "Down in Bimini Bay," and "Old Glory," MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

³² "Work List of Hoagy Carmichael," Hoagy Carmichael Collection, IU Libraries, last modified May 18, 2017, <http://www.dlib.indiana.edu/collections/hoagy/research/discography/>.

³³ Richard Sudhalter, *Stardust Melody – The Life and Music of Hoagy Carmichael* (New York: Oxford, 2002), 394.

The handwritten manuscript to “Old Glory” was different from the other manuscripts surrounding it in that it was arranged for choir and chamber orchestra, and the folder contained an original handwritten score as well as parts for each instrument that were stamped and dated by a copyist. The stamps include, “AMERICAN FEDERATION OF MUSICIANS, 47, LOS ANGELES, CALIF, LELA LYMAN, Copyist, 1/14/53”. More information about Lela Lyman could not be found in a review of secondary sources. The AFM Local 47 Los Angeles could not offer any information about Lela Lyman or what years Carmichael was a member of Local 47, stating that they do not keep membership records dating that far back.³⁴

The work presents an odd instrumentation, specifically three flutes, three clarinets, a bass clarinet, four trumpets, three trombones, a harp, a piano, four-part violins (labeled *a, b, c, d*), violi, celli, bass, voices specifically labeled *girls* and *boys*, and two percussionists playing the following: timpani, bass drum, snare drum, chimes, and cymbals.³⁵ The lyrics to “Old Glory” suggest that it is an American patriotic piece. The piece begins with a brief orchestral fanfare followed by the girls singing the following lines, included here, as handwritten in the manuscript:

Hail to our “Old Glor-y”.
We’re proud to pledge al-leg-iance to our
glo-re-ous [*sic*] Red White and Blue
in free-doms [*sic*] hol-y name, sweet free-dom.³⁶

³⁴ Email correspondence between Roxanne Castillo and myself, September 3, 2019.

³⁵ Instrumentation appears here as listed in “Old Glory” score. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

³⁶ “Old Glory,” MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

The piece is also unusual in that the boys' part is written in bass clef, suggesting that it was intended for post-puberty males. Additionally, the parts split into eight-part harmony at times, a difficult task for even the best children's choirs.

A search of the ATM's database³⁷ did not offer any additional information about this piece. A search of secondary sources and online databases did not uncover any information about the existence of this piece. If it was published by another name, it is unclear what that name would have been. I searched online Google databases for "Old Glory," patriotic melodies by Carmichael, excerpts from the lyrics, and for anything he may have written for choir or children. Nothing resembling "Old Glory" or its lyrics came up in any of these searches. I then sought to verify that it was indeed actually written by Carmichael.

Authentication

To authenticate "Old Glory," I first discussed the issue with the librarian at the ATM, Allison McClanahan. She is responsible for the maintenance of the Carmichael collection, among her many other tasks. She informed me that everything in the collection came directly from Hoagy Carmichael's estate and that this particular piece would have been given to the ATM in 1998.³⁸

McClanahan reached out to Carmichael's son, Hoagy Bix, via email in early January of 2018. He told her, "I have looked at our database and can find no mention of 'Old Glory,' nor have I ever heard of a song with that title. I doubt very seriously that it was written by Hoagy

³⁷ "Work List of Hoagy Carmichael," Hoagy Carmichael Collection, IU Libraries, last modified May 18, 2017, <http://www.dlib.indiana.edu/collections/hoagy/research/discography/>.

³⁸ Email correspondence between Allison McClanahan and myself from December 14, 2017.

Carmichael.”³⁹ I then asked her if she could think of any reason that the ATM would have the original manuscript for this piece and original parts written out for the instrumentalists by the copyist if the piece was not composed by Carmichael. She responded that, “I suppose it’s plausible he could have acquired it from a musical friend if he liked the piece, however unlikely.”⁴⁰

I then attempted to compare the handwriting on the “Old Glory” score with the handwriting on his other manuscripts in the same collection. In doing this, I noticed that Carmichael used different styles of handwriting on different manuscripts. For example, sometimes he wrote in all caps, sometimes he did not. In pieces that were slower or more legato, his handwritten manuscript seemed to imitate that style. In pieces that were quicker with detached melodic lines, his manuscript looked more separated with notes hardly flagged together at all.⁴¹ Sometimes he printed the text and therefore the words were easy to read, while other times the text was in sloppy cursive and nearly illegible. Because of these inconsistencies, it is difficult to draw any obvious conclusions when comparing his manuscript and handwriting in “Old Glory” with his other works. Perhaps a handwriting analyst could assist in this determination.

I was able to make comparisons using other clues, however. In the score to “Old Glory,” the words “Red White and Blue” are capitalized.⁴² Similarly, in the typed words to “Mister, He

³⁹ Email correspondence between Allison McClanahan and Hoagy Bix Carmichael from January 2, 2018, copied and forwarded to me on January 2, 2018.

⁴⁰ Email correspondence between Allison McClanahan and myself, March 8, 2018.

⁴¹ “Mr. Music Master,” MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

⁴² “Old Glory,” handwritten score, 3. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

Kissed Her,” Carmichael typed a sentence using this similar capitalization scheme, “*Scarlet White and Green*.”⁴³ This might suggest a pattern in the way he capitalized names of colors in songs and could be a clue that suggests that the same person may have written both pieces.

While working to visually authenticate the musical score, I reached out to the Library of Congress, in Washington D.C., to locate the copyright application and the materials deposited there that were submitted for copyright for this piece. The date on the instrumental parts in the archive lists January 10, 1953 and January 14, 1953 as the dates that the copyist completed the parts.⁴⁴ Given Carmichael’s habit of not always copyrighting a work as soon as it was performed (he did not copyright “The Old Music Master” until two years after its premiere), I worked in the Library of Congress to search for all pieces titled “Old Glory” that were submitted for copyright between 1937 and 1956 in hopes that one of the manuscripts would be the same as the one in the Carmichael collection (see Appendix K). I began with 1937 as the first search year because this was four years before “Mr. Music Master” was premiered, and the “Mr. Music Master” score seemed to be the oldest piece in that particular oversized manuscripts folder in his collection based on the discoloration of the paper. I ended with the search year 1956 because this was three years after the copyist’s handwritten date on the “Old Glory” instrumental and vocal parts. The other works in that specific oversized manuscripts folder were copyrighted in the 1940s and 1950s.⁴⁵

⁴³ “Mister, He Kissed Her,” typed song text. Folder 35, 1. Hoagy Carmichael Collection, Sketches, Box 9. Archives of Traditional Music, Indiana University, Bloomington.

⁴⁴ “Old Glory,” copyists’ parts for each instrument and voices. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

⁴⁵ Music scores. “A Woman Likes to Be Told” (1950), “The White World of Winter” (1965), “Old Glory,” “Down in Bimini Bay” (1950), “Dear Friends and Gentle Hearts” (1943), “Mr. Music Master” (1943). MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington. These

Between the years of 1937 and 1956, there were nineteen pieces titled “Old Glory” submitted for copyright to the United States Copyright office. During my visits to the Library of Congress, I was able to review sixteen of the nineteen manuscripts that were submitted for copyright. None of the manuscripts I reviewed matched the text, melody, or instrumentation of the manuscript in the Carmichael collection. I was unable to view either of the deposits from 1937, both submitted by Herman Mieth.⁴⁶ A Librarian at the Library of Congress, Paul Sommerfeld, stated in an email to me that these 1937 deposits appear to be the same piece and that they were added to the Music collection, but that they could not be tracked down. They were listed in the card catalog but not in the online catalog and were probably returned to the copyright owner long ago, as that was common practice at that time.⁴⁷ Mr. Sommerfeld has recently located the two deposits from 1956 written by Imogene Harriet Mattice and Bernice Lassond.⁴⁸

After my visit to the Library of Congress, I determined that it is possible that “Old Glory” was submitted for copyright anytime after its initial authorship. For this reason, I then searched the Library of Congress’s online database for pieces entitled “Old Glory” that were submitted for copyright anytime between the years 1957-1981 (see Appendix L). Due to the COVID-19 pandemic and a small budget for this research, I was not able to visit the Library of Congress a second time to review the later manuscript submissions. However, given the information

copyright dates were confirmed via “Work List of Hoagy Carmichael,” Hoagy Carmichael Collection, IU Libraries, last modified May 18, 2017, <http://www.dlib.indiana.edu/collections/hoagy/research/discography/>.

⁴⁶ “Old Glory,” Herman Mieth, EU 147245 and EP 63092. Paul Sommerfeld at the Library of Congress Performing Arts Reading Room wrote in an email correspondence to me on July 26, 2018 that these two deposits appear to be the same piece, first submitted before publication, then again after publication.

⁴⁷ Email correspondence between myself and Paul Sommerfeld, July 26, 2018.

⁴⁸ “Old Glory,” 1956 Imogene Harriet Mattice EU 442772, 1956 Bernice Lassond EU 442433, manuscript deposits submitted for copyright, Library of Congress, Washington D.C.

provided about each manuscript, including number of pages or instrumentation, I believe it is unlikely that any of these manuscripts are the same “Old Glory” that was found in the Carmichael Collection. However, I believe that a review of these manuscripts would be valuable. More research is needed to verify Carmichael as the composer of “Old Glory,” and to determine why or for whom it was written, and why it was never published or recorded.

Purpose Statement

The purpose of this archival study is to authenticate the authorship of “Old Glory.” The secondary purpose is to uncover the historical background of “Old Glory.” Finally, pedagogical implications for the performance of “Old Glory” will be presented.

Research Questions

1. What evidence suggests that Hoagy Carmichael was the composer of “Old Glory?”
2. For what person or purpose was “Old Glory” written?
3. Why was “Old Glory” never published or recorded?

Chapter 2

Methodology

Historical Research Inquiry

Rainbow and Froehlich address the process of conducting historical inquiry in music education. They state, “Historians who engage in research pose questions about the past and assemble data to answer the questions.”⁴⁹ According to Heller and Wilson, historical research in music education involves the careful, systematic, reflective, and objective pursuit of information and understanding.⁵⁰ This is a historical research study specifically utilizing what Therese Volk referred to as *immersion or saturation*, a technique that involves gathering and reading all relevant primary sources, organizing the data, then writing a narrative.⁵¹

Data Sources, Locations, and Natures

This study involved the review and analysis of various primary and secondary sources. The primary sources included autobiographical materials,⁵² handwritten musical manuscripts,⁵³

⁴⁹ Edward L. Rainbow and Hildegard C. Froehlich, *Research in Music Education* (New York: Schirmer, 1987), 107.

⁵⁰ George N. Heller and Bruce D. Wilson, “Historical research,” in *Handbook of Research in Music Teaching and Learning* (New York: Schirmer, 1992), 103.

⁵¹ Therese Volk, “Looking Back in Time: On Being a Music Education Historian,” *Journal of Historical Research in Music Education* 25, no. 1 (2003): 49-59.

⁵² Hoagy Carmichael, *JAZZBANDERS: A Rhapsody in Mud*. Hoagy Carmichael Collection, Series V, A. Box 1: Jazzbanders. Archives of Traditional Music, Indiana University, Bloomington; Hoagy Carmichael, *Stardust Road & Sometimes I Wonder* (New York: DaCapo Press, 1999).

⁵³ Various authenticated manuscripts will be analyzed to find compositional patterns and differences as compared to “Old Glory.” All manuscripts are located in the Archives of Traditional Music in Bloomington, Indiana.

newspaper articles,⁵⁴ recordings,⁵⁵ and correspondence⁵⁶ from the Archives of Traditional Music (ATM) in Bloomington, Indiana and from the Indiana University Library Archives. Copyright applications and deposits were reviewed at the Library of Congress in Washington, D.C. online and in person during two separate visits. I also viewed newspapers on microfilm at the genealogy center at the Allen County Public Library in Fort Wayne, Indiana. In addition, I ordered archived government documents from the California Secretary of State, which were mailed to me, and I purchased a copy of *fact:* magazine on Ebay, which contained a relevant article and Carmichael's arrangement of "The Star Spangled Banner." I also visited the Indianapolis Symphony Orchestra's music library at Hilbert Circle Theatre to review their holdings of the "Johnny Appleseed Suite" and "Brown County Autumn."

Secondary sources were also used to confirm the existence of materials in the public domain. These included online databases, including those operated by the IU Libraries, the Library of Congress, archive.org, and the U.S. Government. Two published books⁵⁷ were also consulted. Additionally, I reached out to various experts and people familiar with the details related to this investigation to confirm findings and inquire about various information relevant to this research.

⁵⁴ Newspaper clippings will be reviewed at the ATM to look for indications of intent to compose or publish "Old Glory," and to develop an understanding of the cultural, political, and economic conditions during the period under investigation that may have influenced the composition of "Old Glory."

⁵⁵ Recordings online and at the ATM will be reviewed to listen for patterns in Carmichael's compositional style and to establish a baseline for comparison. Recordings will also be reviewed to determine if "Old Glory" was published and recorded under a different title.

⁵⁶ Correspondence will be reviewed at the ATM to find information regarding a potential commission agreement or discussions about the composition of "Old Glory."

⁵⁷ Richard Sudhalter, *Stardust Melody – The Life and Music of Hoagy Carmichael* (New York: Oxford, 2002); Hoagy Carmichael, *Stardust Road & Sometimes I Wonder* (New York: DaCapo Press, 1999).

Overview of Analysis Process

To complete the research proposed for this study, I reviewed the primary and secondary sources previously mentioned and Carmichael's compositional output, including music he wrote for movies and television, to find any discussion of "Old Glory" or similar patriotic compositions. I then analyzed the handwritten score and individual parts to "Old Glory" to verify the document's authenticity and determine when the work was composed and who composed it.

For this analysis of authenticity, I followed the process first outlined by Gottschalk in his discussion of the problem of authenticity, or external criticism.⁵⁸ This process included a series of questions that necessitated the examination of the mediums (the handwritten scores and the individual parts) for clues, including stamps, handwriting, dates, and other information, to determine the probable time frame in which the documents were likely created and by whom. The process also required research into where the document was located and how it got there. Additionally, I had considered the possibilities of forgery or imitation.

The specific questions outlined in Gottschalk's inquiry-based process of external criticism include the following:

- 1) Is the handwriting consistent with other identifying marks?
- 2) Are there autographs or other identifying marks?
- 3) Does the estimated age of the item match the record?
- 4) Does any information within the document aid in establishing the missing date?
- 5) Are there any indications in diaries, newspapers, programs, or other contemporaneous materials that such an item existed?

⁵⁸ Louis Gottschalk, *Understanding History: A Primer of Historical Method* (New York: Alfred A. Knopf, 1951).

- 6) Where was the item originally located?
- 7) Where is the item now?
- 8) Are parts of the document or set of documents missing, illegible, or out of order?
- 9) Can an original order or appearance be discovered?
- 10) Is this document a variant version or a copy?
- 11) Does an original or earlier document exist?
- 12) Does the document have multiple authors?
- 13) Could this have been written by someone else imitating the purported author's style?
- 14) Is there any reason to suspect that this item may not be genuine?

To continue this authentication process, I also visited the Library of Congress in person and online to view the copyright applications and deposits for other pieces titled "Old Glory" that were submitted for copyright from 1937 through 1981 to determine if any of these deposits matched the "Old Glory" manuscripts contained at the ATM. I also compared the "Old Glory" manuscripts with other pieces contained within the Hoagy Carmichael Collection at the ATM to look for similarities on the mediums.

Descriptions of Pertinent Materials

While engaging in the Gottschalk process of inquiry and analysis to confirm the authenticity of the manuscripts, I closely examined the paper upon which "Old Glory" is written. The bottom of each sheet of manuscript paper of the score includes the words, "Property of VOGUE RECORDS, INC." This phrase is printed on the pages in the same ink as the manuscript lines and is not a stamp. I also closely examined the manuscript paper upon which

the individual parts (vocal and instrumental) are written to look for similarities. Each of these parts have purple copyist stamps on them that include a copyist's name and a handwritten date.

In addition to the "Old Glory" score and the individual parts, I reviewed several important documents that provided contextual clues regarding the likely purpose for and circumstances under which "Old Glory" may have been composed and why it was never published or professionally recorded. One of these documents is an arrangement of "The Star Spangled Banner" that Carmichael had arranged as an attempt to make the national anthem easier to sing.⁵⁹ This arrangement is two pages long and appeared in a 1965 publication of *fact:* magazine. I also reviewed the *fact:* magazine article, which included Carmichael's own narrative about the arrangement, and I completed a harmonic analysis of the arrangement. I first viewed a copy of the arrangement at the ATM but later located an original copy of the magazine which I purchased on Ebay.

I also reviewed all of the other musical manuscripts contained within the Hoagy Carmichael Collection at the ATM to look for similarities to "Old Glory." Included in this collection are handwritten manuscripts and arrangements of Carmichael's popular songs, sketches of short musical ideas, and alternate lyrics for songs. One of the pieces that was contained in the same "oversized folder" as "Old Glory" was "Mr. Music Master." I chose to complete a harmonic analysis of this piece due to finding it in the same folder as "Old Glory." I

⁵⁹ Photocopy of "The Star Spangled Banner," MC 2 Hoagy Carmichael Collection, Box 6, item 11. Archives of Traditional Music, Indiana University, Bloomington; I also found a copy of the complete magazine on Ebay, which I now own. Charles Braun, "Let's Waive 'The Star-Spangled Banner'," *fact:* 2, no. 1, 1965, 2-15. Carmichael's arrangement of "The Star Spangled Banner," 10-11.

also chose to analyze this piece because it seemed to differ in many ways from the setting, nature, and orchestration of “Old Glory,” and it seemed likely that there would be value to analyzing and comparing such different works.

Also included in this collection at the ATM is the handwritten score to the “Johnny Appleseed Suite” from the 1964 Bell Telephone Hour production. This piece is a multi-movement work written for orchestra which tells the story of the legend of Johnny Appleseed. This particular production also included parts for a baritone vocal soloist and choral accompaniment. I completed a harmonic analysis of two movements from this work to compare with “Old Glory.” I chose these two movements for analysis because they seemed to be very similar to “Old Glory” in their instrumental and choral settings and their patriotic natures.

In addition to musical manuscripts, the ATM also contained signed and handwritten letters and postcards in which the handwriting was confirmed to have been written by Carmichael. These letters were written over the course of his entire career. I was able to compare the handwriting on some of these documents that were composed close to the time in which “Old Glory” was likely composed with the handwriting that appeared on the front and back of the musical manuscripts to “Old Glory.” Specifically, I selected a letter that was handwritten by Carmichael in the 1960s⁶⁰ and a handwritten postcard written by Carmichael in 1964.⁶¹

⁶⁰ Correspondence from Hoagy Carmichael to Dominique René De Lerma from the 1960s. Hoagy Carmichael Collection, Folder 22 item 2-1, Archives of Traditional Music, Bloomington, Indiana.

⁶¹ Correspondence from Hoagy Carmichael to Georgia Maxwell, 1964, Folder 22 item 2-4. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

Data Interpretation and Organization

To authenticate “Old Glory,” I completed a thorough harmonic analysis of the piece and of four other works composed by Carmichael. These works included “Mr. Music Master,” two movements from the “Johnny Appleseed Suite,” and Carmichael’s arrangement of “The Star Spangled Banner.” During this analysis process, I labeled every chord using both Roman numeral analysis with figured bass as well as chord symbols. I also noted and labeled all non-harmonic tones, extensions, and any interesting melodic characteristics.

To prepare the data for analysis, it was necessary to identify the emergent themes. To accomplish this, I first listed all of the findings of interest for each piece on documents that I titled Analysis Notes (Appendices B, D, F, H, and J). I then implemented a coding system that allowed me to label, group, and reduce those interesting characteristics into themes that I color-coded. The categories that emerged are notated within the Analysis Notes and appear as follows:

Melody line descends from root to b7, changing the chord function

Awkward or uncommon movement, voice leading, or harmonic progression

Parallel motion

Left out a symbol (chord, clef, etc.)

Chord voicing and/or label issue and/or possible wrong note

Interesting or uncommon extension or color-tone

Usage of chord substitution

Chord voiced over extension (altered or unaltered)

After coding the emergent categories for each piece, I continued my analysis by comparing the findings from each piece with those in “Old Glory” and reflecting deeply to discern possible relationships.⁶²

The harmonic analysis also included the identification of chordal inversions used in each piece. I created a chart to aid in the comparison of the frequency of these inversions as they appeared throughout each work. I documented how many inversions of each common type (first inversion, second inversion, third inversion) were used in each piece. I then looked for and identified trends in the frequency of each specific inversion-type between the pieces.

In addition to the data gathered through the harmonic analyses, I also gathered contextual information from primary and secondary sources to answer the research questions regarding the purpose behind the composition of “Old Glory” and information related to why the piece had never been published or professionally recorded. I photographed many of these documents, including newspapers, correspondences, and musical manuscripts, and stored these pictures and relevant PDFs in a Google Drive folder. I also collected physical books, a magazine, and government documents, which I kept in a fireproof bag at my home.

Presentation of Findings

To present my findings, it was necessary to create a detailed and thorough narrative detailing my process, findings, conclusions, and my interpretation of the importance and implications of this research to the field of music education. To organize this presentation, I followed the guidelines for the presentation of historical research dissertations as discussed by

⁶² Johnny Saldaña, *The Coding Manual for Qualitative Researchers 2nd edition* (California: SAGE Publications Inc, 2014), 34-5, Google Play Books.

Rainbow and Froehlich.⁶³ They recommend that the dissertation narrative be arranged in a way that makes sense thematically or chronologically.

Therefore, the following chapters are organized thematically. Specifically, chapter three employs the inquiry-based process of external criticism to address the question of authenticity as developed by Gottschalk. That chapter is organized in such a way that each question posed by Gottschalk is answered in the order in which the questions were initially posed. Some of the questions were combined in that chapter when two questions seemed to address the same information. Those specific instances are detailed in chapter three. The answers to each question in chapter three are presented in a way that takes the reader chronologically through the process of inquiry, discovery, analysis, and interpretation.

Chapter four, which addresses the harmonic analyses of “Old Glory” and other works, is also organized thematically. For each analyzed work, a narrative analysis is presented in which the unique characteristics of each work are discussed. Then, a comparative analysis section follows in which the emergent themes are identified and compared between the pieces.

The final chapter includes my conclusions in relation to the research questions. These conclusions are then followed by my interpretation of the importance of this research and implications for the field of music education. To identify those implications, I addressed the specific challenges and benefits for teaching “Old Glory.” I also developed ideas for lesson plans for teaching the work in various ways to young music students. These ideas are included as Appendix M.

⁶³ Rainbow and Froehlich, *Research in Music Education* (New York: Schirmer Books, 1987).

Chapter 3

Verifying the Authenticity of the Manuscript

To tell the story of “Old Glory,” I first had to address the first research question, “What evidence suggests that Hoagy Carmichael was the composer of ‘Old Glory?’” To determine authorship, it was necessary to verify the general authenticity of the manuscript which includes looking for evidence of authorship. The manuscript in this case includes both the handwritten score and the individual written parts for each instrument. While working to verify authorship, information pertaining to the second research question, “For what person or purpose was ‘Old Glory’ written,” and the third research question, “Why was ‘Old Glory’ never published or recorded,” was also explored.

Citing Gottschalk, Heller and Wilson propose fourteen questions to consider when analyzing a document for authenticity.¹ Those questions include:

- 1) Is the handwriting consistent with other identifying marks?
- 2) Are there autographs or other identifying marks?
- 3) Does the estimated age of the item match the record?
- 4) Does any information within the document aid in establishing the missing date?
- 5) Are there any indications in diaries, newspapers, programs, or other contemporaneous materials that such an item existed?
- 6) Where was the item originally located?

¹ George N. Heller and Bruce D. Wilson, “Historical Research,” in *Handbook of Research in Music Teaching and Learning* (New York: Schirmer, 1992), 106, citing Louis Gottschalk, *Understanding History: A Primer of Historical Method* (New York: Alfred A. Knopf, 1950), 118-38.

- 7) Where is the item now?
- 8) Are parts of the document or set of documents missing, illegible, or out of order?
- 9) Can an original order or appearance be discovered?
- 10) Is this document a variant version or a copy?
- 11) Does an original or earlier document exist?
- 12) Does the document have multiple authors?
- 13) Could this have been written by someone else imitating the purported author's style?
- 14) Is there any reason to suspect that this item may not be genuine?

This chapter will address each of these considerations in detail. A few of these questions will be combined because they are similar in nature and the same process was used to consider them. I combined the following three questions into one section: 7) Where is the item now? 10) Is this document a variant version or a copy? 14) Is there any reason to suspect that this item may not be genuine? I also combined the following two questions into one section: 8) Are parts of the document or set of documents missing, illegible, or out of order? 9) Can an original order or appearance be discovered?

Is the Handwriting Consistent with Other Identifying Marks?

This first topic for consideration addresses handwriting. Specifically, the handwriting must be compared with authenticated specimens by the suspected author and with the handwriting throughout the document itself.² When addressing consistency of the handwriting, a researcher would normally expect that a document would be written by only one person.

² Louis Gottschalk, *Understanding History: A Primer of Historical Method* (New York: Alfred A. Knopf, 1951), 122.

However, in the case of musical manuscripts, it is possible that a document may have additional markings on it beyond what may have been written by the initial composer or copyist. I will determine if other people marked on these manuscripts besides the composer and copyist, and if so, I will draw on primary and secondary sources to speculate about who and for what purpose the markings were made.

Handwriting analysis is most often undertaken in the field of forensic inquiry. The questioned-document examination known as handwriting analysis employs an examiner who compares characteristics of the questioned document with those of a document known to have been written by the suspected author. A handwriting analysis examiner must undergo an apprenticeship and practice for years to learn this craft.³

A universal standard for the number of similar characteristics that must be present between two handwriting samples for authorship to be confirmed does not exist. Instead, the forensic handwriting examiner uses their best judgement and years of experience to determine authorship. It is often not possible to answer these questions definitively. The examiners also look at characteristics of the document in question, including erasures and chemical analysis, to determine the age of the ink and the medium.⁴

In an attempt to have the scores professionally analyzed, I spoke with an expert professional forensic analyst, Leann Harmless. She works with the Indianapolis Forensics Team and has more than twenty years of experience. The cost to have the document professionally analyzed would have been about \$6000. This amount was outside of the budget for this

³ Jay A. Siegel, "Forensic Science," *Encyclopedia Britannica online*, June 01, 2020, accessed July 14, 2020, <https://www.britannica.com/science/forensic-science>.

⁴ Ibid.

research. However, she agreed to allow me to consult with her when I had questions as I completed this research. While I appreciated her gesture, I did not ultimately reach out to her again during or after completion of my research.

When considering the “Old Glory” manuscripts, there are noticeable similarities between the vocal and instrumental parts as compared to the score. At first glance, my general impression is that the manuscript of the instrumental and vocal parts looked very similar and, unlike the complete score, the parts are all stamped with the copyist stamp. These clues suggest that the same copyist wrote out all of the instrumental and vocal parts. For these reasons, I analyzed the vocal and instrumental parts together and then addressed the full score separately. This first part of the handwriting analysis focuses solely on the instrumental and vocal parts.

The handwriting on all of the instrumental and vocal parts has several commonalities. All parts have the title written with a thicker marker than the manuscript, and the manuscript is neatly and legibly written. There is additional handwriting on some of the parts that does not appear at first glance to match the copyist’s writing. Usually the thickness of the markings differs from that of the printed parts and seems a bit sloppy, as if written quickly.

Some examples of this additional handwriting that appear to be added after the initial copying can be found in the Voices part. The Voices part has “8va” along with lines and arrows written in various places, including on page two at rehearsal C; on page three, two measures before rehearsal D; on page three, six measures after rehearsal D; on page three, eight measures after rehearsal D; and on page four at rehearsal G (fig. 3.1). The notation “8va” indicates that the musicians should take the section up the octave. The Voices part also has a

diagonal underline under the “B” for Boys on every stanza on page 3 and has two bass clefs added in the penultimate bar in the same part.⁵

The image shows a handwritten musical score for voices and piano. It consists of four staves. The top two staves are for vocal parts, with lyrics "A - mer - i -" and "(Sing)". The bottom two staves are for piano accompaniment, with lyrics "ev - er - glor - ied be . A" and "ev - er - glor - ied be .". The score includes various markings such as "all.", "Rall.", and "(3 only)". There are also some handwritten annotations like "A" and "B" above notes.

Figure 3.1. *Voices part, excerpt from page 4*

This added writing is more angular, not as neat as the writing in the rest of the part and seems to have been written with a much thinner pen. This could mean that the markings were added by a different person than the copyist after the parts were written out. The markings could have been written by musicians marking changes in their parts during a rehearsal or perhaps by the composer correcting mistakes in the parts.

Other parts also have handwritten markings in them that appear to have been written after the copyist wrote out the parts. The string bass part has two flats and a 4/4 time signature penciled in at the beginning (fig. 3.2). This writing is lighter in color than the copyist’s writing.

⁵ “Old Glory,” Voices part, 2-4. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversized. Archives of Traditional Music, Indiana University, Bloomington.

The copyist also wrote a “C” for common time in the other parts, rather than 4/4. While they both mean the same thing, the difference is notable. This handwriting also seems more rounded than the added writing in the vocal part.⁶



Figure 3.2. Key signature (two flats) and time signature (4/4) added into the String Bass part

Some of the instrumental parts only appear to have one or two markings added into them, and some do not have any. For example, the Viola part only has an alto clef added three measures before rehearsal G.⁷ The Clarinet 2 part has one alteration, a natural sign added in front of a note in the fifth measure after rehearsal B.⁸ This was not a correction of a mistake in the part, but rather was added as a courtesy to the musician because the note right before it was marked as a sharp. Although the sharp would normally be cancelled out at the barline, there could be a question as to whether the sharp should carry over the barline, especially given that both notes are written under a slur. For this reason, including a courtesy accidental in the part would make sense (see fig. 3.3).

⁶ “Old Glory,” Str. Bass part. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

⁷ “Old Glory,” Violi part, 2. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

⁸ “Old Glory,” 2nd Clarinet part, 1. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

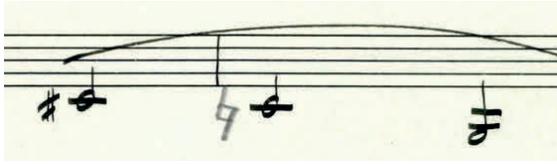


Figure 3.3. *Courtesy accidental added in the Clarinet 2 part, page 1, fifth measure after rehearsal B*

The Flute 2 contains many handwritten markings. All of the markings are note changes that represent the same harmonizations that appear in the Flute 3 part. Notably, in the sections that have been handwritten into the Flute 2 part, the Flute 3 part is written higher than the Flute 2 part. These markings include the trill note in the measure before rehearsal A, the note in the last measure of the piece, and the sixteenth notes in the two measures before rehearsal G.⁹ However, all of the Flute 3 parts have not been handwritten into the Flute 2 part; instead, only the parts of the piece where the Flute 3 pitches are higher than the Flute 2 parts have been written into the Flute 2 part (fig. 3.4 and 3.5). These markings may have been written into the Flute 2 part so that these notes would have been covered if there was not a Flute 3 player in the ensemble. Another possible explanation is that someone realized that the Flute 3 had the higher notes and was trying to move the higher notes to the Flute 2 part, which traditionally has the higher notes. It is also possible that a Flute 2 player that played this part just wanted to know what notes were contained in the Flute 3 part.

⁹ "Old Glory," Flute II part. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

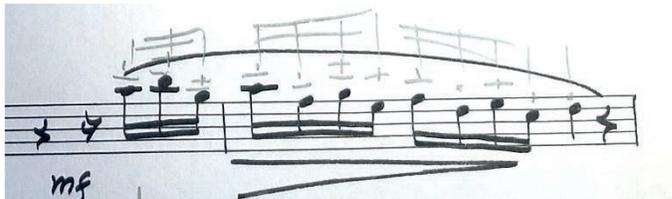


Figure 3.4. Flute 2 part with handwritten notes



Figure 3.5. Score, page 13, flute parts

In the penciled-in handwriting that appears in the trumpet parts, three of the four trumpet parts all have “open” written in at rehearsal E,¹⁰ meaning that the trumpets should remove their mutes at this point in the piece. The interesting thing about this is that the handwriting appears to be very different in each of the three parts. The Trumpet 1 part has “OPEN” printed in all capital letters and slanted up and to the right, the Trumpet 2 part has “open” written in lower-case cursive slanted up and to the right, and the Trumpet 3 part has “open” written in lower-case, wider, more angular cursive that is not slanted. Notably, the Trumpet 1 part has “OPEN” written in just before rehearsal E, while the other parts have it written just after rehearsal E, even though all of the parts enter at rehearsal E. A musician might do this so that they notice the marking earlier to allow more time for removing the mute (fig. 3.6).

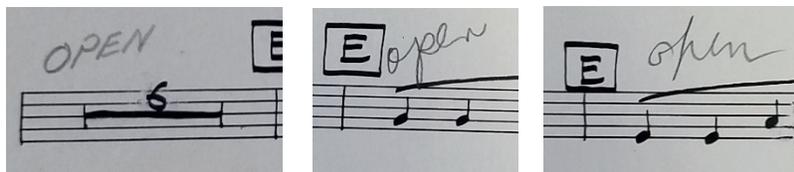


Figure 3.6. Trumpet parts 1, 2, and 3, left to right respectively, at rehearsal letter E.

¹⁰ “Old Glory,” 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet parts. MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversized. Archives of Traditional Music, Bloomington, Indiana.

These differences suggest that the markings were probably written in by three different musicians who were playing the parts. Notably, “open” was not written into the Trumpet 4 part, although the trumpets have the same line harmonized homophonically in this section. Although the score does not indicate where the trumpets should be sans mute, there is no indication that the Trumpet 4 would not remove their mute at the same time as the other trumpets. This may suggest that the ensemble that played through this piece did not have a fourth trumpet player, or perhaps the fourth trumpet player did not have a pencil or had a good memory.

I also compared the handwritten score to “Old Glory” with its vocal and instrumental parts and with other musical manuscripts found within the Carmichael archive, specifically Carmichael’s musical sketches. When compared with the vocal and instrumental parts to “Old Glory,” the score contains a different pattern of capitalization. Specifically, “OLd GLory” appears at the top of the score, while “OLD GLORY” appears at the top of the individual parts. The handwriting of the individual parts is generally more curvy, with the notes spaced apart, while the writing contained within the score is generally less curvy and closer together. An example can be found by comparing the “ff” dynamic marking that appears in the first measure in the individual parts to the score (fig. 3.7). The “ff” in the bass clarinet part is curvy and appropriately spaced with both horizontal crosses tilted up to the right. However, the “ff” markings that appear in the score both have an angular hook at the top, and are so close together that the horizontal lines almost touch; while most of the crossed lines are horizontal, the horizontal line on the bottom one right “f” actually points down and to the right.

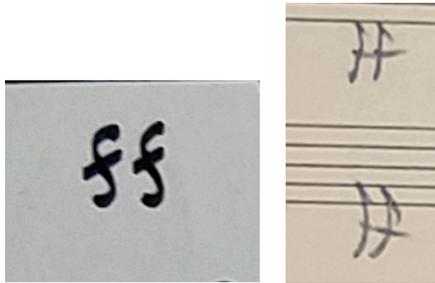


Figure 3.7. *Marking in first measure on bass clarinet part (left) compared with marking on score (right).*

The handwriting found throughout the “Old Glory” score appears to be written much neater than Carmichael’s musical manuscript and, while there are indications of erasure in some of his sketches, there is no indication of erasure in the “Old Glory” score. This suggests that the score may have been written out by someone other than Carmichael—perhaps an orchestrator or copyist. The lack of erasures also could indicate that an earlier version of the work may have existed. The handwriting characteristics within “Old Glory” will be examined more in the section that addresses the question, “Does the document have multiple authors?”

In summary, it appears that the same copyist handwrote the manuscript on all of the individual instrumental and vocal parts to “Old Glory.” However, there are various words and symbols that have been penciled in on some of those parts. These markings seem to indicate instructions to the musician who would be playing those parts. The many differences apparent in those markings between each part indicate that a different person marked on each part. This suggests that these markings were probably made by the musicians who were rehearsing the music. The penciled markings, while different between parts, show consistency throughout each part. This suggests that each part may have only had one musician who marked on it and therefore, it is possible that only one ensemble ever played from these original parts. Further,

the handwriting throughout the “Old Glory” score does not seem to match Carmichael’s handwriting that appears in his musical sketches, which supports the possibility that another composer or perhaps an orchestrator may have written out this score. The lack of erasure also suggests that an earlier version of the score may have existed.

Are there Autographs or Other Identifying Marks?

The instrumental and vocal parts to “Old Glory” are all stamped with the same stamp. These stamps appear on the front of the manuscripts and include the name “Lela Lyman” stamped in purple. The stamp includes the title “Copyist,” which indicates that Lela is not the composer but rather a copyist. The stamp also includes the words, “American Federation of Musicians 47” and “LOS ANGELES, Calif.,” suggesting that the copyist was a member of the Local 47 Musicians’ Union in Los Angeles, California (fig. 3.8).¹¹ This stamp suggests that a copyist may have been contracted to write out the parts for a composer to save that composer the time of writing out the parts themselves. Copyists typically have neat and legible handwriting when creating their musical manuscripts.

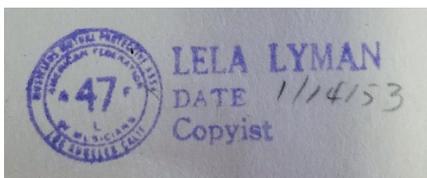


Figure 3.8. *This Lela Lyman Copyist stamp appears on many of the instrumental and vocal parts to “Old Glory.”*

¹¹ These stamps can be found on all of the instrumental and vocal parts and are usually located on the last page of each. “Old Glory,” MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington. The same stamps are also found on other pieces in the Carmichael Collection, including “Hong Kong Blues” (Box 3, #3-8) and “In The Cool, Cool, Cool of the Evening” (Box 3, #25-28).

I found that the individual instrumental parts to a few other pieces within the Carmichael collection at the ATM also bear the same copyist stamp with Lela Lyman as Copyist. Those pieces are “Hong Kong Blues,”¹² “Cool, Cool, Cool of the Evening,”¹³ “Medley,”¹⁴ “Ole Buttermilk Sky,”¹⁵ “The Sad Cowboy,”¹⁶ “Shh, the Old Man’s Sleepin’,”¹⁷ and “The Whale.”¹⁸ The dates written on the copyist stamps on these pieces indicate that they were all copied around the same time as “Old Glory,” specifically various dates within January of 1953. All of the instrumental parts to the above mentioned pieces were also written on paper with the same Hollywood logo as the parts to “Old Glory.” Interestingly, “The Sad Cowboy” was written on paper with a “Vogue Records” logo at the bottom, similar to the “Vogue Records” logo that appears on the score to “Old Glory.”

It is also interesting to note that the handwritten score to “Brown County Autumn,” another orchestral work by Carmichael, also contains a similar stamp (fig. 3.9). The stamp on “Brown County Autumn” is purple and similarly specifies Local 47 in Los Angeles. However, this stamp does not denote a copyist, but instead denotes an orchestrator, Eugene Zádor. This is a significant finding since none of the published literature about “Brown County Autumn” credits an orchestrator. According to the Berklee College of Music in Boston, an orchestrator “takes a

¹² MC 2 Hoagy Carmichael Collection, Series I, Music, Box 3, #4-7.

¹³ MC 2 Hoagy Carmichael Collection, Series I, Music, Box 3, #25-28.

¹⁴ MC 2 Hoagy Carmichael Collection, Series I, Music, Box 4, #3-7.

¹⁵ MC 2 Hoagy Carmichael Collection, Series I, Music, Box 5, #7-11.

¹⁶ MC 2 Hoagy Carmichael Collection, Series I, Music, Box 5, #53-58.

¹⁷ MC 2 Hoagy Carmichael Collection, Series I, Music, Box 5, #65-70.

¹⁸ MC 2 Hoagy Carmichael Collection, Series I, Music, Box 7, #43-47.

composer's musical sketch and turns it into a score for orchestra, ensemble, or choral group, assigning the instruments and voices according to the composer's intentions."¹⁹ This stamp on "Brown County Autumn" confirms that Carmichael had assistance from an orchestrator who helped to realize the orchestration to the tone poem.



Figure 3.9. *This Eugene Zádor Orchestrator stamp appears on the handwritten score to "Brown County Autumn."*

If the score or parts to "Old Glory" were autographed by Carmichael or otherwise indicated a composer, that would certainly seem to help confirm that the piece was composed by Carmichael. However, neither the instrumental parts, vocal parts, nor the score indicate a composer. On the back of the last page of the score, however, Carmichael's name, address, and notes about instrumentation are written (fig. 3.10). The instruments listed are "6 strings, 7 sax, 7 Brass, 5 (illegible) Rythm (sic), only 10 Vocals" followed by Carmichael's address, "10281 Charing Cross Road, LA-24, Calif".²⁰

if one considers how a jazz musician might view orchestral musicians, then the listed instrumentation on the back of the score seems to align with the instrumentation of "Old Glory." Specifically, the six strings mentioned could be referring to the four violins, one viola, and one cello, while the seven saxes could be the three flutes, three clarinets, and one bass

¹⁹ "Career Communities," Berklee College of Music, last modified January 1, 1995, <https://www.berklee.edu/careers/roles/orchestrator>.

²⁰ These markings are located on the back of the last page of the score to "Old Glory," MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Bloomington, Indiana.

clarinet. One possible explanation for why they are referred to as “saxes” here is because the sax players in jazz ensembles at that time were expected to double on other woodwind instruments (single reeds and flutes). The seven brass mentioned could be the four trumpets and three trombones, and the five rhythm section players could include the two percussionists, the piano, the bass, and the harp. The bass is considered part of the rhythm section in a jazz ensemble.

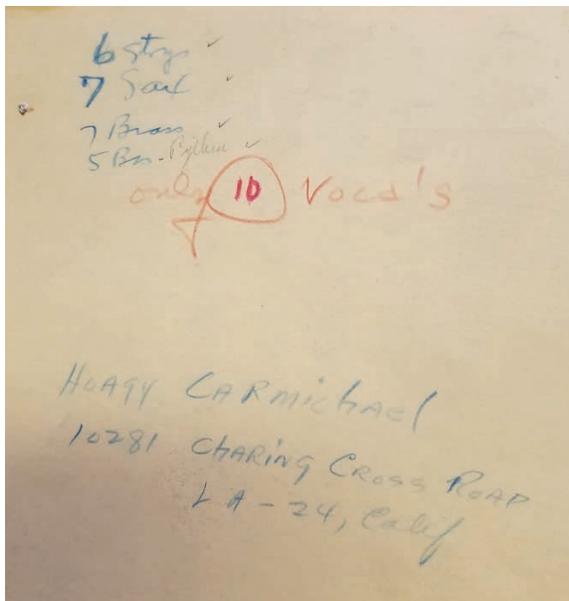


Figure 3.10. Notes including instrumentation and Carmichael’s address between the years 1946-1956 found on the back of the last page of the full score to “Old Glory.”

In an effort to determine if this handwriting that appears on the back of “Old Glory” is Carmichael’s handwriting, I compared this writing with his writing on other documents in the Archives of Traditional Music at Indiana University in Bloomington, Indiana. The first thing I found was that Carmichael usually writes his own name in cursive. This might be due to the nature of the types of documents that were in the Archives. Specifically, these were mostly correspondence between Carmichael and other people, in which cases signing in cursive is

standard practice. However, usually he would type the correspondence and type his name without signing. In all of the documents in which Carmichael wrote his own name, his signature was always in cursive.

Figure 3.11 shows examples of both of these situations. The letter on the left, correspondence from Carmichael to Miss Grace Troutner from May 13, 1947,²¹ is typed and includes a typed signature. The letter on the right, correspondence from Carmichael to Dominique René De Lerma from the 1960s,²² is completely handwritten and includes a cursive autograph. This is the fourth page of this four-page letter.

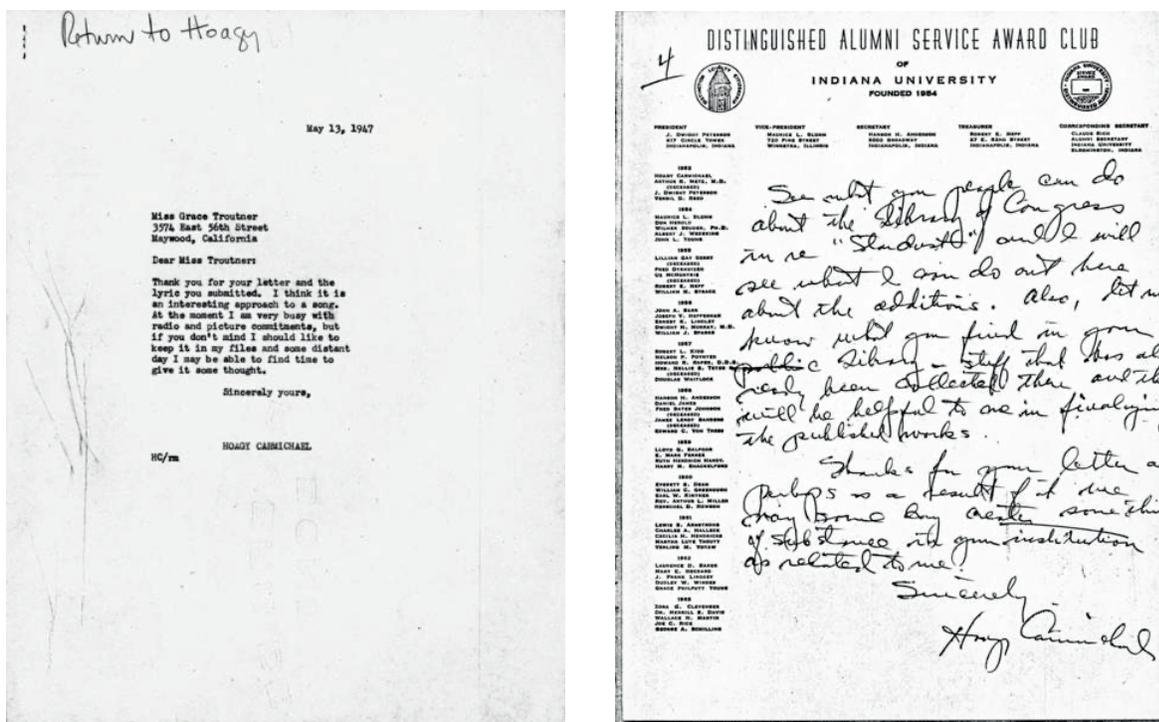


Figure 3.11. Comparisons of a typed letter and a handwritten letter from Hoagy Carmichael.

²¹ Correspondence from Hoagy Carmichael to Miss Grace Troutner from May 13, 1947. Hoagy Carmichael Collection, Folder 7 item 2-1, Archives of Traditional Music, Bloomington, Indiana.

²² Correspondence from Hoagy Carmichael to Dominique René De Lerma from the 1960s. Hoagy Carmichael Collection, Folder 22 item 2-1, Archives of Traditional Music, Bloomington, Indiana.

Sometimes, Carmichael would use a combination of print and cursive in his correspondence. An example of this can be seen in Figure 3.12. In this case, the message and his signature are both cursive, but the address to which the postcard is addressed is printed. It is notable that, in this case, the print is in all capital letters. This contrasts with the address found on the back of the “Old Glory” score, which is mostly capital letters but contains some lower-case letters are lower-case.

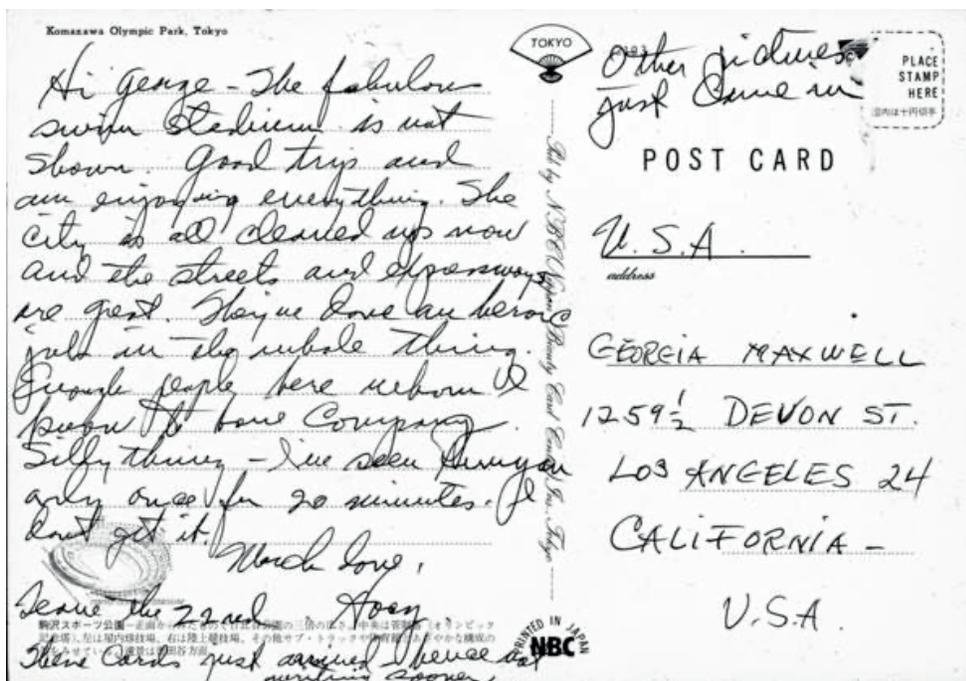


Figure 3.12. Postcard correspondence from Carmichael to Georgia Maxwell, 1964.²³ This is an example of a combination of printed and cursive words both used on the same document.

Interesting similarities and differences exist between this postcard and the writing on the back of the “Old Glory” score (fig. 3.13). All of the numbers seem to be tilted ever so slightly to the right on both documents. The “Old Glory” document address includes a mixture of

²³ Correspondence from Hoagy Carmichael to Georgia Maxwell, 1964, Folder 22 item 2-4. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

capital letters and lower case letters while the postcard address has all capital letters except for the lower case “i”s. For this reason, I compared all of the letters with similar capitalization between the “Old Glory” address and the postcard address to note all similarities and differences.

The letters that both documents have in common as capitalized include the letters “A,” “C,” “R,” “N,” “S,” “L,” and “D.” Both documents have lower cased “i”s. The letter “A”s that appear on the “Old Glory” score are more rounded, while the “A”s on the postcard are more angular. Unlike the “Old Glory” “A”s, which seem to only have two strokes, the “A”s in the word “CALIFORNIA” look like they were written with three different strokes. The letter “C” in the words “Cross” and “Calif” from the back of the “Old Glory” score both have a little curl on the top of them. Similarly, the “C” on the word “CALIFORNIA” on the postcard has the same little curl on the top of it. The “R”s on the Old Glory document seem to have been drawn with a downward stroke first, then that stroke was retraced as the pencil moved upward. The “R”s on the postcard do not connect the first stroke to the top circle, indicating that the pencil was lifted and replaced for the next stroke. However, on both documents, the last stroke of the “R” curves out and to the right rather than being a straight line. This is interesting, especially given the otherwise angular nature of the letters on the postcard. Both of the documents have similar looking “N”s that appear angular. I am unable to draw any conclusions about the “S”s. Most of the “L”s on the back of the Old Glory score are lower case, except for the L in “LA”. In this “L,” I noticed that the bottom left corner has a tiny little loop where the pencil changed directions. On the postcard, there is a similar loop on the L of “LOS ANGELES.” It is difficult to tell if the “D” on the Old Glory document was drawn with two separate strokes or just with one.

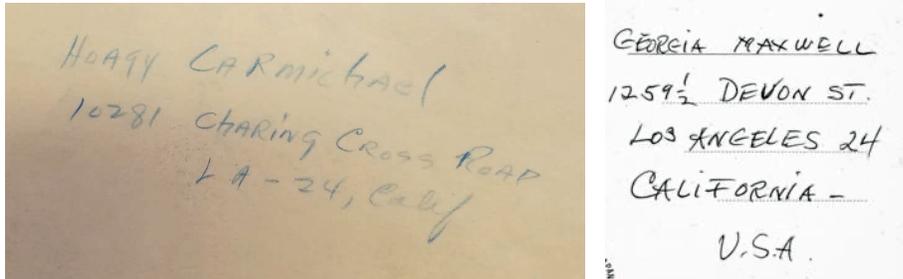


Figure 3.13. A comparison between the handwriting on the back of the *Old Glory* score with a postcard from 1964.²⁴

In short, Hoagy Carmichael frequently alternated between printing, often using mostly capital letters, and writing in cursive. When I compared the handwriting on the back of the “Old Glory” manuscript with Carmichael’s handwriting on other documents, there are both similarities and differences. Most notably, these similarities include a consistent curl at the top of uppercase “C”s and tiny loops on the uppercase “L”s where the pencil changes directions. I have identified enough similarities to suggest that the handwriting on the back of the “Old Glory” score could belong to Carmichael.

Does the Estimated Age of the Item Match the Record?

To determine the estimated age of a document, historical researchers often consider elements of the medium, meaning the paper and ink, as well as the content of what appears on the document.²⁵ To examine the medium itself, a researcher would consider the look and feel of the paper and note any discoloration or fading.

The score to “Old Glory” appears to be more yellow/tan than white. This is consistent with most of the handwritten manuscripts I have worked with in the Carmichael Collection.

²⁴ Correspondence from Hoagy Carmichael to Georgia Maxwell, 1964, Folder 22 item 2-4. Hoagy Carmichael Collection, Archives of Traditional Music, Indiana University, Bloomington.

²⁵ Louis Gottschalk, *Understanding History: A Primer of Historical Method* (New York: Alfred A. Knopf, 1951), 122.

However, this does not mean that the paper was originally white and yellowed with age. Many manuscript papers are originally printed in this shade of yellow/tan.

This score includes a few different types of ink worth discussing. Without expert chemical analysis, it is difficult to analyze the age or types of inks used. However, there are some obvious characteristics worth noting. The primary writing utensil used on the score appears to be pencil. I drew this conclusion based on the thickness of each line, the dark grey color, and the fact that it seems to rub off just a bit onto my hands when touched. Additionally, there is some writing in what appears to be red colored pencil around the word “voices” and around each rehearsal letter. There are also red squiggly lines that occur on page fourteen of the score (fig. 3.14). On this page, the squiggle markings run down the page and also circle around markings “D-9,” “D-10,” and “D-11.” This red colored pencil is consistent with markings found on other Carmichael scores in the archives, including the scores to the “Johnny Appleseed Suite.”

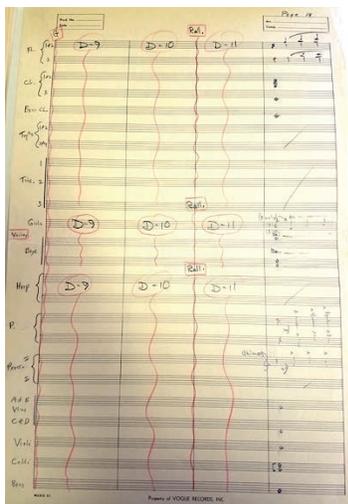


Figure 3.14. Page fourteen of the “Old Glory” score.

The red pencil also seems to be similar to the red writing on the back of the score, which reads “only 10 Vocals” and includes a circle around “10.” The number “10” seems to be written in a more vibrant shade of red than the other markings that appear on the document. The other writing on the back of the manuscript appears to be in blue colored pencil. The part in blue states the rest of the instrumentation and Carmichael’s address. There is one word in either black ink or a sharp, thin black pencil, and it appears to be a clarification of sloppy handwriting. Next to an illegible word in blue, “Rythm” is written, and there are also check marks in black beside each instrument type.

In the case of the “Old Glory” manuscripts, there is no known historical record of the piece with which to compare the manuscript. However, the address that appears on the back of the score, “10281 Charing Cross Road” in “LA-24, Calif,” can be compared against the historical record to estimate the age of the document. A review of voter registration records confirmed that Carmichael lived at that location during the years 1946, 1948, 1950, 1952, and 1956.²⁶ This suggests that he likely resided at the Charing Cross address during the years between 1946 and 1956. Therefore, the piece was not composed before 1946, and it was likely composed between the years 1946-1956. This date range is also consistent with the year, 1953, that appears on the copyist stamp.

I also attempted to compare the information in the copyist stamp against the historical record. A symphony program from a 1954 concert entitled “Springtime in Paris” stated that

²⁶ These records were confirmed by searching AncestryLibrary.com databases for the terms “Hoagland,” “Carmichael,” and “Los Angeles,” accessed March 26, 2020.

Carmichael was, “a member of the A. F. M. (Local 47).”²⁷ This year falls within the ten-year period that Carmichael lived at the Charing Cross address and confirms that he was affiliated with the musicians’ union for at least part of this time period.

I also wanted to compare the information on the copyist stamp with the historical record. To compare this information, I reviewed both the Yellow and White pages from the Los Angeles area from the years 1946-1956 but was unable to find any records for Lyman. I then contacted Local 47 via email to inquire about Lyman. The response I received stated, “I apologize but we don’t keep membership information going that far back.”²⁸ I followed up on this with Local 47 at a later date to confirm that they really could not access this information.

I was fortunate during my most recent inquiry to reach someone that seemed interested in my research. Rick Baptist is currently the staff Historian at Local 47. Rick explained that contracts for commissions of works and copyist services would have been private between the two involved parties and would not be something that the union oversaw or for which they would have paper trails. Rick also said that hundreds of movies and recording sessions took place in 1953 in the Los Angeles/ Hollywood area, and that without more details about the specific session—such as the exact date or movie title—that it was not possible to even begin looking for more information in their records. He also mentioned that there was a fire in their building in the 1970s in which many of the documents, including membership records, that had been stored on site were lost.²⁹

²⁷ Concert Program for “Springtime in Paris” concert, 1954-1955, LMC 1174, Carmichael Box 1, Folder 4, Lilly Library, IU Libraries University Archives, Bloomington, Indiana.

²⁸ Email correspondence between myself and Roxanne Castillo, Director, Electronic Media Division, AFM Local 47, sent to me on September 03, 2019.

²⁹ Phone interview with Rick Baptist, Local 47 Historian, September 2021.

To find further information about Lela Lyman, I did a search on Ancestry.com and a general Google search with various spellings of Lela Lyman. However, I was unable to find any information about this person. One possible reason for this may be that this person was using a pen name as a copyist and Lela Lyman may not have been the copyist's real name. Some copyists and composers used pen names for various reasons. For example, Eugene Zádor, who orchestrated "Brown County Autumn" for Carmichael, went by the penname Edward Kane during the Holocaust to protect his family in Europe. Since he used a pen name, much of his work orchestrating for films is uncredited.³⁰

To summarize, while there is no historical record describing "Old Glory" specifically, there are clues that speak to the estimated age of the documents. Specifically, the copyist stamps on the individual parts include dates in January of 1953. Additionally, the name "Hoagy Carmichael" and an address, "10281 Charing Cross Road" in "LA-24, Calif," are written on the back of the score. A search of government records confirms that Carmichael resided at that address from 1946-1956. These findings all suggest that the score was likely created sometime between 1946-1953 and the individual parts were likely copied in January of 1953.

Does Any Information Within the Document Aid in Establishing the Missing Date?

The "Old Glory" manuscript contains several clues regarding its age that independently suggest a range of possible dates of authorship. It is common for historical researchers to identify a probable date range when it is not possible to pin-point a specific date of authorship. Gottschalk discussed this process:

³⁰ "Biography," Eugene Zádor, accessed October 9, 2021, <https://eugenezador.com/about/>.

One has frequently to resort to the conjectures known to the historian as the *terminus non ante quem* (“the point not before which”) and the *terminus non post quem* (“the point not after which”). These *termini*, or points, have to be established by internal evidence – by clues given within the document itself.³¹

The “Old Glory” manuscripts contain many printed markings on the medium itself that suggest the time in which the piece was composed. Those will be examined here.

The copyist stamps that appear on the instrumental and vocal parts have one of two dates printed on them, “1/10/53” or “1/14/53.”³² This suggests that the copying of these parts was completed by January 14, 1953. It can reasonably be assumed that the parts were drawn from the completed score since this is common practice. Therefore, the *terminus non post quem* of the composition of “Old Glory” is January 14, 1953.

Determining the *terminus non ante quem* of the “Old Glory” manuscripts was a bit more involved. The clues that suggest the earliest possible dates the piece could have been composed were found printed on the manuscript papers themselves. These markings were part of the original printed manuscript papers, not markings written by the composer. By dating the paper medium itself, I was able to determine the earliest possible year that “Old Glory” could have been composed.

The full score has a “Property of VOGUE RECORDS, INC.” printed on the bottom-center of each page (fig. 3.15). I searched several online databases for more information about VOGUE RECORDS, INC. and found an advertisement in Billboard Magazine from February of 1953. The

³¹ Louis Gottschalk, (New York: Alfred A. Knopf, 1951), 147.

³² Some of the parts to “Old Glory” are dated “1/10/53” and some are dated “1/14/53.” “Old Glory,” MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

advertisement is for two Claude Gordon records, and it lists the address for VOGUE RECORDS, INC. as “Crossroads of the World, Hollywood, Calif.” (fig. 3.16).³³

Property of VOGUE RECORDS, INC.

Figure 3.15. Appears on the bottom-center on each page of the full score to “Old Glory”



Figure 3.16. From *Billboard Magazine*, February 7, 1953

The Crossroads of the World is an outdoor mall located in Hollywood, California, that was built in 1936.³⁴ To further pinpoint the time period in which “Old Glory” was composed, I needed to know when VOGUE RECORDS, INC. first opened at the Crossroads of the World. To

³³ CLAUDE GORDON advertisement in *The Billboard* magazine, February 7, 1953, 42. E-book accessed on Google Books.

³⁴ “Crossroads of the World,” Los Angeles Conservancy, accessed September 10, 2019, <https://www.laconservancy.org/locations/crossroads-world>.

determine this answer, I reviewed online microfilms of Los Angeles Yellow pages from the years 1938-1953. There were no listings for VOGUE RECORDS, INC. under the headings “phonograph,” “phonograph Records – Retail,” or “Phonograph Records – Whsle & Mfrs” from 1938-1951. VOGUE RECORDS first appeared in the phonebook in 1952 under “Phonograph Records – Whsle & Mfrs”. The listing includes the address “1510 Cross Rds of Wrld..... Hllsde 7193”³⁵ (fig. 3.17). Although the page seemed to be slightly folded just over the first few letters of the telephone prefix, I was able to confirm the prefix using the Telephone Areas Prefix Map at the front of the phonebook.³⁶



Figure 3.17. *The 1952 Los Angeles phonebook includes a listing for VOGUE RECORDS INC.*

To confirm that Vogue Records, Inc. did not exist until 1952, I reviewed government documents through California’s Secretary of State. Specifically, I was looking for articles of incorporation for Vogue Records, Inc., and any business entity reports, regular filings, or statement of dissolution documents for any businesses called Vogue Records. I was able to find that Vogue Records, Inc. was a different company than the Vogue Records shops (Vogue Books

³⁵ *California - Yellow Pages - Los Angeles Central Area – August MAC through Z.* California, 1952. Image 118. <https://www.loc.gov/item/usteledirec02318/>.

³⁶ *California - Yellow Pages - Los Angeles Central Area – August A through LUM.* California, 1952. Image 14. <https://www.loc.gov/item/usteledirec02316/>.

and Records, Inc.) that operated in California in the 1960s and 1970s. By reviewing the business entity reports, articles of incorporation, and the articles of dissolution, I discovered that Vogue Records, Inc. was incorporated on January 10, 1952.³⁷ Since Vogue Records, Inc. was incorporated in 1952, their manuscript paper could not have existed before 1952. However, music could have been written on their paper anytime after 1952, regardless of when the company ceased operations.

Since the paper upon which the composition was written could not have existed before 1952, then the *terminus non ante quem* of “Old Glory” is 1952. Since the instrumental and vocal parts were dated January of 1953, then the *terminus non post quem* of “Old Glory” is January of 1953. This suggests that “Old Glory” was most likely composed in 1952 and possibly not completed until as late as January of 1953. These years, 1952-1953, fall within the date range, 1946-1956, that Carmichael resided at the Charing Cross address.

To summarize, the information that was printed on the bottom of the manuscript paper of the score suggests that the manuscript paper itself originated from VOGUE RECORDS, INC., a business that operated from 1952-1954. The copyist stamps on the individual vocal and instrumental parts indicates that the copying of the parts was completed in January of 1953. The 1952-1953 time period was compared to the historical record by verifying the dates that Carmichael lived at the Charing Cross address that appears on the back of the score. Carmichael lived at the Charing Cross address from 1946-1956. This comparison confirms the validity of

³⁷ “Business Search – Results,” Dr. Shirley N. Weber California Secretary of State, accessed September 11, 2021, <https://businesssearch.sos.ca.gov/CBS/SearchResults?filing=&SearchType=CORP&SearchCriteria=Vogue+Records&SearchSubType=Keyword>

these findings. Therefore, it can be reasonably assumed that “Old Glory” was composed between 1952-1953.

Are there any Indications in Diaries, Newspapers, Programs, or Other Contemporaneous Materials that Such an Item Existed?

This question directly addresses the first research questions regarding authenticity, as well as the second research question addressing for what person or purpose “Old Glory” was written, and the third research question probing why the work was never published or recorded. Any indication of this work in diaries, newspapers, programs, or other contemporaneous materials could help determine for whom or what purpose “Old Glory” was written. Additionally, any documentation of similar works or intentions to compose works with similar instrumentation or similar content could also indicate possible answers to these research questions.

To answer the question of if there were any indications regarding this composition in any contemporaneous materials, I first reviewed secondary sources looking for any mention of “Old Glory” or other similar works from the same time period by Carmichael or other composers. Second, I reviewed scrapbooks, correspondence, concert programs, recordings, and other related artifacts available at both the Archives of Traditional Music at Indiana University and at the Indiana University Archives and looked for any mention of “Old Glory,” works with similar instrumentation, or works with a similar patriotic element. Third, I examined the projects that Carmichael was working on in the early 1950s to find possible links to this piece. Finally, I reviewed scans of newspapers from 1945-1965 looking for stories about Carmichael,

or for a mention of “Old Glory” or of patriotic music that might indicate that this piece was composed by Carmichael.

A review of secondary sources revealed that Carmichael starred in a few movies during this time period. In 1950, he appeared in *Young Man With a Horn*, and in 1951 he won an Oscar for his piece “In the Cool, Cool, Cool of the Evening,” which was performed by Bing Crosby and appeared in the motion picture *Here Comes the Groom*. Carmichael was also featured in the motion pictures *Las Vegas Story* and *Belles on Their Toes* in 1952. In 1953, Carmichael appeared in the motion picture *Gentlemen Prefer Blondes*, and one of his songs was featured in *Those Redheads from Seattle*.³⁸ I reviewed each of these movies and their soundtracks and did not find “Old Glory” used in any of them.

Carmichael also hosted his own TV show on NBC, *The Saturday Night Revue*, that ran from 1953-54. This was a comedic show where he entertained his friends from his penthouse apartment (a set) and it was also a talent show for up-and-coming entertainers.³⁹ The show was not particularly popular. Jack Gould, a critic with the *New York Times*, wrote of the premiere, “If N. B. C. [*sic*] wanted to prove what a show can be when you don’t spend money and don’t particularly care, it succeeded admirably.”⁴⁰ Carmichael left the show after only one year. There were no orchestral performances on this show, and the show’s theme music was not “Old Glory.”

³⁸ *Timeline of Hoagy Carmichael’s Life* from the Archives of Traditional Music, The Hoagy Carmichael Collection (updated May 18, 2017). <http://www.dlib.indiana.edu/collections/hoagy/research/timeline/index.html>

³⁹ Tim Brooks and Earle F. Marsh, *The Complete Directory to Prime Time Network and Cable TV Shows, 1946-Present* (United States: Random House Publishing Group, 2009), 1197. E-book accessed on Google Books.

⁴⁰ Jack Gould, “TELEVISION IN REVIEW: Hoagy Carmichael Begins Summer Chores Over N. B. C. in ‘Saturday Night Review,’” *New York Times*, June 8, 1953. Accessed through *New York Times* online archives, July 21, 2020. www.nytimes.com/1953/06/08/archives/television-in-review-hoagy-carmichael-begins-summer-chores-over-n-b.html.

The review of the materials at the Archives of Traditional Music turned up many artifacts of interest. I first found a Xerox copy of “The Star Spangled Banner” that Carmichael arranged.⁴¹ I was later able to find and purchase an original copy of the magazine in which the arrangement was printed. The arrangement appeared in a 1965 issue of *fact: [sic]* magazine, as a contribution within an issue in which various famous artists, musicians, and political figures were engaging in a discussion about possibly replacing the national anthem. Carmichael mentioned in his commentary that he first began thinking about and working on “The Star Spangled Banner” arrangement “Nearly 30 years ago.”⁴² While this is not a direct mention or reference to “Old Glory,” it does suggest that Carmichael may have been thinking about writing and arranging patriotic melodies during the time period he suggested in the article, from 1935 through 1965.

The finding of “The Star Spangled Banner” arrangement and Carmichael’s commentary provides support for the theory that Carmichael composed “Old Glory,” and it also suggests a possible motive for composing the piece. Specifically, the commentary accompanying the arrangement states that Carmichael was trying to make the national anthem “more singable.”⁴³ Whether or not he accomplished this goal with his arrangement is arguable. However, it does appear that Carmichael took an interest in at least arranging patriotic vocal music during the time period in which “Old Glory” appears to have been composed. If he was arranging patriotic music during that time, then it is logical to assume that he may have also been composing

⁴¹ Photocopy of “The Star Spangled Banner.” MC 2 Hoagy Carmichael Collection, Box 6, item 11. Archives of Traditional Music, Indiana University, Bloomington

⁴² Charles Braun, “Let’s Waive ‘The Star-Spangled Banner’,” *fact: 2*, no. 1 (1965): 2-15. Hoagy’s arrangement of “The Star Spangled Banner” and commentary appears on 9-11.

⁴³ Carmichael’s commentary appears on p. 9 of Charles Braun’s, “Let’s Waive ‘The Star-Spangled Banner’,” *fact: 2*, no. 1 (1965): 2-15.

patriotic music during that time. If he was composing patriotic music during the focus time period, then it is possible that “Old Glory” could have been one of his compositions.

The secondary sources that I reviewed all stated that Carmichael only composed two major works for orchestra. Those pieces are “Brown County [in] Autumn” and “Johnny Appleseed Suite.” I was unable to find a score for “Brown County Autumn” at the Archives of Traditional Music. I also looked through the Library of Congress online database and, although they have a recording of the piece, they do not possess a copyright deposit or application for “Brown County Autumn.” I eventually located the handwritten score and instrumental parts at the Indianapolis Symphony Orchestra music library at Hilbert Circle Theatre in Indianapolis.

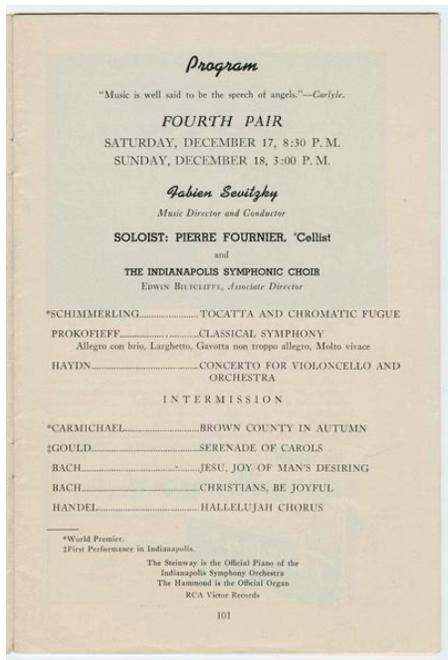


Figure 3.18. Concert program from the world premiere of “Brown County [in] Autumn,” December 17 and 18, 1949

“Brown County Autumn” was premiered by the Indianapolis Symphony Orchestra on December 17 and 18, 1949, at the Murat Theatre in Indianapolis (fig. 3.18).⁴⁴ It should be noted that this concert program states that the title of the piece is “Brown County in Autumn.” However, the handwritten title on the original score and the original parts, which all currently reside in the Indianapolis Symphony Orchestra library, all state the title as “Brown County Autumn.”⁴⁵

The concert was very well-received by the Indianapolis audience. Corbin Patrick, a music critic for the *Indianapolis Star*, said of the performance: “It’s a work of which he can be justly proud.”⁴⁶ The next week after the concert, Carmichael was interviewed by a young journalist at Shortridge High School in Indianapolis. In her article, Carmichael mentioned that upon arriving at his Los Angeles home, he would begin work on a second classical piece, and that he anticipated that piece would “be about the California redwoods.”⁴⁷

Shortly after the December 20, 1949 Shortridge High School article, *TIME* magazine published an article on December 26, 1949. The article discussed the Indianapolis premiere of “Brown County Autumn.” In this article, Carmichael stated that he was invited to compose the piece by Fabien Sevitsky, the Conductor of the Indianapolis Symphony Orchestra, to honor the centennial of Hoosier Poet James Whitcomb Riley (1849-1916). The article respectfully referred to this composition as “Hoagy’s first serious composition.” Carmichael is also quoted as saying

⁴⁴ Concert Program for Indianapolis Symphony Orchestra concert, “Fourth Pair,” December 17 & 18, 1949, LMC 1174, Carmichael mss. Box 1, Folder 4, Lilly Library, IU Libraries University Archives, Bloomington, Indiana

⁴⁵ The original score and parts located in the Indianapolis Symphony music library in Indianapolis, Indiana.

⁴⁶ Associated Press, “Carmichael Makes His Classical Debut,” *Decatur Herald* (Indianapolis, IN), December 19, 1949. Newscomwc.newspapers.com.

⁴⁷ Gretchen Heinke, “Hoagy Carmichael Plans to Compose Classical Piece About California Redwoods,” *Shortridge Daily Echo* (Indianapolis, IN), December 20, 1949. <https://www.digitalindy.org/digital/collection/shs/id/44797/>

he was already at work on a second similar composition “about the California redwoods” that would be a “sort of austere, with an ecclesiastic, cathedral-like quality. ‘Lofty’ I think would be a good word.”⁴⁸

On January 16, 1950, the Indianapolis Symphony Orchestra performed “Brown County Autumn” at Carnegie Hall in New York. Following this performance, a prominent critic wrote a harsh review of the piece. Olin Downes, a music critic with the *New York Times*, wrote, “The composer [Hoagy Carmichael] has neither the technique nor the mind of musical thought which makes it possible for him to express himself adequately in this medium.”⁴⁹ Olin recommended that Carmichael should stick to writing popular music and leave classical music to other composers. Even before the Carnegie Hall debut, Hoagy lamented in the *Time* magazine article, “I know my limitations. I’m not a student of music.”⁵⁰ Carmichael’s statement may reflect the insecurities he felt at the time about entering the world of “long-haired composition,” as it was referred to by the author of the *Time* magazine article, given his lack of formal training in compositional techniques or music theory as a law major during his university studies.

⁴⁸ “Indiana Melody,” *TIME*, December 26, 1949, 33. <http://www.time.com/vault/issue/1949-12-26/page/35/>

⁴⁹ “Buttermilk Sky Curdles,” *Terre Haute Tribune*, (Terre Haute, IN), Jan. 17, 1950.

⁵⁰ “Indiana Melody,” *TIME*, December 26, 1949, 33.



Figure 3.19. *Hoagy Carmichael rehearsing with Fabien Sevitzky and the Indianapolis Symphony Orchestra.* Photo retrieved from *TIME magazine*, December 26, 1949, p. 33.

Whether because Carmichael felt disheartened because of the harsh critique or for other reasons, “Brown County Autumn” all but disappeared after that Carnegie Hall performance. I searched the Library of Congress online Catalogues of Copyright Entries for all published and unpublished music by Carmichael for the years 1949-1959 and separately for the search term “Brown County” from 1949-1981. It appears that the piece was never published and never submitted to the Library of Congress for copyright. I visited the Indianapolis Symphony Orchestra (ISO) music library at the Hilbert Circle Theatre in Indianapolis. Susan Grymonpre, a Librarian with the ISO, was able to confirm that the ISO performed the piece several times in 1950—mostly at high schools—as part of a tour throughout the United States and Canada.

The tour began on January 3 of that year with a performance in Lancaster, Ohio; then they performed on the fifth and sixth of January in Ottawa and Montreal, Canada. These performances were followed by the Carnegie Hall performance on January 16. The Orchestra

then returned to Indianapolis for a performance of the piece on January 24 at the Murat Theatre. This was followed by ten performances over a three-week period at various Indianapolis high schools and at the Indiana University Auditorium in Bloomington, Indiana. During the first two weeks of March, they continued performing the piece on tour, this time heading west to Racine, Wisconsin, then moving on to Ft. Dodge and Waterloo in Iowa. The Waterloo, Iowa performance on March 9, 1950 was the last performance of this work during Carmichael's lifetime. In 1989, the ISO performed the piece three times, then in 1999, fifty years after its premiere, the ISO performed the work four times.⁵¹ "Brown County Autumn" has not been performed by the ISO since then, and because they hold the only copies of the work—the handwritten originals—other performing and educational ensembles cannot currently access or perform the work.

If Carmichael felt disheartened or lacked confidence about his abilities as a composer in the classical genre, as evidenced by his "I know my limitations"⁵² comment, then it is possible that these feelings may have continued for an extended period of time beyond 1950. If so, then this could be one possible reason that he may have chosen not to publish "Old Glory" after its composition in 1953. This theory is supported by the fact that he also did not publish "Brown County Autumn." While he did not publish any classically orchestrated works in his lifetime, he did continue working on composing music for classical instrumentation for several years after the "Brown County Autumn" premiere in 1949.

⁵¹ These dates and locations were retrieved from the Indianapolis Symphony Orchestra's music library tracking system. Susan Grymonpre, the ISO Librarian, explained that the older information was entered into the computer system in the 1980s.

⁵² "Indiana Melody," *TIME*, December 26, 1949.

Carmichael had already begun research for another classical composition upon his return to California before the Carnegie Hall concert. A letter from his cousin Ruth, dated January 11, 1950, implied that Carmichael must have asked Ruth to research the legend of Johnny Appleseed (John Chapman) for a composition project upon which he was embarking.

Johnny Appleseed is known as the man that traveled throughout the Midwest, from Pennsylvania to Ohio, Indiana, and Illinois, planting and tending to apple tree saplings that eventually became about 1,200 acres of apple orchards.⁵³ The letter from Ruth to Carmichael stated that she had researched Johnny Appleseed at the Indiana State Library and was sending Carmichael photostats of a November 1871 article from *Harper's New Monthly Magazine*⁵⁴ as well as something from a Source Book and her own notes. At the end of the letter, Ruth stated, "Twas fun to read and know you can weave his life threads into a Suite or who knows – even an 'Ole Settlers Opera?"⁵⁵

The letter suggests that his inspiration for the classical composition either changed from his initial inspiration— the California redwoods—to Johnny Appleseed, or that he was simultaneously working on two different pieces. Given the short turn-around between the premiere of "Brown County Autumn" (December 17 and 18, 1949) and the date of Ruth's letter (January 11, 1950), and given the similarities of content (California redwood trees and the legend of a man that traveled the Midwest planting trees), it seems likely that she was

⁵³ "Johnny Appleseed: A Pioneer Hero," Environmental Issues: Essential Primary Sources. *Encyclopedia.com*. (July 14, 2020). <https://www.encyclopedia.com/environment/energy-government-and-defense-magazines/johnny-appleseed-pioneer-hero>

⁵⁴ This seems to refer to an article by W. D. Haley, "Johnny Appleseed: A Pioneer Hero," *Harper's New Monthly Magazine* (November, 1871).

⁵⁵ Ruth Carmichael, correspondence to Hoagy Carmichael, January 11, 1950. Folder 10, Item 3, Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

researching for his next big classical undertaking and that Carmichael was probably not working on two separate classical compositions during those three-and-a-half weeks. Instead, Carmichael likely changed his focus away from California redwood trees, in which case he may have worried that his new composition might have been too similar to “Brown County Autumn.” Brown County in Indiana is well-known for the vibrant colors of its beautiful leaves in the autumn. Carmichael may have decided to move his focus away from the trees in favor of telling a different story through music.

More than ten years after he first began discussing his plans, the first premiere of his new composition, the “Johnny Appleseed Suite,” took place on December 8, 1962, with Charles “Bud” Dant directing the Indianapolis Symphony Orchestra. However, this premiere was incomplete, according to Carmichael. As part of his introduction to the concert attendees, he said the following:

About the piece. You said you were going to hear a suite? Well, you’re not going to hear an entire suite because of lack of time and partially because I hadn’t finished it, you’re only going to hear a few parts of it. And what you’re going to hear, mostly the melody parts. People say they want to hear some melody so I wrote some melody for this thing. . . . We do have the opening theme which is Johnny Appleseed, in my imagination, returning from the wars of 1812. He’s coming home, he’s happy, and we hear the marching music, a little regimen, and we hear his whistling theme. . . . Now, the heroic music, which would depict the struggle of the times, is all missing, naturally, but we finally get to, what I call, the fulfillment music.⁵⁶

According to Carmichael’s prologue, the five movements featured in this performance included Marching Music (Opening Theme/ Whistling Theme), Prayer Theme/ Cathedral Music, <Work Music missing>, Serenade, Christmas Party, <Heroic Music missing>, Fulfillment Music.

⁵⁶ Transcribed from audio recording of “Johnny Appleseed Suite” performance with Indianapolis Symphony Orchestra, December 8, 1962. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana. https://media.dlib.indiana.edu/media_objects/cv43nx055

The Suite was orchestrated with the help of Nathan Van Cleave. This was noted by Carmichael in his opening remarks at the concert and was confirmed in a letter written by Charles Dant from January of 1983, in which Dant stated: "I'm trying to find the orchestration which I had made (and Hoagy paid for) by Nathan Van Cleve [*sic*], top orchestrator for the Hollywood Studios, for the concert in '62. The Indianapolis Symphony does not have these orchestrations."⁵⁷ Notably, all of the movements in this performance were only instrumental (no vocals). In this way, this orchestration contrasts with that of the next public performance of the "Johnny Appleseed Suite."

The next recorded performance of this Suite was for the *Bell Telephone Hour* television program produced by the National Broadcasting Company (NBC-TV) over a year later on April 7, 1964. This performance was also apparently incomplete, according to the spoken prologue:

Hoagy has written the "Johnny Appleseed Suite," telling, in music, the legend of the man who devoted most of his life to planting apple trees throughout this new frontiers of this great land. The *Bell Telephone Hour* commissioned the television adaptation of this Suite containing the major portion of this musical work, which Hoagy Carmichael will narrate.⁵⁸

This performance included two ballet dancers, Robert Merrill (a baritone soloist with the Metropolitan Opera), and the Bell Telephone Orchestra, under the direction of Donald Voorhees. The Suite was narrated throughout by Carmichael. In this performance, the Suite opened with a wistful introduction under Carmichael's narration of the setting, then Robert

⁵⁷ Correspondence between Charles Bud Dant and Herman B. Wells, January 11, 1983. MC 2 Carmichael Series I Music, Box 15, Archives of Traditional Music, Bloomington, Indiana.

⁵⁸ Transcribed from audio recording of "Johnny Appleseed Suite" performance on the *Bell Telephone Hour* television broadcast, NBC-TV, April 7, 1964. "Bell telephone hour / [produced by] NBC-TV," Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana. https://media.dlib.indiana.edu/media_objects/kd17d134k

Merrill sang a very patriotic movement, referred to in the score simply as “Ballad.”⁵⁹ Here is an excerpt of the words to this movement:

Now it is ours, and this is our America,
Strong as the golden apple tree.
More dear to our hearts than our Motherland,
No other land can be.
Shall we be worthy of our nation now,
With love that towers to the skies.
Praise our land, bless all the people there,
And the great American Dream that never dies.⁶⁰

After this movement, the orchestra played the “Marching Music,” which was previously the first movement when the Indianapolis Symphony first premiered the work a year and a half prior. Carmichael narrated under the next section a story about how Johnny is probably lonely and misses “one special girl.” The final movement, referred to in the score as the “Fulfillment,”⁶¹ has Merrill singing the verse written above, but this time with choral accompaniment.⁶² The movement ends with a big brassy fanfare, with the brass ending in unison, the harp running up and down the instrument, and cymbal crashes.

It seems that the “Johnny Appleseed Suite” was never performed again as a complete work during Carmichael’s lifetime. He continued to tinker with it over the years, coming back to it at various times with the intention of eventually finishing it.⁶³ At one point, his son, Hoagy

⁵⁹ “Ballad” from “Johnny Appleseed Suite,” Box 10, #3, Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

⁶⁰ These words were sung by Robert Merrill in the 1964 Bell Telephone Hour performance of “Johnny Appleseed.” The heard lyrics were then compared with a handwritten draft of the lyrics found in the Hoagy Carmichael Collection to clarify the diction that was difficult to decipher. “Build a Cabin in the Wilderness,” Version 2, Lyric Sheets: Series A-H, Box 1 #86, Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

⁶¹ “Fulfillment” from “Johnny Appleseed Suite,” Box 10, #12, Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

⁶² This piece begins at 19:48 in the 1964 Bell Telephone Hour performance of “Johnny Appleseed.” NBC-TV, April 7, 1964. “Bell telephone hour / [produced by] NBC-TV,” Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana. https://media.dlib.indiana.edu/media_objects/kd17d134k

⁶³ Richard Sudhalter, p. 324.

Bix, tried to raise funds to turn “Johnny Appleseed” into a fully realized dramatic work. This project, however, was not actually realized until after Carmichael’s death.

After Carmichael’s death in 1981, Charles “Bud” Dant and Nathan Van Cleave attempted to finish the Suite. To do this, they worked in cooperation with Hoagy Bix, the Archives of Traditional Music, and the Indiana Arts Commission⁶⁴ to compile all of Carmichael’s sketches and notes and combine them with Dant’s own creative revisions and additions. Dant discussed his revisions with Jay Harvey of the *Indianapolis Star* in 1990:

Carmichael admitted that what he considered the most important movement – titled *Dream, Daybreak and Work* – was incomplete, and the matter nagged at him for many years until the famed composer got all the music down on tape. Furthermore, when given the opportunity to revive the complete work by ISO library manager Michael Runyan, Dant felt that the orchestrations originally presented needed some revision, too. “Some of the movements are fine, but it needed to be more pop-sounding,” Dant said. “It didn’t sound like Hoagy at all. Now that symphonic pops are the big thing, I suggested that I should write (two movements) as more pops.”⁶⁵

In 1984, Dant conducted the Suite for two “Jubilee Concerts of Hoagy Carmichael’s Music,” presented by the Indiana University Alumni Association. The first concert was presented at the Murat Temple in Indianapolis on Thursday, October 18, then the next concert was held at the Indiana University Auditorium on Saturday, October 20. Both concerts featured Phil Harris, Alice Faye, Bud Dant, the Singing Hoosiers directed by Robert Stoll, the Indiana University Jazz Ensemble directed by David Baker, and Al Cobine.⁶⁶ It is unclear how much of the “Johnny Appleseed Suite” was performed at these concerts and exactly who performed the piece.

⁶⁴ In correspondence between Frank B. Jones and Charles Bud Dant, May 19, 1987, Frank stated that the President of the Indiana Arts Commission agreed to make a grant to cover 50% of the cost of completing the suite. MC 2 Carmichael Series I Music, Box 15, Archives of Traditional Music, Bloomington, Indiana.

⁶⁵ Jay Harvey, “Hoagy pal brings his legacy to ISO,” *Indianapolis Star*, March 2, 1990.

⁶⁶ Bill Roberts, “A ‘Hoagy’ Celebration,” *Indianapolis News*, October 12, 1984.

In 1990, Dant pushed to have the “Johnny Appleseed Suite” performed in Indianapolis with the Indianapolis Symphony Orchestra (ISO) under the direction of Erich Kunzel. In an article in the *Indianapolis Star*, Dant describes how he first began working with Carmichael on the “Johnny Appleseed Suite” several years prior. Dant said that Carmichael contacted him and said, “I’ve got this ‘Johnny Appleseed Suite’ on tape. I’d like to have you orchestra it.”⁶⁷ This statement suggests that Carmichael recorded himself playing the themes to the piece on piano and shared that recording with him. In the article, Dant stated that he was too busy working as a record producer for Decca at the time, so he (Dant) asked someone else to orchestrate the tunes. The credit for the orchestrations was later given to Nathan Van Cleave, which Carmichael discussed in his opening commentary at the 1962 premiere of the Suite:

The arrangement was made by one of the finest arrangers in Hollywood, Mr. Nathan Van Cleave. Now, Mr. Van Cleave not only loved the work and wanted to do it, and, although he’s not from Indiana, I must tell you that he did actually do some of the work just for this project free of charge.⁶⁸

The 1990 performances occurred on March 2, 3, and 4 at the Circle Theatre in Indianapolis under the direction of Erich Kunzel. Dant stated in the *Indianapolis Star* article that he was given the opportunity to revive the complete work by the ISO library manager, Michael Runyan.⁶⁹ This suggests that the ISO still had possession of the “Johnny Appleseed” scores from their previous performance, presumably the 1962 premiere.

I reached out to the ISO to view any deposits of which they may still be in possession of “Brown County Autumn” and/or of the “Johnny Appleseed Suite.” I was able to view these

⁶⁷ Jay Harvey, “Hoagy pal brings his legacy to ISO,” *Indianapolis Star*, March 2, 1990.

⁶⁸ Transcribed from audio recording of “Johnny Appleseed Suite” performance with Indianapolis Symphony Orchestra, December 8, 1962. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana. https://media.dlib.indiana.edu/media_objects/cv43nx055

⁶⁹ Jay Harvey, March 2, 1990.

deposits in October of 2021, at which time I confirmed that Dant's 1990 version was a revision of the 1962 version for full orchestra without voices and was not a revision of the 1964 version with voices.

In summary, while I was unable to find any direct mention in diaries, newspapers, programs, or other contemporaneous materials that "Old Glory" was composed by Hoagy Carmichael, I was able to find evidence suggesting that Carmichael was composing other orchestral works before and after the time in which this piece was composed. These works include "Brown County Autumn" and the "Johnny Appleseed Suite." Further, I found Carmichael's arrangement of "The Star Spangled Banner" and its accompanying commentary, which suggested that Carmichael had an interest in composing patriotic music during the time period of interest. The "Johnny Appleseed Suite," as performed in the 1964 *Bell Telephone Hour* performance, included two movements that featured full orchestra with patriotic vocals, one of which also featured chorus. These arrangements were composed with the assistance of Nathan Van Cleave, a Hollywood arranger. This suggests that Carmichael was composing patriotic melodies for orchestra and voices during the time period of interest. Finally, although Carmichael continued to work on his next major composition after the premiere of "Brown County Autumn" in 1949, he did not perform another piece of a classical nature for another twelve years. One possible reason for this could be because he lost confidence in his abilities after receiving a negative review of his compositional abilities after the Carnegie Hall debut of "Brown County Autumn" in 1950.

Where Was the Item Originally Located?

The copyist stamps on the instrumental and vocal parts to “Old Glory” indicate that the copyist who wrote out the parts was a member of Local 47 Musician’s Union, which is located in Los Angeles, California. Additionally, the manuscript paper upon which the instrumental and vocal parts are written has “Hollywood Music Papers HE-7493” printed in the bottom left corner. The HE phone prefix, short for HEmpstead, indicates that the location at which the manuscript paper originated was located in the northwest part of Los Angeles near Hollywood, Hillside, and Beverly Hills.⁷⁰ Additionally, the paper upon which the full orchestra score was written has “PROPERTY OF VOGUE RECORDS, INC.” printed on the bottom center of the paper. Vogue Records, Inc. was located at 1510 Crossroads of the World in Hollywood, California. Additionally, on the back of the full orchestra score, the words, “Hoagy Carmichael 10281 Charing Cross Road LA-24, Calif” appear. All of these clues suggest that the piece was most likely composed and the parts transcribed in the Los Angeles area.

I also examined the manuscript paper upon which the instrumental and vocal parts to “Old Glory” were written. These papers were different than the score because they contained a stamp in the bottom-left corner that read, “HOLLYWOOD MUSIC PAPERS HE-7493” (fig. 3.20). The “HE-7493” is another telephone prefix, short for HEmpstead. An establishment with this prefix would have been located in the northwest part of Los Angeles, near Hollywood, Hillside,

⁷⁰ *California – Yellow Pages – Los Angeles Central Area – AugustA through LUM*. California, 1952. Image 14. <https://www.loc.gov/item/usteledirec02316/>.

and Beverly Hills. This prefix was in use during this same time period.⁷¹ However, I was unable to determine the exact establishment from which these papers originated.



Figure 3.20. This printing appears on the bottom-left corner of all of the instrumental and vocal parts to “Old Glory.”

Where is the Item Now? Is this Document a Variant Version or a Copy? Is there Any Reason to Suspect That this Item May Not be Genuine?

The “Old Glory” manuscripts currently reside in the Oversized Manuscripts box (Series I – Music Materials, Box 8) in the Hoagy Carmichael Collection at the Archives of Traditional Music (ATM) in Bloomington, Indiana, on the campus of Indiana University. The Carmichael Collection began accumulating material in 1986 when the Carmichael family donated a large amount of the late composer’s possessions to the ATM. The initial donation included music manuscripts, recordings, pictures, and films as well as other random items like paintings and sketches.⁷² In an email correspondence, Allison McClanahan, a Librarian at the ATM, stated that the Carmichael estate donated items to the collection at various times. The years of accession with which she was familiar include 1986, 1998, and 2005. She believes that the “Old Glory”

⁷¹ *California – Yellow Pages – Los Angeles Central Area – AugustA through LUM*. California, 1952. Image 14. <https://www.loc.gov/item/usteledirec02316/>.

⁷² Mary E. Russell, *The Hoagy Carmichael Collection*, RESOUND A Quarterly of the Archives of Traditional Music, Volume VI, Number 1, January 1987. <https://scholarworks.iu.edu/journals/index.php/resound/article/view/26282/31907>

manuscripts were most likely given to the Archives in 1998 by the Carmichael Estate because that is the year that the music boxes that contain the “Old Glory” scores were inventoried.⁷³

In Gottschalk’s discussion of verification of authenticity of manuscripts, he stated: “If the document is where it ought to be—for example, in a family’s archives... (but not merely because it is in a library...)—its *provenance* (or its *custody*, as the lawyers call it), creates a presumption of its genuineness.”⁷⁴ This statement implies that, while a piece may reside in an archive at a library, this does not automatically confirm its authenticity. However, when the manuscript in question came directly from a person’s estate, the presumption is that the document is genuine.

In summary, the “Old Glory” scores currently reside at the Archives of Traditional Music at Indiana University in the Hoagy Carmichael collection. The ATM confirmed that they received this deposit directly from the Carmichael family in 1998. Therefore, because the document was given to the Archives directly by the Carmichael family, one can reasonably assume the item’s authenticity.

Are Parts of the Document or Set of Documents Missing, Illegible, or Out of Order? Can an Original Order or Appearance be Discovered?

There does not appear to be anything missing, illegible, or out of order in the “Old Glory” manuscripts. All of the pages of the “Old Glory” score are in order. This can be verified by the page numbers written in the upper right corner of each page of the score. However, there are some measures of the music that are missing from the score.

⁷³ Email correspondence between the author and Allison McClanahan, Librarian at the Archives of Traditional Music, December 14, 2017.

⁷⁴ Louis Gottschalk, *Understanding History: A Primer of Historical Method* (New York: Alfred A. Knopf, 1951), 123.

On the penultimate page of the score, page 14, the first three measures are missing the vocal parts. Instead, the symbols “D-9” “D-10” and “D-11” appear in those measures, respectively. The bass clarinet and string parts that enter on the last beat of the second measure on that page are also missing from the parts (fig. 3.21).

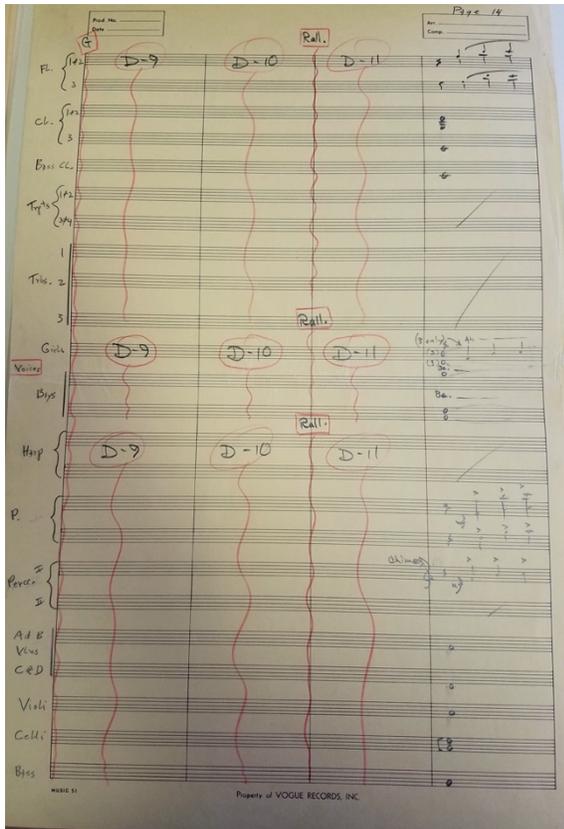


Figure 3.21. Page 14 of the “Old Glory” score includes many red colored pencil markings.

I had never seen these symbols before, so I reached out to a professional composer and arranger, Ryan Fraley. Fraley is an accomplished ASCAP composer and recording engineer who has written works for instrumental ensembles with voice, and his works have been published by The FJH Music Company Inc. as well as by his own publishing company, HX Music. In text message correspondence, Fraley said that the wavy red lines are shorthand for “copy some other measure,” and that the D-9, D-10, and D-11 specify which measures to copy. In this case,

they are specifying to copy the ninth, tenth, and eleventh measures after rehearsal D. Fraley said that this type of marking is a common shorthand that is still used by contemporary composers who write music with a pencil.⁷⁵ Regarding the red pencil, Fraley believes that the composer may have been using the red pencil to flag the copyist to notice the markings.

When I compared the ninth, tenth, and eleventh measures that appear after rehearsal D in the score to the music that appears in the instrumental and vocal parts in these final measures of the piece, they are the same notes and words (fig. 3.22). This confirms that Fraley's assessment of the markings was correct and that this was the intention of the composer's shorthand. The copyist, then, followed these instructions when they copied the individual parts.

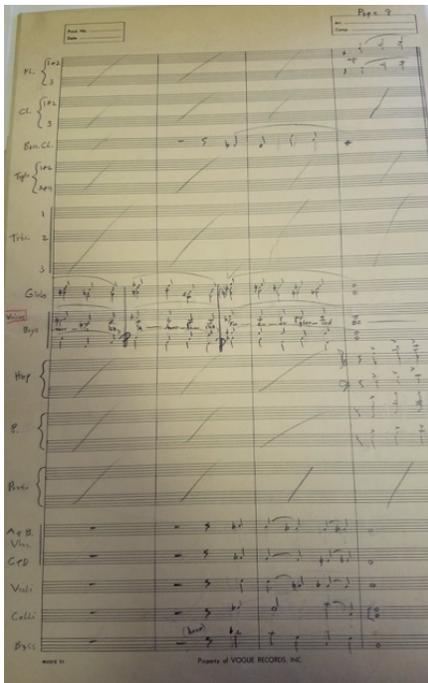


Figure 3.22. Page 9 of the “Old Glory” score shows the ninth, tenth, and eleventh measures after rehearsal D. These are the measures from which the composer indicated to copy the material from into the measures on page 14 of the score.

⁷⁵ Text message correspondence between Ryan Fraley and myself, December 20, 2020.

Other than these few measures that were missing some musical notes and words, there are no pages missing from the score. All of the instrumental and vocal parts have been compared with the score. All of the vocal and instrumental parts that are indicated in the score have corresponding individual parts included in this collection. Notably, all of the “girls” and “boys” vocal parts appear together on one part entitled “VOICES.” This part includes notation beside each staff, “G” for “girls” and “B” for “boys,” rather than having separate parts for each vocal range.

The full orchestra score appears to be in its complete and unaltered order and in its original condition. Besides the additional pencil markings on the instrumental and vocal parts that were presumably made by the musicians who rehearsed this music (as discussed earlier in this chapter), the parts seem to be in their original condition. The alterations marked on the instrumental and vocal parts still allow for the original form to be visually distinguished.

Does an Original or Earlier Document Exist?

To determine an answer to this question, it is necessary to review Carmichael’s compositional process for composing other major symphonic works. For example, when he composed the “Johnny Appleseed Suite,” Carmichael used his piano to find melodies and motifs, or themes, which he recorded on tape and jotted down on manuscript paper. He then sent the tape to Bud Dant to ask him for assistance in orchestrating the piece. Ultimately, Nathan Van Cleave helped Carmichael orchestrate the suite.⁷⁶ Given this process as precedence, it is possible that an earlier version exists, if only as skeletal sketches of melodies or tape-recorded themes.

⁷⁶ Jay Harvey, “Hoagy pal brings his legacy to ISO,” *Indianapolis Star* (March 2, 1990).

To find earlier versions of “Old Glory,” I reviewed all of the sketches in the Sketches box, Box 9, at the Archives of Traditional Music and compared the unfamiliar ones with the melodies in “Old Glory.” While I did not find any that matched the themes, melodies, or chordal structures found in “Old Glory,” I did find some sketches that demonstrated classical genre influence. These included sketches labeled “Rachmaninoff,” “Operry,” and “Fanfare.”

The “Rachmaninoff” sketch is interesting because, like “Old Glory,” it begins with an eighth-note pickup (fig. 3.23). Also, this sketch involves many augmented chords, a less commonly used chord quality that also occurs throughout “Old Glory.” I showed the “Rachmaninoff” sketch to the piano professor at Marian University in Indianapolis, Maureen Walton. She recognized it immediately as a transcription of part of Rachmaninoff’s “Prelude in C# Minor.” While not a sketch of “Old Glory,” this sketch suggests that Carmichael was either interested in learning about non-jazz compositions or that he may have just really liked this piece in particular.



Figure 3.23. “Rachmaninoff” sketch. Sketches box 9, #20.2, Archives of Traditional Music.

The “Opery” sketch is similar to “Old Glory” because it has a unique, reduced instrumentation. Specifically, this score calls for “Violins OR CELLOS,” “PIANO,” “HORNS,” “BASS,” “FLUTE OBOE,” and “DRUMS” (fig. 3.24). Later, on page two, music for “HARP” is written into the “Violins OR CELLOS” line.⁷⁷ One might otherwise expect arrangements for orchestra to be written for the traditional instrumentation of flutes, clarinets, oboes, bassoons, trumpets, horns, trombones, violins 1 and 2, viola, cello, bass, and some assortment of percussion instruments, perhaps including harp and/or piano. Both “Old Glory” and “Opery” call for a much smaller orchestra than is typical for orchestral pieces.

Like “Old Glory,” “Opery” begins with a four-measure fanfare. Additionally, “Opery” begins at a forte dynamic and employs a sixteenth note glissando in the piano, which grows to a fortissimo in the third measure. Likewise, most of the instruments begin at a forte or fortissimo dynamic marking in “Old Glory,” and the composer utilizes a sixteenth note run in the flute parts, which crescendos to the sustained chord in the fourth bar of the introductory material. Furthermore, “Opery” employs a kettle drum rolling in the last bar of the introduction, and “Old Glory” has timpani rolling throughout the introduction.

⁷⁷ “Opery,” Sketches Box 9, #22.1-22.2. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

Figure 3.24. "OPERY," page 1. Sketches box 9, #22.1-22.2, Archives of Traditional Music

The sketch entitled simply "Fanfare" also displays a few similarities to "Old Glory" (fig. 3.25). Like "Old Glory," it is written with two flats in the key signature. However, while "Old Glory" is in the key of Bb major, this piece is not in Bb major. The sketch begins in G minor and eventually progresses to Eb, D, G, and F major chords before ending with the marking "etc."⁷⁸ "Old Glory" does not have these frequent, drastic key center changes, and instead the piece stays in the key of Bb major throughout the piece. "Fanfare" begins with a pickup note in the bass part followed by chords on beats two and three in the first measure. "Old Glory" also begins with a pickup note and has moving notes on beats two and three in the harp and chimes parts in the first measure.

⁷⁸ "Fanfare," Sketches box 9, #26.3. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.



Figure 3.25. “*Fanfare*” sketch. Sketches Box 9, #26.3, Archives of Traditional Music

To summarize, while there is no direct evidence that an earlier version of “Old Glory” exists, some of the musical sketches in the Carmichael Collection at the Archives of Traditional Music suggest that Carmichael may have been thinking about many of the same musical ideas that appear within “Old Glory.” Specifically, “Rachmaninoff,” “Opey,” and “Fanfare” each demonstrate some similarities to “Old Glory,” with similar instrumentation, key signatures, and/or rhythmic structure. Since there is no evidence of erasures in the score to “Old Glory,” it seems likely that an earlier version or sketch may have existed. However, I was unable to find such sketches or earlier versions of “Old Glory” in the Archives of Traditional Music. It is possible that any earlier versions of “Old Glory” may have been tape recorded in the same way that Carmichael recorded his first melodic ideas for the “Johnny Appleseed Suite.” However, I was unable to locate any such recordings within the holdings of the Archives of Traditional Music.

Does the Document have Multiple Authors?

As previously discussed, it appears that one person wrote out all of the musical manuscript that appears in the score to “Old Glory,” while a different person, the Copyist,

wrote out all of the musical manuscript that appears in each vocal and instrumental part. It is possible that more than one person collaborated to create the music itself. For example, a composer may have been sitting at a piano while another person transcribed the sounds into symbols. However, the handwriting is consistent throughout the score, suggesting that only one person wrote down the music into the score.

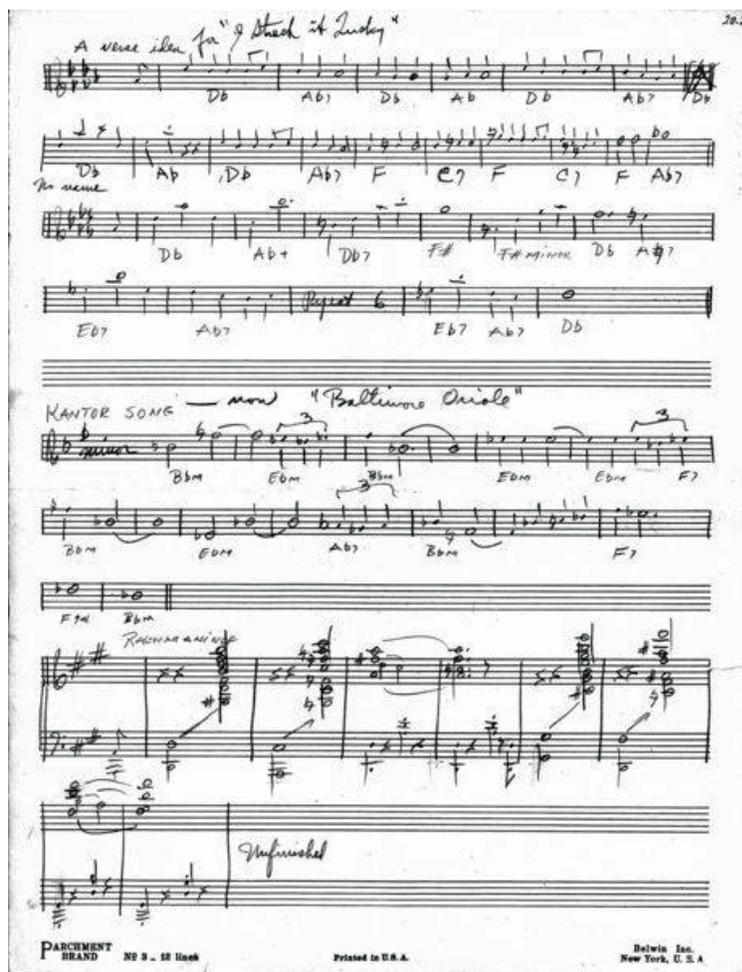


Figure 3.26. Carmichael would alternate between printing in all caps and writing in cursive. This page was located in Box 9 Sketches, #20.2, Archives of Traditional Music.

When I reviewed other full scores in the archives, I found that Carmichael's own handwriting was inconsistent. Sometimes he would print in all capital letters and sometimes he

would write in cursive. For example, in figure 3.26, Carmichael printed “KANTOR SONG” and “RACHMANINOFF” but wrote all of the other titles and words in cursive. The chord symbols on this page are all printed, and the first “A” of “A verse idea” is printed while the rest of the sentence is cursive.

These types of inconsistencies in handwriting appear throughout the works contained in the Carmichael Collection within the Archives of Traditional Music. For this reason, it is difficult to determine which scores were written down by Carmichael and which may have been written down or transcribed by someone else. Given that Carmichael did not have much formal training in music composition and that he reached out for help from Bud Dant and Nathan Van Cleave when arranging the “Johnny Appleseed Suite,”⁷⁹ it seems very plausible that if Carmichael composed the piece, then someone else may have helped him arrange and transcribe his musical ideas into the score of “Old Glory.”

Could this have been Written by Someone Else Imitating the Purported Author’s Style?

It is possible that “Old Glory” was composed by someone other than Hoagy Carmichael and that the composer of “Old Glory” was imitating Carmichael’s style. However, the theory that another composer was purposefully trying to imitate Carmichael’s compositional style for orchestra seems unlikely. To reason with this possibility, I examine the possible motives a composer might have for imitating Carmichael’s style and consider whether those motives are logical and plausible.

“Old Glory” was probably composed by someone without academic training, but it was also not composed by a novice. This theory is supported by the fact that the arrangement

⁷⁹ Jay Harvey, “Hoagy pal brings his legacy to ISO,” *Indianapolis Star*, March 2, 1990.

includes instances of parallel motion, something not typically seen in this genre of music by composers with academic training. Also, the vocal parts present some interesting challenges to the singers, specifically that the intervals and range make it quite difficult to sing. These specifics will be discussed in more detail in the next two chapters.

Additionally, neither the score nor the parts indicate a composer. If someone was imitating Carmichael's style, they were not overtly trying to pass off their work as his. If a composer other than Carmichael wrote "Old Glory," they may have sent it to Carmichael for feedback or perhaps in hopes that Carmichael would like the composition so much that he would somehow help that composer's career. In either of these possibilities, what would be the motivation for a composer to not claim credit for the piece by signing or otherwise indicating authorship?

I will first consider the possibility that a composer other than Carmichael wrote "Old Glory" and sent it to Carmichael for feedback or in hopes that Carmichael would help to further that composer's career. If this is what happened, it seems odd that the composer did not include their name on the composition. Sending something away for feedback would ultimately require a response, in which Carmichael would have had to return that score to the composer. If that score were separated from its original packaging, presumably an envelope including a return address, Carmichael may have forgotten who the composer was and how to return the score. So, since the score from 1952 was still within Carmichael's estate when he passed away in 1981, it is possible that a composer simply forgot to indicate authorship on the score and perhaps never followed up with Carmichael to remind him to return the score.

However, instead of offering feedback and returning the score to its composer, a copyist who wrote out parts for some of Carmichael's other pieces wrote out the parts for "Old Glory."⁸⁰ If someone wanted feedback, it seems unlikely that Carmichael would instead have his copyist write out parts for the piece. It seems that these parts were then performed or at least rehearsed as indicated by the different pencil markings throughout the instrumental parts. This suggests that a composer felt the composition was beyond the point of needing feedback and was ready to hear how the piece sounded.

Another possibility was that a composer with musical knowledge but not academic training reached out to Carmichael with this composition in hopes that he would help further their career. This seems possible since many people were known to have reached out to Carmichael over the years suggesting different lyrics to his works and manuscripts of music.⁸¹ This scenario is a self-serving one in which the composer sends the score away in hopes of receiving a personal benefit of career advancement. However, if this is what happened, then why would the composer not sign or otherwise indicate authorship on the piece? If the ultimate goal behind sharing the work with Carmichael was personal benefit, then it seems very unlikely that the composer would leave their name off of the score.

⁸⁰ Other pieces found within the Carmichael Collection that included the Lela Lyman copyist stamp on the instrumental parts included "Hong Kong Blues" (Box 3, #3-8) and "In The Cool, Cool, Cool of the Evening" (Box 3, #25-28). The stamp is hard to read on "Hong Kong Blues" but is clearly dated 1/13/53 on the parts to "In The Cool, Cool, Cool of the Evening."

⁸¹ Several letters are contained within the Carmichael Collection at the Archives of Traditional Music from fans and associates suggesting other lyrics for his pieces and sharing manuscripts with him. Examples include the letter from Grace Troutner suggesting lyrics (response from Hoagy dated May 13, 1947, Box 1, Folder 7, #2, in response to her letter with suggested lyrics dated May 6, 1947), a letter from Alan Gaila containing lyrics (dated July 7, 1955, Box 1, Folder 11, #3) and a letter from Herb Sanford containing a musical manuscript to "Trail of a Rainbow" (letter dated October 26, 1949, Box 1, Folder 9, #4)

It is also possible that Carmichael asked a composer with musical knowledge but not academic training to compose a piece in which the composer imitated Carmichael's style. This could have been done as a purely academic exercise or perhaps because Carmichael intended to take credit for writing the piece. If this were done as an academic exercise, then that implies that Carmichael was working with at least one composer at the time and specifically teaching them how to write for an orchestra. This seems unlikely given the fact that Carmichael was seemingly not very confident in his abilities as a composer of non-jazz music following the harsh critique of his Carnegie Hall debut of "Brown County Autumn."

Additionally, since there was only one orchestral composition from which to draw, there would not have been much precedence for a copy-cat composer to rely upon. By 1952, the year that "Old Glory" was likely composed, the only work that Carmichael had composed for orchestra was "Brown County Autumn." Additionally, while successful in its Indianapolis premiere, the response that "Brown County Autumn" received at its Carnegie Hall debut was less than flattering. For these reasons, it seems somewhat unlikely that another composer would have purposely tried to imitate Carmichael's compositional style in this genre or that Carmichael would have been teaching aspiring composers how to arrange in this genre.

It is possible that Carmichael asked a composer with musical knowledge but not academic training to compose or orchestrate "Old Glory" with the understanding that Carmichael would ultimately take the credit for composition. There is precedence for this scenario. Carmichael asked Bud Dant and Nathan Van Cleave to help him arrange the "Johnny Appleseed Suite" for orchestra. However, in this case, according to Dant, Carmichael recorded the melodic themes to the Suite and shared them with Dant. It is possible that Carmichael

either recorded or sketched his ideas for the piece and shared them with another composer or orchestrator, in which case the composition would have been a collaboration between the two people.

Yet, the only name and address that appear on the “Old Glory” score belong to Hoagy Carmichael, and those appear on the back of the last page of the score. It is possible that someone other than Carmichael wrote his name and address on the back of the score. If someone else wrote those there, it seems most probable that the copyist or the unnamed collaborator wrote them. However, the handwriting is substantially different than the copyist’s and shares many commonalities with Carmichael’s handwriting.⁸² Given these circumstances, it seems plausible that Carmichael wrote the address so that whoever he was sharing the score with, perhaps the copyist, would be able to send it back to him. Since the other writing around the address seems to relate to the numbers of copies needed of each part, it makes sense that both those markings as well as Carmichael’s address were notes intended for the copyist to read.

Whether Carmichael composed “Old Glory” by himself or with the help of a collaborator, the question still remains why nobody claimed credit for the composition by signing or otherwise claiming authorship on the score. Other possible explanations for this include that when the piece was played at a rehearsal, the composer was not pleased with it and for that reason decided not to claim authorship. Perhaps the composer planned to revise it at a later time or perhaps they intended to simply discard the piece. Another possible

⁸² These similarities were discussed in more detail previously in this chapter under the heading, “Are there autographs or other identifying marks?”

explanation for not claiming authorship is that the piece was intended to be a part of a larger work, such as a suite.

For example, in the score to the “Johnny Appleseed Suite,” each movement of the work does not state the name of the composer. Instead, the composer’s name is only printed on the cover to the work. Figure 3.27 shows the first page of the second movement of the “Johnny Appleseed Suite” in which, like the other movements, the first page of the score includes the title of the movement but does not include the composer’s name. The possibility that “Old Glory” was written to be included as part of a larger work will be explored further in the next two chapters.

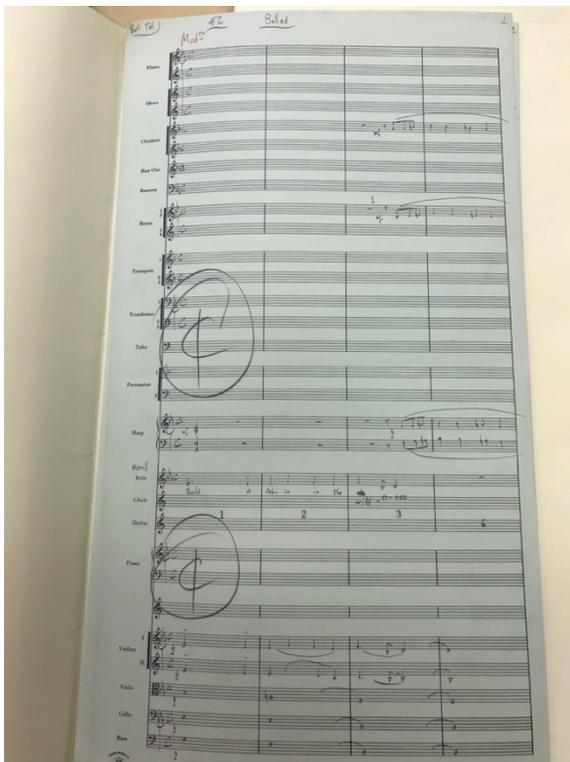


Figure 3.27. Page 1 of movement 2 of the “Johnny Appleseed Suite.” Each movement does not indicate a composer.

Summary

While working through Gottschalk's process for analyzing a document for authenticity, I was able to uncover evidence that addressed all three of the research questions. By analyzing and comparing the handwriting, mediums, and historical context of "Old Glory" with other musical manuscripts and handwritten correspondence by Carmichael, I was able to identify many commonalities and contextual clues that help to authenticate "Old Glory" and tell its story.

The individual vocal and instrumental parts to "Old Glory" were neatly written by a copyist. The copyist stamps on those parts revealed that Lela Lyman completed copying the parts in January of 1953. The handwriting of the musical manuscript on the instrumental and vocal parts to "Old Glory" very closely matched that of a few other instrumental parts within the collection that were also stamped with the Lela Lyman copyist stamp. However, none of the handwriting on the sketches of melodies that were handwritten by Hoagy Carmichael and contained within the ATM seemed closely or obviously to match the writing of the words or musical manuscript contained within the score to "Old Glory." On the back of the "Old Glory" score, however, there is a handwritten name, address, and a specific instrumentation. The name and address are that of Hoagy Carmichael. I compared this handwriting with handwriting that is verified to have been written by Carmichael and found several similarities, suggesting that the writing on the back of the "Old Glory" score may have been written by Carmichael. There are also several handwritten words and notes in the individual vocal and instrumental

parts, suggesting that “Old Glory” was once at least rehearsed or run-through by an ensemble sometime before the parts and score were given to the Archives of Traditional Music.⁸³

Carmichael composed works bearing similarities to “Old Glory” during the same time period that he resided at the Los Angeles address. Specifically, Carmichael composed and premiered “Brown County Autumn,” his orchestral tone poem, in 1949, with the help of an orchestrator, Eugene Zádor. After the premiere, Carmichael immediately began working on another orchestral piece, which eventually became the “Johnny Appleseed Suite.” The Suite was eventually premiered, although still incomplete, in December of 1962 by the Indianapolis Symphony Orchestra. The Suite was orchestrated in close collaboration with Nathan Van Cleave, a well-known arranger in Hollywood. The expanded version, which was written for orchestra, baritone vocal soloist, and chorus, was performed for the *Bell Telephone Hour* program on NBC in 1964. Like the text to “Old Glory,” the vocal parts to “Johnny Appleseed Suite” are patriotic in nature, referring to America as “our Motherland,” and containing references to “the great American Dream.”⁸⁴ Another patriotic piece that Carmichael completed around the same time was his arrangement of “The Star Spangled Banner,” which was printed in the 1965 edition of *fact: magazine*. There are also three musical manuscript sketches of a classical nature in the Carmichael collection which all bear interesting compositional similarities to “Old Glory.” These include “Rachmaninoff,” “Fanfare,” and “Operry.”

⁸³ When I rehearsed and recorded the piece, we worked from Xerox copies and did not mark on the originals.

⁸⁴ These words were sung by Robert Merrill in the 1964 Bell Telephone Hour performance of “Johnny Appleseed.” The heard lyrics were then compared with a handwritten draft of the lyrics found in the Hoagy Carmichael Collection to clarify the diction that was difficult to decipher. “Build a Cabin in the Wilderness,” Version 2, Lyric Sheets: Series A-H, Box 1 #86, Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana.

Chapter 4

Score Analysis

The purpose of this chapter is to continue to answer the first research question: What evidence suggests that Hoagy Carmichael was the composer of “Old Glory?” While the last chapter focused on authenticating the manuscript, this part of the analysis will deal specifically with comparing the content of the “Old Glory” manuscripts with other pieces that Carmichael composed to look for similarities. This analysis will be accomplished through a harmonic analysis in which I will analyze the pieces using both chord symbols and Roman numeral analysis with figured bass. Chord symbols are commonly used in jazz notation and Carmichael often used these on his lead sheets, and Roman numeral analysis with figured bass notation is the standard way to analyze musical works of classical music. Additionally, I felt it was important to incorporate this type of analysis because, unlike chord symbols, Roman numeral analysis allows for the identification of inversions, which may be important for identifying patterns in this context. This harmonic analysis will also include the identification of other compositional techniques that could reveal connections between the pieces.

In addition to “Old Glory,” I have chosen to analyze Carmichael’s arrangement of the “The Star Spangled Banner,” “Fulfillment Music” from the “Johnny Appleseed Suite,” “Ballad” from the “Johnny Appleseed Suite,” and “Mr. Music Master.” I selected “The Star Spangled Banner” arrangement because, like “Old Glory,” it is also a patriotic piece. I chose “Fulfillment Music” and “Ballad” because the text to these pieces are both also somewhat patriotic in nature and they are both orchestral arrangements that include parts for voice. Additionally,

“Fulfillment Music” also includes parts for choir. Finally, I included “Mr. Music Master” because it is a very different piece than the others included in this analysis. Unlike the other works I am analyzing, “Mr. Music Master” was composed solely for piano and voice without orchestra. The piece exists in a lead-sheet format, meaning it only includes the melody and chord symbols. Additionally, this piece was located in the same “oversized folder” as “Old Glory,” which means that it was one of only a few lead sheets that, like “Old Glory,” was written on large manuscript paper. The current location of the manuscript in such close proximity to “Old Glory” could also suggest a possible connection between the two pieces.

I begin with narrative discussions of the unique features and findings inherent in each work. Following these analysis narratives, I present a narrative comparison in which I compare and contrast characteristics of each piece. To aid in the comparative analysis process, it was necessary to develop a way to easily identify unique features, trends, and similarities between the pieces. I utilized an emergent theme coding process, in which those categories of interest developed as I began noting unique characteristics about each piece, such as awkward leaps or harmonically interesting chordal extensions.

After identifying interesting compositional characteristics in each piece, I compared those characteristics across the pieces; I then used a reduction method, in which I coded the data by reducing each characteristic to its most basic description and color-coded each characteristic for ease of comparison. The emergent themes and are notated within the Analysis Notes (Appendices B, D, F, H, and J) as follows:

- Melody line descends from root to b7, changing the chord function
- Awkward or uncommon movement, voice leading, or harmonic progression
- Parallel motion
- Left out a symbol (chord, clef, etc.)

Chord voicing and/or label issue and/or possible wrong note
Interesting or uncommon extension or color-tone
Usage of chord substitution
Chord voiced over extension (altered or unaltered)

Once the emergent categories for each piece were coded, I further analyzed the data by comparing the findings from each piece with those in “Old Glory” and reflecting deeply to discern possible relationships.¹ The *Comparative Analysis* section discusses those relationships in detail.

Score Analysis Narratives

“Old Glory”

The instrumentation of “Old Glory” is different than most pieces composed for orchestra in that it leaves out double reeds, horns, and tuba, but includes four trumpet parts, three trombone parts, three clarinet and flute parts, and a bass clarinet, along with strings, percussion, harp, and voices labeled “girls” and “boys” in the score. Notably, the piece is written in the key of Bb major—a key most often used when writing for wind instruments. The piece also incorporates pizzicato bass lines throughout much of the work, a technique used often in jazz.

The unique instrumentation utilized in “Old Glory” could be attributed to a variety of possibilities. The work may have been commissioned by an ensemble with this specific instrumentation or perhaps the composer purposefully desired the timbre that resulted from this instrumentation. Since both possibilities seem plausible, it is not possible to draw any definitive conclusions based solely on the instrumentation.

¹ Johnny Saldaña, *The Coding Manual for Qualitative Researchers 2nd edition* (California: SAGE Publications Inc, 2014), 34-5, Google Play Books.

When looking at the “Old Glory” score as a whole, I found the implementation of compositional techniques that are typically not accepted as common practice in classical music. Examples of this include the regular usage of parallel perfect intervals such as octaves, fourths, and fifths. The frequent occurrence of parallel motion in this piece suggests that the composer (or the composer that was being emulated) may not have had formal training in music composition or that the composer typically wrote music for jazz ensembles. Parallel motion is much more widely used and accepted in jazz arranging than in this more classical genre into which “Old Glory” seems to fit. Examples of parallel motion in “Old Glory” occur in the third measure of the second page, the third measure of the third page, the first and third measures of the fourth page, and the third measure of the twelfth page.

It also appears that much of the music would have been difficult to sing for the specified vocal ranges due to difficult leaps, awkward intervals, and parts that reach just outside of the normal vocal ranges for the male voices (fig. 4.1).

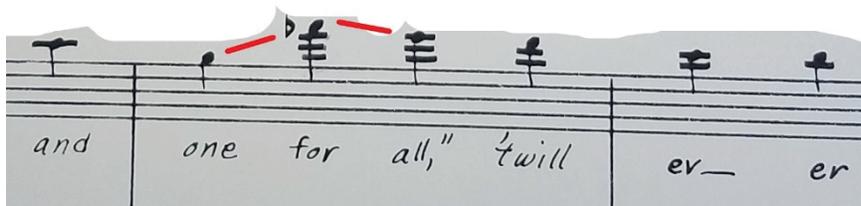


Figure 4.1. Tenor voices on page 5, measure 2

When the Boys (tenors) voices take the melody in the figure above, they are written in bass clef, and their melody begins on an F below middle C on the fourth page in the first measure. The melody line rises and falls naturally, but then four measures before rehearsal C, the tenors leap from a Bb just below middle C to a high Ab above the staff. The leap is awkward for two reasons. First, it is a minor seventh leap. Second, it extends the tenor voice beyond its

usual range, causing singers to change into their falsetto voices for at least that note and the next note in the descending line, a high G².

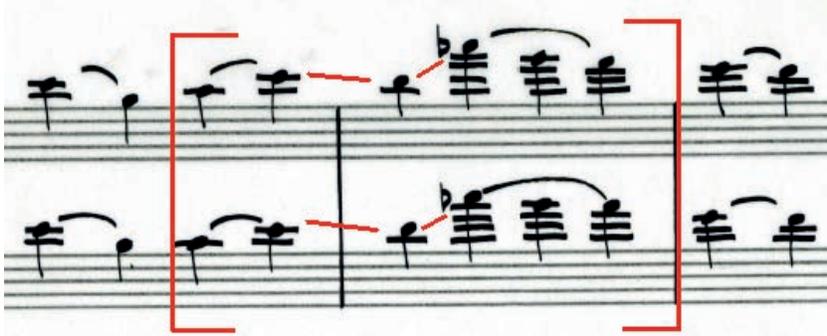


Figure 4.2. *Violins seven and eight measures before rehearsal E*

The instrumental parts also included a few awkward leaps. Like the voice parts, the violins in Figure 4.2 above are divided into four parts, labeled A, B, C, and D. Seven measures before rehearsal E, all violins are required to shift from high Bb above the staff to an altissimo Ab above that in unison.³ To accomplish this, the violinists would begin in third position on beat 3 on the E-string playing an A above the staff with the first finger, then shift to fifth position on beat 4, still on the E-string, to a C above the staff with the first finger. Then, they would shift to seventh position on beat 1, this time on the A-string using their second finger to play the Bb above the staff. Finally, the violinists would be in position to play the altissimo Ab using their low-four on the E-string, at which time the rest of the descending line then falls easily under their fingers in position.⁴

² This occurs four measures before rehearsal C in the part written for voices. “Old Glory,” MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

³ This occurs seven measures before rehearsal letter E on page 2 of the Violins part. “Old Glory,” MC 2 Hoagy Carmichael Collection, Series I, Music, Box 8 oversize. Archives of Traditional Music, Indiana University, Bloomington.

⁴ These fingering recommendations and the challenges they pose were communicated to me in an in-person interview with string specialist and music educator, Amanda Ellerbe (April, 2019).



Figure 4.3. *Viola five measures before rehearsal G*

The viola part also includes awkward leaps (fig. 4.3). Five measures before rehearsal G, the viola must leap from a top-space F, written in alto-clef, to a high F above that, written in treble clef. This requires the musicians to play a F with their second finger on the D-string, then shift to their third finger in third position on the A-string.

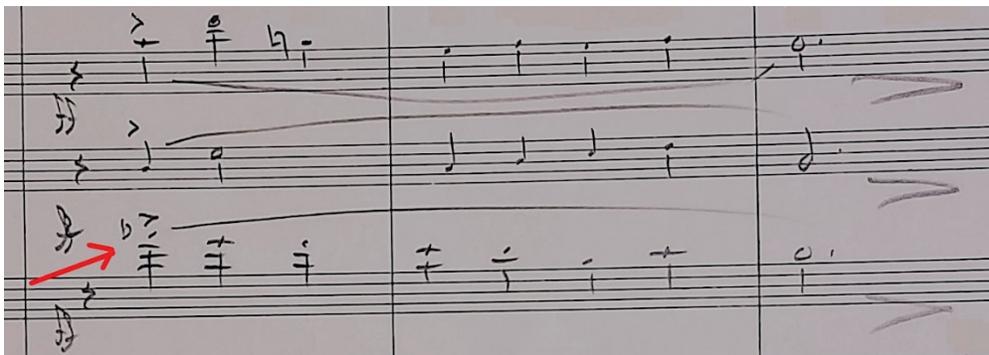


Figure 4.4. *First, second, and third trombone parts from full score, page 13*

A similar challenge occurs in the trombone parts (fig. 4.4). Interestingly, the third trombone is written higher than the first and second trombone parts from rehearsal E to rehearsal G. In this section, the third trombone takes over the melody for eight measures from rehearsal E to rehearsal F. This is followed by five measures of rest, then the third trombone player enters on a high Ab written an octave above the bass clef staff. This would be a very difficult note on which to enter after several measures of rest. Notably, this is the only section of the arrangement in which the third trombone is written above the other trombones. I

discussed this characteristic with a professional trombonist, Vince Laine. He confirmed that this was not a common technique he had observed in jazz or orchestral compositions. However, he had seen this technique once before.

The only time that I've seen something similar to this is in the "St. Louis Blues March." The third trombone part takes over the melody in a higher range and the first and second perform the lower harmony parts in the soli section of the Glenn Miller version. And being the arrogant trombonist that I am, this has always pissed me off.⁵

The interesting thing about Laine drawing a connection between "Old Glory" and the "St. Louis Blues March" is that they are both patriotic pieces. "St. Louis Blues March" was a very popular, patriotic sounding swing hit from the 1940s. Miller's hit version was recorded by the U.S. Army Air Force Band under Miller's direction.

The issues with the vocal and instrumental parts pushing the boundaries of their ranges suggest that the composer may not have had much experience composing for these vocal ranges or for this specific instrumentation, or perhaps the composer wrote this piece specifically for a very advanced ensemble. The incorporation of the key signature of Bb major could suggest that the composer may have been more experienced writing for wind instruments or perhaps the composer was specifically writing for less advanced wind players. The fact that the vocal parts are a bit too high for the male voices seems to support both of these theories since the piece would have been easier for the "boys" to sing if it were transposed down a few steps. However, the key could also have been selected simply for its timbre.

⁵ Interview between myself and Vince Laine via text messaging (June 16, 2021).

“Old Glory” also seems to contain what would be referred to as a chord substitution in jazz theory. Specifically, in the second measure of the ninth page, the chord that occurs on the fourth beat is a Db^7 chord that resolves to a C^{-7} on beat one of the next measure. The Db chord is functioning as a tritone substitution for the G^7 that one might otherwise expect to function as the V^7 resolving to C . In classical theory analysis, this progression would best be analyzed as N^6/ii^7 , or a Neapolitan sixth chord. This also occurs again in the second measure of the fourteenth page.

The piece also contains regular augmented⁷ chords with flatted ninth extensions, which are not very common in classical music. This chord occurs throughout this piece on beat two of the second measure of the melody every time the melody is sung or played. A flatted ninth extension also occurs over a $G^{7(b9)}$ chord in the third measure of the ninth page and again in the third measure on page 14.

This work also contains an interesting melodic pattern in which the melodic line descends from the root of the chord to the flatted seventh. In the fourth measure of the third page, the Bottom Girls voice descends from the root of the F major chord to an Eb , thereby changing the chord to a dominant functioning F^7 chord. This also occurs in the fourth measure of the sixth page and again in the first trumpet part in the first measure of the seventh page. The third trumpet also plays this pattern in the fourth measure of page 11, and the viola plays this pattern in the first measure of page 12.

“Old Glory” also contains a few uncommon extensions and chordal voicings. In the first measure of the fourth page, the bass voices sound the ninth of the IV chord. Later, in the first measure on page 12, the bass voices sound an F on beat three, which is the eleventh extension

of the C^{-11} chord. This suspension resolves on beat four when the other instruments change notes, which changes the chord to an F^9 chord. In the next measure, the cello voice has a chromatic descending line that sounds the flatted ninth on beat two, then moves to the augmented ninth, eventually landing on the flatted ninth again on beat four. In the third measure of the twelfth page, the first chord contains both a flatted ninth and a raised eleventh extension. The second measure of page 13 also contains a raised eleventh extension on the G^{7+11} chord.

A few chords in “Old Glory” seem to be missing thirds. Specifically, this occurs on beat two of the third measure on page five. Here, the instruments are voicing a G^7 chord without a B. The chord functions as V^7/C^{-7} . This also occurs on beats three and four of the same measure. The chord on beat three seems to be an implied C^{-7} , but without an E_b , and beat four seems to be an implied F chord (but without an A). These chords function as ii^7 and V before a I chord. Also, in the fourth measure of the same line, the first beat sounds only a perfect fifth and a major seventh. This seems to function as a Bb^{M7} chord missing a third, or a F^{sus11} chord.

There also seem to be a few potentially wrong notes in the “Old Glory” score. These occur in the first measure on the seventh page in the second trombone part. Here, the second trombone has repeated Bbs and Cs that do not fit into the chords and do not resolve. This also occurs in the clarinet line in the second and fourth measures on page seven. The last note of this soli line ends on a D which contrasts with the E_b in the $G^{+7(b9)}$ chord that is being sounded by the other instruments. Also, a clef change is missing in the viola part on the score. The clef should change back to alto clef on beat two in the second measure on page 13.

Some chords in “Old Glory” seem to progress in unusual ways. One example of this can be found in the fourth measure on the eighth page. Here, the chords from beats one through three progress as I⁶ to ii⁷ to I without a mediating dominant functioning chord.

Due to the many unique features I have discussed thus far, “Old Glory” would likely have been difficult to perform well on orchestral instruments and would have presented unique challenges for young vocal and instrumental ensembles. These challenges will be discussed further in Chapter Five in the section that addresses implications for music education.

“Brown County Autumn”

I also wanted to include an analysis of “Brown County Autumn” in this chapter because it was Carmichael’s first composition for orchestra and was composed in 1949, just a few years before “Old Glory” was likely composed. I was eventually able to locate and view the handwritten score and parts to this piece at the Indianapolis Symphony Orchestra music library at the Hilbert Circle Theatre in Indianapolis on October 8, 2021. However, I was only allowed limited time there to view these manuscripts due to the COVID-19 pandemic, and I was not permitted to scan copies of the entire score. However, I will provide a brief summary here of my initial findings for this piece.

“Brown County Autumn” was composed by Hoagy Carmichael and orchestrated by Eugene Zádor for a standard orchestral setting. Specifically, the score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, harp, two percussion, violins (divided as parts “1” and “2”), viola, celli, and bass.

The piece begins in cut time with an indication of “moderato” and contains five flats in the key signature, suggesting that the piece probably begins in either Db major or Bb minor.

However, the piece begins with a unison Gb voiced in the lowest octaves played by the viola, cello, and harp. In the second measure, the flutes and clarinets join in, melodically arpeggiating an A fully diminished chord, then descending by a half step to sustain an Ab, the ninth extension, over the sustained Gb. In the third measure, three muted trumpets enter, sounding a Gb major chord in second inversion but with the ninth extension sustained in the flute. The trumpets then move to an Ab major chord in the following measure (see fig. 4.5).

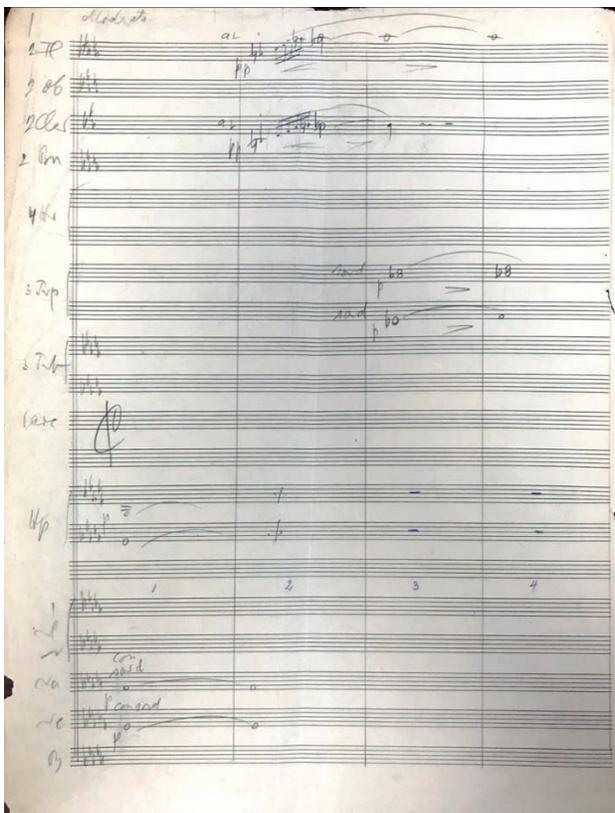


Figure 4.5. "Brown County Autumn," score, pg. 1.⁶

After this somewhat ethereal introduction, the piece becomes more wistful and flowing.

The piece incorporates solo instruments throughout the piece as well as section solis. For

⁶ "Brown County Autumn" score, located at the Indianapolis Symphony Orchestra music library at Hilbert Circle Theatre in Indianapolis.

example, at one point, the violins all seem to be playing in unison in the upper registers of their instruments.⁷ A more thorough harmonic analysis of the entire work is needed to accurately identify specific commonalities between this work and “Old Glory.”

“The Star Spangled Banner”

This arrangement of the “The Star Spangled Banner” begins in unison, sounding patriotic and consonant. However, Carmichael has written staccatos over the right-hand notes in the first full measure. The first instance of harmonic tension occurs with a simple four-three suspension in the second measure of the second measure. Here, the inner tenor voice moves from an Ab to a G. The next occurrence of tension, however, is a bit more unique.

The first really interesting harmonic motion occurs in the first measure of the third line (fig. 4.6). Here, the bass voice leaps from the flat-seventh of the chord down a minor-seventh to the root of the chord. Then, Carmichael raises the last note of the measure in the alto voice. To accomplish this, the alto must leap by an augmented second; this is another awkward leap, especially given that this movement is not tonicizing the root of a minor key. This movement creates what jazz musicians would refer to as a flat-ninth interval above the root of the chord (E natural over Eb in the bass). This non-harmonic tone seems to function as an appoggiatura between the Db and the Eb on beat one of the following measure when it resolves down by a half-step to an Eb, which is the fifth of the Ab chord, on beat one.

⁷ “Brown County Autumn” performance at Carnegie Hall in NYC, January 16, 1950. OCLC #43924189. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana. The piece can be heard from -70:10 to -59:33, <https://indianapublicmedia.org/afterglow/songs-of-the-season-autumn-2.php>.



Figure 4.6. First measure of the third line of “The Star Spangled Banner”

Carmichael finishes the second phrase by ending the melody in the soprano with the words “last gleaming” descending stepwise from the fifth scale degree to the fourth degree and ending on a fermata on the third scale degree. Traditionally, however, the melody that is sung with these words moves downward by following the descending arpeggio from the fifth scale degree to the third degree and ends on the root of the chord. It is unclear whether the purpose behind this change was to make the melody more easily singable, as Carmichael explained was the purpose behind creating this particular arrangement,⁸ or whether the purpose behind this particular adaptation was simply because Carmichael liked the way it sounded.

Another interesting technique that Carmichael incorporates into the first page of this piece is that he changes the quality of the C chords from V chords into V^7 chords by harmonizing the melody in the soprano, which descends from C to B \flat to A \flat . Notably, Carmichael did not change the melody to accomplish this, but rather only altered the harmony. This contrasts with the original version of this piece by John Stafford Smith. In the original version, Smith also seems to imply a change from a V chord to a V^7 chord in the same spot. However, he instead accomplishes this movement from V to V^7 with motion in the bass line

⁸ Hoagy Carmichael, “Let’s Waive ‘The Star-Spangled Banner’,” *fact* 2, no. 1 (1965): 9.

when the bass descends from the root to the flatted seventh, implying a V^7 chord. The bass line then resolves to the third of the next chord on beat one of the next measure, implying a I chord in first inversion.⁹

At the beginning of the bridge, also referred to as the B section of the form, which begins on the pickups into the third measure of the first line on page two, Carmichael changes the melody. Rather than ascending from the third of the key to the fifth on the words “And the rockets’ red glare,” he descends from the third to the fifth of the chord, then ascends up the A_b arpeggio to land on the C , which functions as the fifth of the F minor⁷ chord on the word “glare.” He sequences this pattern down a step and varies it for the next phrase, “The bombs bursting in air.” This time the phrase begins on a B_b and descends in a stepwise progression on the words “the bombs burst-“ before following an E_b major arpeggio from G down to E_b then back up to G , and then finally landing on the B_b in the third measure of the second line on the word “air.” This note is harmonized with a C^7 chord. These melodic alterations were likely made to accommodate the singers in Carmichael’s attempt to make the melody more singable.

Following the C^7 chord in the third measure of the second line, Carmichael includes a chord labeled only as “dim.” without including the root of the chord in the chord symbol. However, the chord seems to function as a $vii\ dim^7$ of vi , or $E\ dim^7$. Carmichael also seems to emphasize the diminished chord with a fermata. However, he broke the word “Gave” up into eighth notes with the fermata on the first of the two. This seems a bit odd considering that “Gave” is only a one-syllable word. It is, therefore, unclear what should be sung on the second

⁹ John Stafford Smith and Francis Scott Key, *Star Spangled Banner*, A. Bacon and Co., Philadelphia, PA, 1815 [Notated Music], <https://www.loc.gov/item/ihas.100000006/>.

eight note or if that is perhaps just indicated for the accompaniment to imply the time following the fermata.

In the first measure of the third line, the key signature indicates that the last note in the alto line is a Db. However, the chord symbol written above the chord is Bb, indicating a major chord. This would require a D natural. This chord seems to function as a V/V here, occurring between two Eb major chords. Given these indications, it seems most likely that the note in the score was missing a natural sign and should have been written as a D natural.

In the following measure, however, there appears to be a labeling mistake in that there is no chord symbol over beat three. This chord is an F⁷ chord functioning as a V⁴₃ of V. The chord is followed by a Bb⁷ (V⁷) chord on beat one of the next measure. Interestingly, this chord contains a very odd doubling with the seventh of the chord (Ab) doubled. Normally, a composer or arranger might double the root or even the fifth of a dominant seventh chord, but not typically the seventh.

The second measure of the fourth line is the beginning of the final A section of the piece. The third beat in this measure is missing a chord symbol above it. This beat is either a C minor chord with a flat-sixth to five suspension, or it is an Ab major chord in first inversion with a passing tone on the last eighth-note of the measure. I believe the latter would make the most sense harmonically if it were not for the fact that the preceding chord is a ii⁷. It is very odd in common practice for a ii⁷ chord to progress directly to a I chord. For that reason, I analyzed this chord as a iii with a flatted sixth to five suspension.

However, the next line presents the same odd progression. In the first measure of the fifth line, the first chord is labeled as a Bb min. This would be analyzed as a ii chord. The next

chord is labeled as an Ab chord and is presented in first inversion, which would be analyzed as a I⁶ chord. Here, Carmichael clearly intends for the ii chord to progress directly to I⁶. This allows for the possibility that he also intended for the same chordal progression to be implied two bars previous.

The chord at the end of the first measure of the fifth line is labeled as a Bb⁷ chord, but it is voiced without a root. The next chord is very odd for a few reasons. First, it is labeled as a Db min chord but is voiced over a ninth in the bass, and the chord contains a sixth. Second, it has five different notes in it, while the other chords in this piece only have at most four different notes in them. Third, because there is a ninth in the bass, there is no good way to analyze this chord with Roman numerals to indicate the inversion. These odd characteristics indicate that the chord might have more accurately been labeled as Db min⁶₉, or as Bb half-diminished over Eb, or perhaps even as Eb^{7b9sus4}.

In the last line of the arrangement, there is a Db⁶ chord that is voiced again in an unexpected way. In the penultimate measure of the piece, the Db⁶ chord is voiced with the sixth in the bass. While this is a perfectly valid voicing in jazz, this inversion would not normally occur in most orchestral arranging, and thus there is no good way to analyze this chord using Roman numerals to indicate the inversion. The piece ends in the next measure with a four-three suspension, perhaps intended to project the feeling of a church hymn.

“Fulfillment”

The “Fulfillment” music to Carmichael’s “Johnny Appleseed Suite” is the final movement of the work. It begins with an indication of “Lento” and is written in ¾ time in the key of Bb major. The first page of the score has “Bell Tel” written in the upper left corner of the page. This

marking also occurs on the other movements of this Suite located in the Archives of Traditional Music and indicates that this arrangement was used in the 1964 NBC Bell Telephone Hour production, in which the “Johnny Appleseed Suite” was performed with the Bell Telephone Orchestra featuring baritone vocalist, Robert Merrill.¹⁰ Carmichael credited Nathan Van Cleave for arranging the work for orchestra at its premiere with the Indianapolis Symphony Orchestra in 1962.¹¹

The first interesting compositional technique in this piece occurs in the fourth measure on page two. Here, the fourth of the C⁻⁷ chord (concert F) is suspended in the horn solo. The note resolves on its own when the chord changes from C⁻⁷ to Bb⁷, at which time the F becomes the fifth of the Bb⁷ chord. In classical music, usually suspensions resolve when the note that is suspended moves down or up by a half-step. In this case, however, the suspended note did not change, but the suspension resolved because the notes around the suspended note changed.

On the fourth page of this arrangement, the first two measures have the winds and strings moving over a sustained Bb pedal in the bass. Since some of the chords that occur over the pedal do not otherwise contain a Bb, it is very difficult to analyze these chords with Roman numerals and figured bass symbols. For this reason, I disregarded the Bb in the bass in the analysis of the first two chords.

The chord which occurs on beat three of the first measure on the fourth page appears to be a Dø⁷, which seems to function as a iø/ii. However, the chord progresses directly to the ii

¹⁰ “Johnny Appleseed Suite” performance on the Bell Telephone Hour television broadcast, NBC-TV, April 7, 1964. “Bell telephone hour / [produced by] NBC-TV,” Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana. https://media.dlib.indiana.edu/media_objects/kd17d134k

¹¹ Transcribed from audio recording of *Johnny Appleseed Suite* performance with Indianapolis Symphony Orchestra, December 8, 1962. Hoagy Carmichael Collection, Archives of Traditional Music, Bloomington, Indiana. https://media.dlib.indiana.edu/media_objects/cv43nx055

chord on the next beat, which is an uncommon progression. Typically, a ii chord, which is considered a sub-dominant chord, will progress to a dominant functioning chord before resolving to its root, which is the I chord. The proceeding measure also includes a similarly odd progression. On beat three, the $ii\phi^4_2$ chord progresses directly to a I chord, seemingly breaking the same rule.

In the fourth measure on the fourth page, the first chord is a G minor¹¹ chord voiced in third inversion with an added flatted sixth extension. There is no good way to analyze this chord with Roman numeral analysis because of the eleventh and flatted sixth extensions. A similar problem exists on the third beat of this measure. Here, a $C\phi^7$ chord is voiced over an F, the fourth of the chord, in the bass. There is no good way to analyze a chord that is voiced over a suspended fourth with Roman numerals.

On the fifth page, the ii^7/V chord in the first measure progresses directly to V^7 in the second measure. In common practice, we would expect the ii^7/V to progress to V/V before progressing to V . Therefore, progressing directly from ii^7/V to V is uncommon. Notably, the V^7 chord in the second bar to which the ii^7/V progresses also has an added eleventh extension, making the voicing difficult to notate with Roman numeral analysis.

The first measure of the sixth page also contains an unusual chord progression. Specifically, the G^{-7} chord in this measure, which functions as ii^7/V , abandons the dominant chord to which one might otherwise expect it to progress, and instead progresses directly to a ii chord with an added eleventh extension. The progression is not typical, and the voicing makes it difficult to analyze with Roman numerals.

In the fourth measure of the same page, a minor chord with a flatted ninth first appears. This specific alteration is typical in jazz but is not often found on a minor chord. There is also no good way to indicate this altered extension with Roman numeral analysis. This chord and the following few chords seem to be indicating a modulation towards the key of F# minor. In this case, the best explanation for this chord might be that it is functioning as a vii⁷ in the key of F# minor. However, I would still expect the vii chord to be diminished or half-diminished, not minor. For these reasons, I believe that there might be a mistake in the score and that the composer may have intended to lower the fifth of the chord. The second measure on the next page also contains a chord with a flatted ninth extension on beat one, making it difficult to analyze with Roman numerals.

On page seven, the score indicates to “copy from ‘Ballad’ Bars,” beginning in measure 27 and concluding with measure 53 (fig. 4.7). At measure 27, there is also an indication that those copied measures should be measures 33 through 58 from “Ballad.” The only other markings throughout this cut section are a few sparse instrumental parts, a diagonal line across each page, and an indication to “(add Trbs)” beside a written trombone part, which concludes in measure 37 with the marking “Trbs. O.K.” This most likely indicates that the trombones should play as written in the copied measures from that point forward.

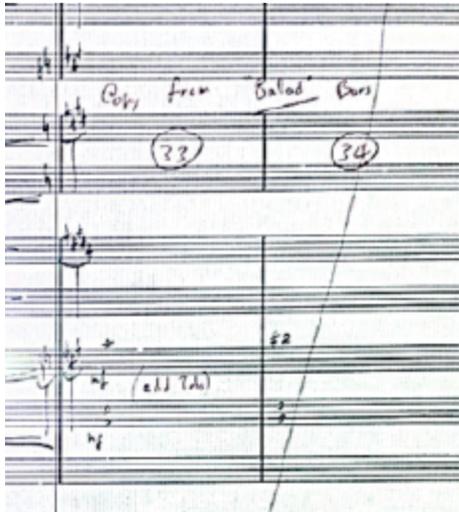


Figure 4.7. Measures 27 and 28 on page 7. The score indicates to insert measures from “Ballad” here.

The movement referred to as “Ballad” is the next piece in my analysis, so the measures that the score indicates to copy from “Ballad” will be analyzed in the next section.

Moving forward to page 14, there are many chords that are difficult to analyze with Roman numerals and many more chords that contain the flatted ninth extension. The first chord difficult to analyze occurs on page 14 in the first measure where the A^7 chord has a flatted ninth extension. The next measure has a D minor chord on beat four with a B in the bassoon voice which transforms the chord into a D^{-13} . Similarly, the fourth measure on that page is a G^{-11} chord in which the eleventh extension is voiced in the bass. The following page has a G^{11} chord with a flatted ninth on the first chord. Interestingly, this chord does not contain a seventh. The fourth measure of page 15 is an $A\phi^{7(b9)}$. The second chord in the first measure on page 16 is a $C\phi^9$, and the second chord in the second measure on the same page is a C^{-9} . The inclusion of the ninth extension in both of these chords is difficult to indicate with Roman

numerals. All of these chords are difficult to analyze with Roman numerals due to their voicings, extensions, and alterations.

The second chord in the first measure on page 15 seems to have an issue with the labeling or voicing (fig. 4.8). The chord is a $D\phi^7$ chord over the seventh in the bass. However, in addition to the flatted seventh (C), it also contains the diminished seventh (B). For this reason, it is difficult to discern whether the composer intended for the chord to be a $D\phi^7$, a $D\phi^{\circ 7}$, or perhaps something else. This chord seems to function as a secondary dominant, ii (ϕ^7 or $\phi^{\circ 7}$) of ii (c minor) in the key of Bb, which is the new key that these chords are modulating towards. However, the chord unexpectedly progresses directly to V, rather than to a dominant functioning chord of ii.

The image shows a musical score snippet with five staves. The first staff is a treble clef with a whole note chord. The second staff is a treble clef with a whole note chord. The third staff is an alto clef with a whole note chord. The fourth staff is a bass clef with a whole note chord. The fifth staff is a bass clef with a whole note chord. The notes in the second and third staves are circled: a red circle around the C note and a blue circle around the B note. Below the staves, the following chord labels are provided:

$G11^{(b9)}$	$D\phi^7$	F
IV	ii $\phi^{\circ 7}/ii$	V

Figure 4.8. Page 15, mm. 1-2. The string voices on beat four contain both the flatted seventh (C) and the diminished seventh (B) of the D diminished chord.

The first chord in the first measure of the last page sounds like a major chord but is voiced enharmonically and contains an altered extension. The chord is an $E^{(+11)}$ voiced enharmonically with E, Ab, Cb, and Bb. This is notably the only major chord with an added #11 in this piece. This chord seems to function as a $vii^{\circ 6}_4/V$, but does not progress to V and instead

progresses to IV. Two measures later, in the third measure of page 17, the composer utilizes a plagal cadence when the last chord on beat six is a IV chord that resolves directly to I on the first beat of the next measure.

“Ballad”

“Ballad” is the second movement of the “Johnny Appleseed Suite” as it was presented on the 1964 *Bell Telephone Hour* broadcast. It contains some of the same musical material in it as the “Fulfillment” music, since the “Fulfillment” music solo vocal line echoes the melody line that was first presented in this movement.

In this score, the solo vocal line is written in treble clef. However, it was sung for the *Bell Telephone Hour* production by vocalist Robert Merrill, a baritone with the Metropolitan Opera.¹² The name “Merril” [*sic*] is handwritten on the first page of the score beside the solo vocal line (fig. 4.9). Since it was sung by a baritone vocalist, I would expect the part to have instead been written in bass clef. It is possible that the part was written in treble clef because the composer did not know that the part would be sung by a baritone soloist until after the score was composed.

¹² “Robert Merrill, a Favorite Baritone at the Met for 30 Years, Is Dead at 87,” *New York Times*, October 26, 2004, <https://www.nytimes.com/2004/10/26/arts/music/robert-merrill-a-favorite-baritone-at-the-met-for-30-years-is.html?smid=url-share>.



Figure 4.9. *First page of "Ballad."* Handwriting in the score indicates that Robert Merrill will sing the vocal solo.

This movement begins in the key of Eb major. The first thing that stand out to me is the chromatic motion on the third page between measures three and four. This chromatic motion occurs in the bass voice when the bass descends from G to Gb to F (fig. 4.10). The interesting thing about this is that the Gb occurs on beat one and is the major seventh of the G minor chord functioning as an accented passing tone. When the Gb changes to F it becomes the flatted seventh of the chord, at which time the chord then functions as vi^4_2/V .

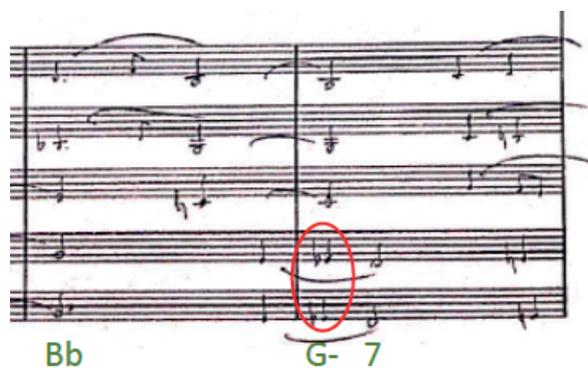


Figure 4.10. *Measure 4, page 3.* Accented non-harmonic tone on beat one.

There are many instances in this movement of chords containing extensions or alterations that make it difficult to analyze with Roman numerals. Examples of this include

ninth extensions, eleventh extensions, and sixth extensions, as well as flatted ninth extensions and inversions with those extensions voiced in the bass. This movement also contains uncommon chord progressions and a few occurrences in which wrong notes appear to be written in the score.

The flatted ninth is used as a non-harmonic tone in the melody on the fourth measure of the fifth page, where the horn and viola parts alternate between the root and the flatted ninth of the chord. The flatted ninth in this case functions not as a chord tone but instead as an unaccented upper-neighbor non-harmonic tone. This creates tension by sounding a minor second in relation to the root.

There is also a flatted ninth extension that occurs in the third measure on page 15. The $A^{7(b9)}$ chord in this measure functions as V^7/ii and progresses expectedly to a ii chord. The second measure on the seventh page contains an augmented seven chord with a ninth extension. The chord functions as a secondary dominant of the following Db major chord. Flatted ninth extensions are quite common in jazz but not as common in classical music.

The G^{o7} chord in the second measure of page 15 has a ninth extension added. It is somewhat uncommon to have a ninth extension on a fully diminished chord. The chord on beat one of the last page is voiced over a ninth extension but, interestingly, lacks a seventh. Other occurrences of the ninth extension include the third measure of the fourth page, the second measure of the fifth page, the third measure of the sixth page, the second and third measures of the eighth page, and the third measure of the twelfth page.

“Ballad” also contains a few occurrences of the eleventh used as chordal extensions. The eleventh extension can be found in the Db^{11} chord in the third measure of the eighth page.

Also, the Eb⁻⁷⁽¹¹⁾ chord on beat one of the first measure on page twelve includes an eleventh extension.

The sixth of the chord is used as a bass voice a few times in this movement. On the sixth page in the first measure, the string and woodwind parts voice an Fb⁶ chord with the notes Fb, Ab, Cb, and Db. However, the harp has an E⁶ chord written, which is the enharmonic equivalent of the Fb chord. The chord is voiced over the Db in the bass voice, which functions as the sixth of the chord. Also, the chord that appears in the second measure of the eleventh page is voiced over the sixth in the bass. Since these chords are inverted over extensions in the bass voice, it is difficult to indicate the inversions with Roman numerals.

This movement also contains instances of chords with added major sevenths. In the third measure of the fifth page, the third chord is a Cb major chord containing a major seventh. The third measure on the fifth page also contains a major seventh. Also, on the ninth page, there is an E major chord in the third measure. There, the flute and horn parts are playing a D#, which is the major seventh of the chord. Since E is the fifth of the key, it is odd for this chord to contain a major seventh, rather than the expected flatted seventh, in which case the chord would function as V⁷. However, the preceding chord is a V⁷/V, so that means that it is tonicizing the E temporarily. When viewed in this way, the E chord is not really functioning as a dominant chord, but instead is briefly treated as a I chord. The major seventh added onto a I chord offers a very modern sound that is common in jazz but not often found in classical music.

“Ballad” also contains harmonies that progress in uncommon and unexpected ways. There is a key change at the beginning of the fifth page of the score, where the piece progresses from a Bb⁷ chord directly to a Gb major chord. The listener would expect a Bb⁷ chord

to progress to either an Eb major chord or to its relative minor, the G minor chord. However, the abrupt key change sans modulation or pivot chords makes for a harmonically interesting transition. Notably, the vocal solo line moves easily from an F, which functions as the fifth of the Bb⁷ chord, to a Gb at the key change, which functions as the root of the Gb major chord.

Another odd progression occurs when the Db major chord in the third measure of the seventh page progresses to a G half-diminished seventh chord. The best way I can analyze the function of this chord in the key of Gb major is as ii^{ø7}/ii. However, instead of progressing to a secondary dominant of ii, as a listener might expect, the next chord would be analyzed in jazz as an F^{7(b5)}. However, in Roman numeral analysis, this chord is considered a French augmented sixth chord with the Eb as the root. The chord progresses to an Eb minor chord on beat one of the following measure, which functions as the vi in the key of Gb major.

An uncommon progression also occurs between the eighth and ninth pages where the piece changes keys again. This time, the key changes from Gb major to the key of A major. This key change again happens without a pivot chord, progressing directly from a Db⁷ chord to an A major chord. The listener would be expecting to hear a Gb major chord or a Bb minor chord here, so the A major chord is an interesting surprise. Notably, the vocal line again moves easily to the unexpected key change by melodically rising up a half-step from an Ab, the fifth of the Db⁷ chord, to the A, the root of the new key.

The fourth measure of the twelfth page also contains a progression which would be considered a chord substitution in jazz. Although the orchestra is playing an Ab major chord here, the harp is instructed to glissando up a Db major scale from low Ab to resolve to a high C on the first beat of the next measure where the orchestra resolves to a C major chord. This

implies a Neapolitan sound, indicated by N^6 in my harmonic analysis. The chord functions as a Neapolitan chord because it resolves down a half-step from Db to C major. In jazz, this practice of preceding the chord of resolution with the chord that is a half-step above the chord of resolution is quite common.

The last page contains many chords of interest. The chord occurring in the third measure is a $Db^{7(+9)}$ chord. This type of altered chord is quite commonly used in jazz. In Roman numeral analysis, it is considered a German augmented sixth chord with F as the root. However, in addition to the notes typically present in such a chord ($b6$, 1 , $b3$, $\#4$), this chord also has an added flattened seventh as it appears here.

This movement also contains instances of what I believe to be wrong notes written in the score. Specifically, there might be a wrong note on the fifth page in the third measure. Here, the horn solo has the augmented fifth of the chord. However, the bass clarinet, vocal solo, first violin, and viola all have the unaltered fifth. For this reason, I think that this might just be a mistake in the horn part on the score.

I believe that there is possibly another wrong note in the second measure of the ninth page of the score. Specifically, the second violin part has a D written here, but all of the other instruments that have some sort of D in this measure have $D\#$ s. The chord seems to function as V^7/V , so the sharp would make sense. Additionally, the chord also has a ninth extension, so this rules out the possibility that the chord is an altered ninth chord because such a chord would contain both a flattened ninth and a raised ninth, but not an unaltered ninth.

There may be another incorrect note in the score in the second measure of the tenth page. This measure contains an A^7 chord which functions as V^7/IV which then progresses to IV .

All of the Gs that occur in this measure are marked with natural signs except in the flute and harp parts. Given that the chord has a clear dominant function, I believe the missing natural signs to be an oversight.

Another potential wrong note occurs in the second measure of the eleventh page. The chord on beat one of this measure is $F\#\text{-}^6$, but there is a D natural in the bassoon part. This conflicts with the D# in the bass and cello parts. Since it would not make much musical sense to have both a sixth and a flatted sixth in the same minor chord, I believe that the D in the bassoon part should probably be a D# and that Carmichael simply forgot to include the sharp sign there.

The score may contain more wrong notes in the second measure of the twelfth page. The notes in the score on beat three in concert pitch are Fb, Db, Bb, G, Gb, and F. I believe there may be a few wrong notes written perhaps in the first horn (F) and third trumpet (Gb) parts. Without those notes, the chord would be $G^{\circ 7}$, which functions as the $\text{vii}^{\circ 7}$ of the following chord, a V^7 chord. The inclusion of the F and Gb confuse the chord quality by adding in the major seventh and the minor seventh to the diminished seventh. For this reason, I believe that this may have been a mistake.

I believe that there is one last wrong note in this score. Specifically, the note occurs in the last measure of the movement in the bass clarinet part. The chord here is an F major chord. However, the bass clarinet has a concert Ab written. This conflicts with the many A naturals occurring in the other parts. Also, considering that this is the last chord of the movement and a chord of resolution, it does not make much musical sense to include this sort of dissonance

here. For these reasons, I believe that the concert Ab should not have a flat sign written before it and that this is simply a mistake in the score.

“Mr. Music Master”

“Mr. Music Master” is a jazz piece that was written by Hoagy Carmichael and premiered at an Indiana University alumni event in 1941. This particular version is realized specifically for voice and piano and does not contain chord symbols, which a lead sheet would normally contain. Instead, this version has all of the piano notes written out. This would presumably allow for any piano player who could read standard musical notation to play the song.

I believe that a copyist drafted this version of “Mr. Music Master” for Carmichael for a few reasons. When compared with the sketch of the work that is known to have been written by Carmichael, I notice a few obvious differences (fig. 4.11). First, the handwriting that appears in the score on the left is very neat, clean, and legible with no indications of erasure, while the score on the right is a bit more sloppy, harder to decipher, and the bar lines are not very straight. Second, the score on the left has print that is more curvy in nature while the score on the right is more angular and all of the letters are capitalized. Third, the score on the left also appears to be written in a dark, thick pen, presumably for the purposes of copying and printing, while the score on the right was written in pencil which is not as easy to read on copies.

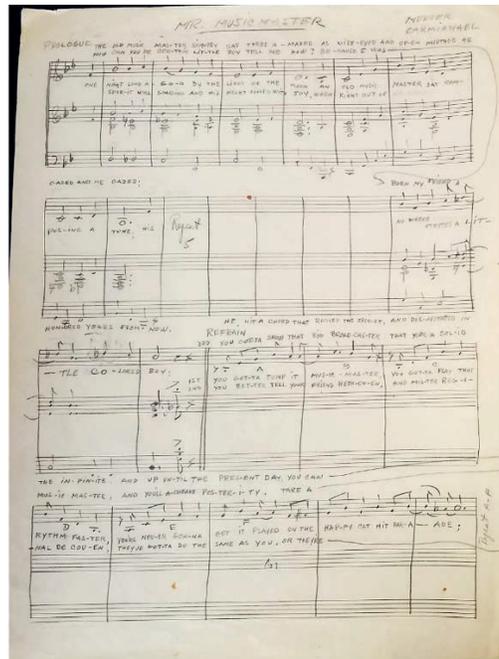
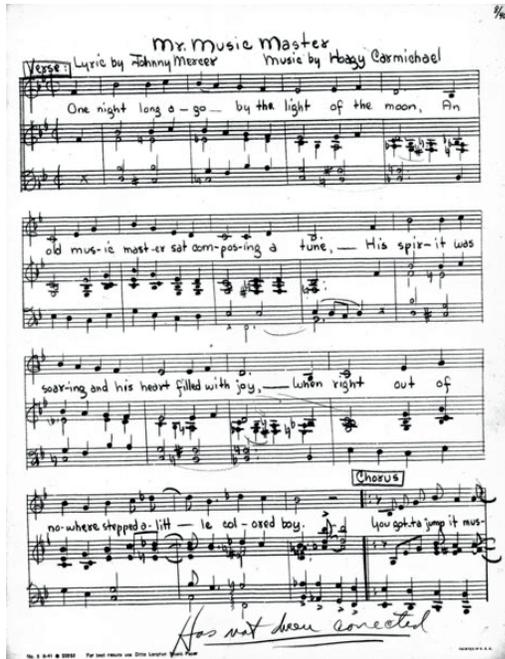


Figure 4.11. “Mr. Music Master” score for piano and vocal (left) compared with Carmichael’s sketch (right).

The fourth reason that I believe Carmichael had a copyist realize this version is because there is a note at the bottom of the page that appears to be in Carmichael’s handwriting. This handwriting is clearly different than the handwriting in which the rest of the “Mr. Music Master” musical manuscript on the left is written. The note is angled to the right, in cursive, and written with a thinner pen than the manuscript. The note says, “Has not been corrected” (fig. 4.12). For reference, I compared the handwriting in this note with Carmichael’s verified handwriting from a letter he sent to Mr. M. B. Yarling of the Sears Roebuck Co., signed on November 12, 1936. That letter is typed but has his signature at the bottom as well as handwritten notes that state, “Picture follows. Can’t make game. Please save this letter for use

because I've had to write this stuff before and except for the published excerpts ~~and~~ I can't seem to locate anything that has all the info in one place."¹³

A few clues suggest that both notes were written by Hoagy Carmichael. The first clue is the similarities between the H of "Hoagy" in the 1936 letter and the "H" of "Has" on "Mr. Music Master." Specifically, it appears that the author did not lift the pen after writing the right vertical line of the H before moving over and up to the left to draw the horizontal line. While this may not be uncommon for cursive handwriting, what does seem to be unique is that the motion is more angular and less curvy. This created a sharp triangle shape in the middle of both of the H letters, which I indicated with circles in Figures 4.12 and 4.13 below.

The second clue that indicates that both samples were written by Hoagy Carmichael is the similarities in the cursive "t" styles. In the "Mr. Music Master" note, the "t" in "Has not been corrected" is written in such a way that an oval was formed when the author drew the pen up the right side and back down the left side. The second "t" in the word "letter" in the 1936 letter also shares this similarity. Further, the crossings over both of the "t" letters occur about a third of the way down from the top of the letter and contain a small hook on the left side of the line. For all of these reasons, I find it likely that the handwriting at the bottom of "Mr. Music Master" is that of Hoagy Carmichael. The handwritten note which states, "Has not been corrected," probably means that Carmichael or someone else had reviewed this version and recognized that it contained some mistakes.

¹³ Transcription of handwriting included in archival collection. Correspondence between Hoagy Carmichael and M. B. Yarling, Radio and Publicity Dept., Sears & Roebuck, November 12, 1936. Folder 2, Item 2-3. Hoagy Carmichael Collection, Archives of Traditional Music, Indiana University, Bloomington.

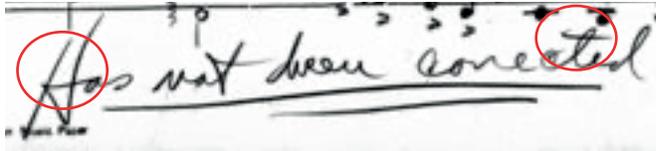


Figure 4.12. Handwritten note at the bottom of the “Mr. Music Master” score.

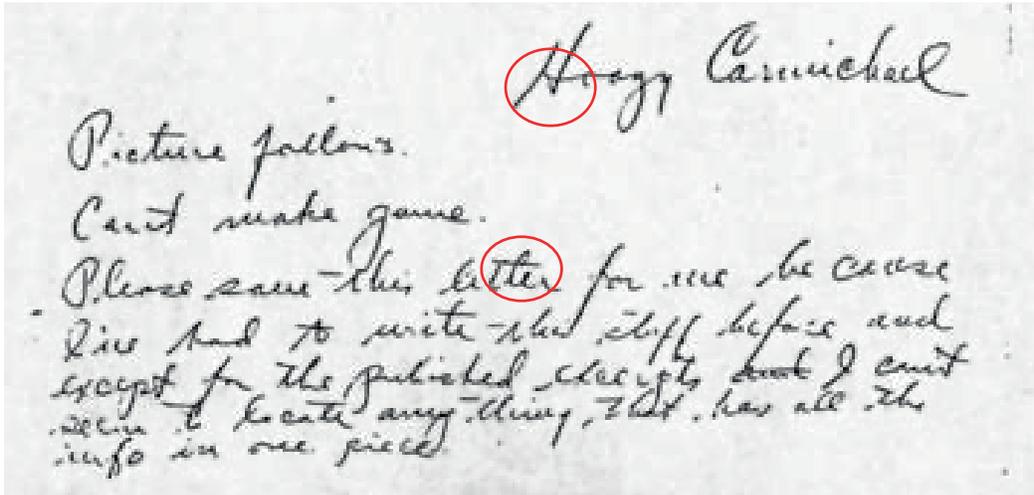


Figure 4.13. Hoagy Carmichael handwriting. This handwriting appears on the bottom of a letter dated “Thursday, Nov. 12th” from Carmichael to “Mr. Yarling.”¹⁴

“Mr. Music Master” is written in Bb major and in cut time. The harmonic analysis of “Mr. Music Master” reveals many interesting compositional techniques.

This piece has several occurrences in which chords progress in unexpected ways. In the first measure, the chord on beat three is a fully diminished chord built on Bb but inverted with a C# in the bass. This chord seems to be functioning as a borrowed chord, $^b\text{vii}^\circ/\text{ii}$, because it progresses to ii. This is an uncommon progression because the root of the diminished chord, Bb, is a whole step away from the root of the ii chord, C. Normally, the reason that a vii° chord creates a sense of motion towards its tonic is because of the leading tone relationship and half-

¹⁴ Correspondence between Hoagy Carmichael and M. B. Yarling, Radio and Publicity Dept., Sears & Roebuck, November 12, 1936. Folder 2, Item 2-3. Hoagy Carmichael Collection, Archives of Traditional Music, Indiana University, Bloomington.

step resolution. By lowering the root of the fully diminished triad by a half-step, the composer has effectively negated what usually makes this progression so strong and effective. However, Carmichael mediated this by inverting the chord, creating a smooth, chromatic descending line in the bass that resolves downwards by a half-step.

The fourth measure of the first line on the first page contains Bb^9 . Normally a chord that appears to be a I^7 at first glance is actually functioning as a secondary dominant of IV. However, in this case, there is no progression towards Eb . For this reason, I analyzed the chord as a I^7 . This makes sense given the jazz context of the piece and the nature of the blues influence on jazz. In the blues, I chords are often dominant seventh chords. The chord on beat four of the fourth measure of the first page also seems to function as a I^7 and not a secondary dominant of IV.

On page two, there is a $D^{7(b9)}$ chord in the first measure of the first line. I would normally assume that this chord in the context of Bb major would function as V^7/vi . However, the chord does not progress towards vi . The chords in this measure move on the offbeats in the right hand and the bass line moves on the downbeats in the left hand. After the $D^{7(b9)}$ chord, an Eb major chord is then voiced in the right hand on the and-of-two. On beat three, the bass descends to a C changing the chord into a C^{-7} chord, then finally resolving on beat four to Eb major. Harmonically, the progression in this measure does not seem to make much sense.

Another instance of an odd chord progression occurs on the second page in the first measure of the second line. Here on beat three, the A diminished chord should function as vii° of the key. However, the chord does not progress to I or to another dominant functioning chord. Instead, it harmonically regresses to ii . In the third line on the second page, the third

measure also contains an odd chord progression. The first chord is an Eb diminished triad in root position. I would ordinarily expect this chord to function as either a ii^o or a vii^o of something. I would also expect it to resolve up a half-step from its root, regardless of the inversion. This Eb^o chord progresses directly to D^{7(b9)}. For this reason, it seems to be functioning as a ii^o of the following chord, including the altered extension. Specifically, if we assume that the flatted ninth extension is the second of the chord, then the Eb^o is built on the ^bii of the following chord. This analysis makes sense in the context of borrowed chords, but here the root, Eb, is borrowed from a more complex chord than simply considering a major or minor tonality.

On the fourth line of the second page, the chord occurring on beat three in the third measure is A^o. This would normally function as vii^{o6} within the key of Bb and would normally resolve to Bb or G, or would progress directly to another dominant functioning chord. However, here it progresses to a C- chord, which is ii in the key.

The F⁻⁷ chord in the first measure in the third line on the second page, which functions as ii^{6₅}/IV, notably progresses directly to IV without a mediating dominant functioning chord. This type of harmonic motion is not common.

Another instance of an uncommon harmonic progression occurs in the second line of the third page. In the first measure, the chord on beat three is C^{ø7} and functions as ii^{ø7} of the key. However, it progresses directly to I without a dominant functioning chord mediating the progression, which is unusual. This same thing occurs again in the same key on beat three of the second measure in the third line on page three.

On the third page, the composer again uses the melody to create a sense of forward motion over an interesting harmonic progression. The chord in the third measure of the first line is G⁻⁷. However, on beat two, the bass line descends to an Ab before landing on the root of the chord on beat three. The Ab on beat two is the flatted ninth of the key but functions here to create a sense of forward motion which pulls the listener towards the root on beat three with the half-step motion. This progression accomplishes this sense of pull towards the root in the same way that a Neapolitan sixth chord or tritone substitution would draw the listener to the next chord with the half-step motion. Melodically, the bass line in this measure is foreshadowing the bass note that occurs on beat one of the next measure (Eb) by descending from the fifth of Eb (Bb) down diatonically to the Eb. However, on beat one of the next measure, the Eb becomes the third of a C minor chord.

On the fourth page on line three, the second chord of the second measure is Bb^o. This chord seems to function as a ^bvii^o/ii because it progresses directly to ii. However, without the leading tone relationship between B and C, the aural draw towards Bb is not as obvious.

On the fourth page, the third measure of line four contains another interesting progression beginning on beat four. Here, the chord becomes a D⁷⁽⁺⁹⁾ chord containing both the flatted ninth and raised ninth extensions with the addition of the D in the melody. However, it seems to function only as a passing chord and does not seem to function harmonically within the progression.

On the fifth page there are more examples of chords that do not seem to serve a harmonic function but instead seem to serve to simply support the melody. In the third measure of the first line on that page, the first chord is Bb⁹. Then, the Ab, which functions as

the seventh of the chord, descends by a half-step to G, changing the chord to G⁻⁷. The Bb in the first alto voice then descends to A and the G in the second alto voice descends to F#. However, the Bb and F in the bass and tenor sustain during this change. The resulting chord (Bb, F, F#, A, D) seems to be a Bb^{M7(b6)} spelled with the flatted sixth spelled out enharmonically with an F# (fig. 4.14). The next chord seems to be a Bb chord with a major seventh but it is missing a third. This progression seems to create a sense of motion under the sustained melody note but does not serve an obvious harmonic purpose.

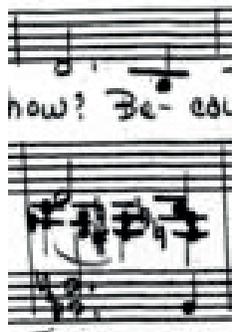


Figure 4.14. Page 5, line 1, measure 3.

There are also instances of parallel motion in this piece. Specifically, this occurs in beats 3-4 between the alto (Eb to D) and tenor (Bb to A) voices in the first measure on the third line on the first page. Also, in the same measure, from beat four to one between the alto (D to C) and the tenor (A to G). The following measure also has parallel motion between the tenor (G to F#) and bass (C to B) voices. In the first measure in the third line on the second page, the G⁻⁷ chord that occurs on beat one is sequenced down by a whole step to the and-of-one. This creates parallel motion and also invokes a feeling of forward motion. Specifically, the parallel motion occurs when the Bb descends to Ab over the F descending to Eb, and also when the G descends to F over the D descending to C. Also, despite the mediating chromatic tone, there is

still parallel motion between the soprano (F to G) and the tenor (Bb to C) voices in beats four through one of measures one through two in the first line of page three.

Carmichael also incorporates chord substitutions in this work. In the third measure of the first line, the chord on beat three is a B⁷ chord that progresses directly to a Bb chord. In jazz, this would be considered a tritone substitution, in which the B⁷ chord has been substituted for the V chord (F) that would have otherwise been the dominant progressing to Bb. In Roman numeral analysis, however, this is considered a Neapolitan (N⁶) chord. This same Neapolitan chord progression also occurs on beat three in the second measure of the third line on the first page. Also, on the third page in the first measure of line three, the chord on beat one is Gb⁷, which functions as a Neapolitan sixth chord in Roman numeral analysis, which progresses down by a half-step to the F+^{7(b9)} chord on beat two.

This piece also contains flatted ninth extensions. I will not list all of these occurrences here since this is a common compositional technique used in many jazz songs. However, I will note a few of these flatted ninth extensions to aid in the comparison process.

The third measure on the second line of the first page has a F^{7(b9)}. Also, the chord on beat three of the third measure on the fourth line on the first page is a G minor chord with a flatted ninth extension and a major seventh. The chord on beat two in the first measure of the first line on page two is a D^{7(b9)}. On line four on the first page, the chord on beat three of the second measure sounds as an augmented seven chord with a flatted ninth extension, F^{7+(b9)}. In the third line on the second page, the third measure has a D^{7(b9)} chord.

While the flatted ninth extension is common on seventh chords in jazz, it is not very common for the flatted ninth extension to occur on minor seventh chords. However, in the

fourth line on page three, the second measure contains $D^{-7(b9)}$. The flatted ninth extension on a minor chord occurs again later on page six in the second measure of the second line. The third chord in that measure is $G^{-7(b9)}$.

“Mr. Music Master” also has a few major sevenths. On the first page, the chord on beat three of the fourth measure in the first line is a $Bb^{M7(b6)}$. However, the chord appears to function as non-harmonic passing tones and as part of a chromatic descending line from beat one through to beat four. On the same page, the third measure of the fourth line contains a G minor with both a flatted ninth and a major seventh extension, which is very uncommon and difficult to indicate with Roman numeral analysis.

This piece contains a few chords with uncommon extensions. The chord on beat three of the third measure in line three of the first page is a major seventh chord with a flatted sixth. Usually a major chord that contains both a fifth and a flatted sixth would also contain a flatted seventh; It is uncommon to have a major seventh in a chord that also contains a flatted sixth. Page two contains a minor eleventh chord on beat four in the first measure of the second line on the second page.

Interestingly, some of the chords in “Mr. Music Master” seem to be missing necessary chord tones. For example, the Bb chord on beat four of the fourth measure on the first page does not have a third in it. Another example of a chord that seems to be missing a necessary chord tone can be found on the fourth line of the fifth page in the first measure. There, the $C\#^{o7}$ on beat three is missing a fifth. The notes that are there include $C\#$ in the bass, E , and Bb . I recognize that this chord could also be considered a Bb^o triad spelled enharmonically in first inversion. However, given the melodic motion of the bass line, which ascends chromatically

here from C to C# to D, the chord seems to function as C#^{o7} (vii^{o7}/iii) and not as Bb^o. While the resolution to G-⁷ on the downbeat of the next measure still does not fulfil the expectation harmonically, the D voiced in the root does fulfill the expectation melodically (fig. 4.15).

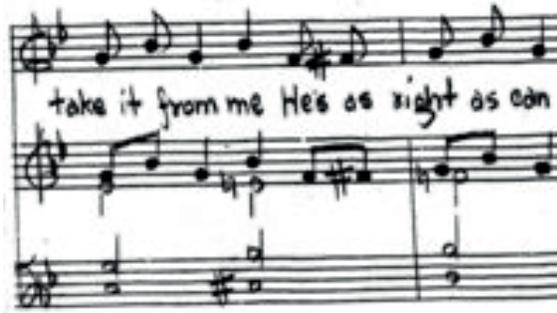


Figure 4.15. Page 5, line 4, measures 1-2.

“Mr. Music Master” also contains melodic motion in which the root of the key descends to the flatted seventh in the melody. This creates a dominant functioning sound for the listener. Examples of this can be found in the third line on page two. In the first measure on the and-of-one, the melody descends from the root of the key (Bb) to the flatted seventh (Ab). This occurs again each time the melody is repeated in this way.

This piece also contains augmented seventh chords. On line four on the first page, the chord on beat three of the second measure sounds as an augmented seven chord with a flatted ninth extension, F^{7+(b9)}. However, it is written enharmonically with a Db instead of a C#. This makes sense melodically since the Db melody note progresses to a C and then to a Bb. In this context, the Db functions as the flatted 3 of the key and is used as a “blue note” in this melody line. In the F^{7+(b9)} chord on beat two in the first measure of the third page, the augmented fifth is voiced enharmonically as Db.

Some of the chords in this piece are voiced over their extensions in the bass, making them difficult to analyze with Roman numerals. Examples of this occur on line two of the second page. In the first measure, the chord on beat four is a C⁻¹¹. It is voiced over the fourth in the bass. Also, in the following measure, the C⁻⁷ chord on beat three is voiced over an F, the eleventh, in the bass. This also occurs later in the fourth line of the same page in the third measure. Here, the chord on beat four is a C⁻¹¹ voiced over the F in the bass.

On the following page in the first line, the chords occurring on beats three and four are voiced over a suspended F pedal in the bass. The chord on beat three is an Eb major chord, so the bass pedal is the ninth extension of the chord. It is not usual for a major chord to have a ninth extension without containing a sixth or seventh as well. The next chord on beat four is a C minor chord voiced over the F pedal. The minor eleventh chord in the first measure of the second line on the second page is voiced over its eleventh extension. The same chord voicing can be found in the third measure of the fourth line on the second page.

On the fourth line of the third page in the third measure, an Eb diminished triad is voiced over a Bb in the bass. The same chord can also be found in the same key on the fifth page on the second line in the third measure on beat four. Similarly, in the third measure of the third line on the fifth page, the C⁻¹¹ chord on beat four has the eleventh extension (F) in the bass voice, but the F seems to function melodically as an anticipation because the F is repeated on beat one of the following measure where it is the fifth of the Bb chord. For this reason, I am analyzing the F there as a non-chord tone.

In summary, there are many compositional techniques and patterns throughout this piece that may be indications of this composer's particular compositional style. Examples of this

include the usage of the Neapolitan sixth chord, or tritone chord substitution, resolving down by a half-step. This progression is found four times in this piece. Also, there are many chords that progress in uncommon ways, including ii chords that progress directly to their tonic chords. The piece also contains a few chords that seem to be missing important defining chord tones in them, such as thirds and sevenths. Some of the chords in this piece have uncommon alterations, such as major seventh chords with flatted sixths and minor chords with flatted ninths. The piece also contains examples of parallel motion that tends to occur when the composer is sequencing chords downwards stepwise. Finally, there are many chords in this piece that were incredibly difficult to analyze because the notes in the chords did not constitute typical chordal structures. They were also difficult to analyze because those chords did not serve any obvious purpose towards propelling the harmonic progression, but rather seemed to support the melody by creating a sense of motion or tension in unexpected and uncommon ways. As Pat Harbison, a member of my dissertation committee, noted when reviewing the odd chordal structures and harmonic progressions in this analysis, “The chord symbol system is breaking under its own weight.”¹⁵

Comparative Analysis

To further my efforts towards authenticating “Old Glory” and confirming its authorship, I completed a harmonic analysis of the piece in which I labeled chords with both chord symbols and Roman numerals with figured bass symbols to indicate inversions. I then completed the same detailed analysis for four other pieces that Carmichael authored. Those pieces include his arrangement of “The Star Spangled Banner” and his original compositions, “Fullfillment,”

¹⁵ Correspondence between myself and Pat Harbison via Facebook Messenger, July 2021.

“Ballad,” and “Mr. Music Master.” After completion of the harmonic analyses, I drafted analysis notes which noted significant, interesting, and uncommon characteristics of each piece. Finally, I coded this data and compared the findings for each piece. Those findings will be discussed in this section.

Parallel Motion

The “Old Glory” composition contains many interesting compositional characteristics. First, the majority of the chords in this piece occurred in root position. Inversions occurred infrequently, but first inversion chords can be found twelve times,¹⁶ second inversions can be found five times,¹⁷ and chords in third inversion occur only four times throughout the piece.¹⁸ The prevalence of root position chords seems to have contributed towards the occurrences of parallel motion within the piece.¹⁹

The majority of the chords in “The Star Spangled Banner” arrangement were also found to be in root position while thirteen chords were voiced in first inversion,²⁰ four chords were voiced in second inversion,²¹ and just one chord appeared in third inversion.²² Some instances of parallel motion also occur in this arrangement.²³ Most of the chords in the “Fulfillment” music from the “Johnny Appleseed Suite” were also voiced in root position. Chordal inversions were infrequent, but chords in this piece occur in first inversion nine times,²⁴ second inversion

¹⁶ “Old Glory,” p. 1: mm. 1; p. 3: mm. 3; p. 4: mm. 3; p. 6: mm. 2; p. 7: mm. 4; p. 8: mm. 1, mm. 4; p. 11: mm. 3; p. 12: mm. 1, mm. 3; p. 13: mm. 2, mm. 3.

¹⁷ Ibid: p. 4: mm. 3; p. 6: mm. 3; p. 10: mm. 3; p. 11: mm. 1; p. 12: mm. 4.

¹⁸ Ibid: p. 4: mm. 3; p. 6: mm. 2; p. 7: mm. 3; p. 13: mm. 1.

¹⁹ Ibid: p. 2: mm. 3; p. 3: mm. 3; p. 4: mm. 1, mm. 3; p. 12: mm. 3.

²⁰ “The Star Spangled Banner,” p. 1: mm. 1, mm. 2, mm. 7, mm. 9, mm. 10; p. 2: mm. 1, mm. 6, mm. 7, mm. 13.

²¹ Ibid: p. 1: mm. 5; p. 2: mm. 7, mm. 8.

²² Ibid: p. 1: mm. 6.

²³ “The Star Spangled Banner,” p. 2: mm. 7, mm. 12.

²⁴ “Fulfillment,” p. 4: mm. 3; p. 5: mm. 1; p. 6: mm. 1, mm. 3, mm. 4; p. 14: mm. 2; p. 15: mm. 4; p. 16: mm. 1, mm. 2.

five times,²⁵ and third inversion eight times.²⁶ However, I was unable to find occurrences of parallel motion in this movement. Most of the chords in the “Ballad” movement from the “Johnny Appleseed Suite” were also found to be voiced in root position. Exceptions to this include eight first inversions,²⁷ three second inversions,²⁸ and four third inversions.²⁹ Notably, both this piece and “Old Glory” begin with a major chord in first inversion. Despite the prevalence of root position chords, I was also unable to find any obvious occurrences of parallel motion in the “Ballad” movement. Most of the chords in “Mr. Music Master” are also voiced in root position. However, there were 27 chords in first inversion,³⁰ 14 chords in second inversion,³¹ and 11 chords in third inversion³² in this piece. Despite having many more inversions in this piece than in the other pieces, “Mr. Music Master” still contains multiple occurrences of parallel motion³³ (Table 4.16).

²⁵ Ibid: p. 3: mm. 4; p. 15: mm. 4; p. 16: mm. 2, mm. 3; p. 17: mm. 3.

²⁶ Ibid: p. 2: mm. 3, mm. 4; p. 4: mm. 1; p. 5: mm. 4; p. 6: mm. 2; p. 14: mm. 2; p. 15: mm. 1; p. 16: mm. 4.

²⁷ “Ballad,” p. 1: mm. 1, mm. 3; p. 2: mm. 4; p. 5: mm. 1, mm. 4; p. 6: mm. 1; p. 11: mm. 4; p. 15: mm. 4.

²⁸ Ibid: p. 5: mm. 1; p. 7: mm. 4; p. 12: mm. 4.

²⁹ Ibid: p. 3: mm. 4; p. 13: mm. 2; p. 15: mm. 2, mm. 4.

³⁰ “Mr. Music Master,” p. 1: mm. 1, mm. 9, mm. 12, mm. 13, mm. 14; p. 2: mm. 4, mm. 5, mm. 7, mm. 12; p. 3: mm. 3, mm. 4, mm. 5, mm. 8, mm. 9, mm. 11; p. 4: mm. 4, mm. 5, mm. 8, mm. 11, mm. 12, mm. 14, mm. 16; p. 5: mm. 1, mm. 3, mm. 5, mm. 12, mm. 13.

³¹ Ibid: p. 1: mm. 2, mm. 10; p. 2: mm. 2, mm. 9, mm. 10; p. 4: mm. 2, mm. 9, mm. 13; p. 5: mm. 1, mm. 5, mm. 9, mm. 10, mm. 11, mm. 15.

³² Ibid: p. 1: mm. 2, mm. 9, mm. 16; p. 2: mm. 3, mm. 6; p. 3: mm. 2; p. 4: mm. 3, mm. 6, mm. 9; p. 5: mm. 10, mm. 11.

³³ Ibid: p. 1: mm. 2, mm. 3, mm. 10; p. 2: mm. 3, mm. 5, mm. 7, mm. 10; p. 3: mm. 1; p. 4: mm. 9, mm. 10; p. 5: mm. 1, mm. 2, mm. 10.

	1st inversions	2nd inversions	3rd inversions	parallel motion
"Old Glory"	12	5	4	5
"Star Spangled Banner"	13	4	1	2
"Mr. Music Master"	27	14	11	13
"Fulfillment"	9	5	8	0
"Ballad"	8	3	4	0

Table 4.16. *Occurrences of inversions and parallel motion in analyzed works.*

Altered Chords

The second characteristic that I noted in "Old Glory" is the prevalence of altered extensions, which are not very common in classical music, but are found more frequently in jazz. Specifically, "Old Glory" contains many augmented seventh chords with flatted ninth extensions.³⁴ These chords occur in the second measure of the melody at the beginning of nearly every phrase, with the melody emphasizing the raised fifth scale degree. The piece also has seventh chords that contain lowered fifths (or their enharmonic equivalent) together with raised or lowered ninth extensions.³⁵ "The Star Spangled Banner" arrangement also contains some altered extensions. The alterations in this piece, specifically flatted ninths that resolve down by a half-step when the chord changes, seem to function more melodically as nonharmonic tones, rather than as chordal extensions.³⁶

The "Fulfillment" music from the "Johnny Appleseed Suite" also contained alterations that are more common in jazz, including flatted ninth³⁷ and flatted sixth extensions.³⁸ The piece

³⁴ "Old Glory," p. 2: mm. 2, mm. 4; p. 3: mm. 2; p. 4: mm. 2, mm. 4; p. 5: mm. 2, mm. 4; p. 7: mm. 2, mm. 4; p. 8: mm. 2; p. 9: mm. 1, mm. 3; p. 10: mm. 2, mm. 4; p. 11: mm. 2, mm. 3; p. 12: mm. 2, mm. 3, mm. 4; p. 13: mm. 2.

³⁵ Ibid: p. 3: mm. 2; p. 5: mm. 4; p. 8: mm. 4; p. 11: mm. 2; p. 12: mm. 3, mm. 4; p. 13: mm. 4.

³⁶ "The Star Spangled Banner," p. 1: mm. 6, mm. 14.

³⁷ "Fulfillment," p. 7: mm. 2; p. 14: mm. 1; p. 15: mm. 1, mm. 4.

³⁸ Ibid: p. 4: mm. 4.

also contained altered chords uncommon in jazz, including one instance of a flatted ninth extension over a minor chord.³⁹ The “Ballad” movement from the “Johnny Appleseed Suite” contained altered extensions as well. Alterations found in the “Ballad” include flatted ninth extensions used both harmonically⁴⁰ and melodically as nonharmonic tones,⁴¹ a seventh chord with a raised ninth extension,⁴² and also a seventh chord with a flatted fifth.⁴³ “Mr. Music Master” also contains altered extensions, including chords with flatted ninths,⁴⁴ augmented seventh chords with flatted ninth extensions,⁴⁵ a chord containing both a major seventh and a flatted sixth extension,⁴⁶ a seventh chord with both a flatted ninth and flatted sixth extension,⁴⁷ minor chords with flatted ninth extensions,⁴⁸ and a seventh chord containing both the flatted ninth and the raised ninth extensions.⁴⁹

The most common alteration found in all the analyzed pieces was the flatted ninth extension. A less common altered extension that occurs frequently in “Old Glory” is the augmented seventh chord with the flatted ninth extension. This chord can also be found in “Mr. Music Master.” However, the seventh chords that contain lowered fifths (or their enharmonic equivalent) together with raised or lowered ninth extensions in “Old Glory” did not occur in the other pieces.

³⁹ Ibid: p. 6: mm. 4.

⁴⁰ “Ballad,” p. 15: mm. 3.

⁴¹ Ibid: p. 5: mm. 4.

⁴² Ibid: p. 16: mm. 3.

⁴³ Ibid: p. 7: m. 2.

⁴⁴ “Mr. Music Master,” p. 1: mm. 7, mm. 14; p. 2: mm. 9; p. 4: mm. 14; p. 5: mm. 6.

⁴⁵ Ibid: p. 1: mm. 15; p. 3: mm. 7.

⁴⁶ Ibid: p. 1: mm. 12.

⁴⁷ Ibid: p. 5: mm. 6.

⁴⁸ Ibid: p. 1: mm. 16; p. 3: mm. 11; p. 5: mm. 7.

⁴⁹ Ibid: p. 4: mm. 14

Melody Changes Chord by Descending from Root to Flatted Seventh

The third unique trait I identified within “Old Glory” is the tendency for the melody note to descend from the root of the chord or key down a whole step to the flatted seventh.⁵⁰ This changes the function of the chord from a chord of resolution to a dominant chord functioning as a chord of motion. In “The Star Spangled Banner,” the melody also descends from the root to the flatted seventh in the melody, changing those chords from first inversion triads into first inversion dominant seventh chords.⁵¹ I did not observe this pattern in the “Fulfillment” music nor in the “Ballad” from the “Johnny Appleseed Suite.” However, I did find this melodic material in “Mr. Music Master.” This occurrence was a bit different, however, because while the bass line walks a descending line down from the fifth scale degree to the root of the next chord implying a dominant function, and while the melody descends from the root of the key to sustain the flatted seventh, the harmonizing chords are not dominant seventh chords.⁵² See Figures 4.17, 4.18, and 4.19 to compare.

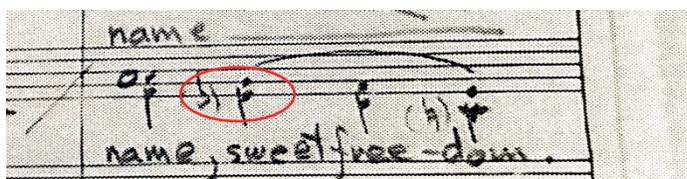


Figure 4.17. *Melody descends from root to flatted seventh in “Old Glory,” p. 3, mm. 4.*

⁵⁰ “Old Glory,” p. 3: mm. 4; p. 6: mm. 4; p. 7: mm. 1; p. 11: mm. 4; p. 12: mm. 1.

⁵¹ “The Star Spangled Banner,” p. 1: mm. 2, mm. 10.

⁵² “Mr. Music Master,” p. 2: mm. 7.



Figure 4.18. Melody descends from root to flattened seventh in “The Star Spangled Banner,” p. 1, mm. 4.



Figure 4.19. Melody descends from root to flattened seventh in “Mr. Music Master,” p. 2, mm. 7.

Chords Voiced Over Extensions

The fourth interesting characteristic I noted within “Old Glory” is that the composer would sometimes, though infrequently, voice chords over extensions in the bass, such as a major chord over a ninth⁵³ or a minor chord over an eleventh,⁵⁴ or over altered extensions on seventh chords, such as flattened ninths or raised ninths.⁵⁵ In “The Star Spangled Banner,” a Db minor chord is voiced over the ninth extension in the bass at a fermata,⁵⁶ then a Db⁶ chord is voiced over a Bb, its sixth extension, a few measures later.⁵⁷ This also occurred in the “Fulfillment” music from the “Johnny Appleseed Suite.” Specifically, this piece incorporated

⁵³ “Old Glory,” p. 4: mm. 1.

⁵⁴ Ibid: p. 12: mm. 1.

⁵⁵ Ibid: p. 12: mm. 2.

⁵⁶ “The Star Spangled Banner,” p. 2: mm. 14.

⁵⁷ Ibid: p. 2: mm. 17.

many seventh chords of differing qualities voiced over eleventh extensions in the bass,⁵⁸ and it even contained one chord voiced over its raised eleventh extension in the bass.⁵⁹ The “Ballad” from the “Johnny Appleseed Suite” also contains a couple examples of chords voiced over extensions in the bass, including a chord that is voiced over the sixth in the bass⁶⁰ and a chord that is voiced over the ninth in the bass.⁶¹ Examples of this trend can also be found in “Mr. Music Master.” In this piece, some minor chords are voiced over the eleventh extension in the bass voice⁶² or over the ninth extension in the bass voice.⁶³ There are also two occurrences in which a diminished triad (Eb⁰) is voiced over a nonharmonic tone (Bb).⁶⁴

Missing Notes and Wrong Notes

The fifth notable characteristic within “Old Glory” is that there are a few places where chords are missing thirds⁶⁵ and where there may be incorrect notes or simply odd nonharmonic tones in the score.⁶⁶ This also occurs in the “The Star Spangled Banner,” in which three chords are missing thirds,⁶⁷ one chord is missing a root,⁶⁸ two chord symbols were left out of this arrangement,⁶⁹ and four chords seem to be labeled or voiced incorrectly.⁷⁰ In the “Fulfillment” music from the “Johnny Appleseed Suite,” there seemed to be more mistakes and odd voicings towards the end of the piece. Specifically, there is one eleventh chord that does not contain a

⁵⁸ “Fulfillment,” p. 4: mm. 1, mm. 4; p. 5: mm. 2; p. 7: mm. 1; p. 14: m. 4; p. 15: mm. 1.

⁵⁹ Ibid: p. 17: mm. 1.

⁶⁰ “Ballad,” p. 6: mm. 1.

⁶¹ Ibid: p. 16: mm. 2.

⁶² “Mr. Music Master,” p. 2, mm. 4, mm. 6, mm. 12; p. 3: mm. 2.

⁶³ Ibid: p. 3: mm. 2.

⁶⁴ Ibid: p. 3: mm. 12; p. 5: mm. 8

⁶⁵ “Old Glory,” p. 5: mm. 3, mm. 4.

⁶⁶ Ibid: p. 7: mm. 1, mm. 2, mm. 4.

⁶⁷ “The Star Spangled Banner,” p. 2: mm. 3, mm. 4, mm. 10.

⁶⁸ Ibid: p. 2: mm. 13.

⁶⁹ Ibid: p. 2: mm. 8, mm. 11.

⁷⁰ Ibid: p. 2: mm. 7, mm. 9, mm. 14, mm. 17.

seventh,⁷¹ and the same measure contains what appears to be a half-diminished seventh chord, which contains both the flatted seventh and the diminished seventh.⁷² Similarly, in the “Ballad” from the “Johnny Appleseed Suite,” there are many examples of chords missing important notes as well as oddly voiced chords and notes that were almost certainly included by mistake. This first occurs in one chord that contains both a raised fifth and an unaltered fifth scale degree as well as a major seventh.⁷³ There are a few notes that seem to be missing sharp, flat, or natural symbols,⁷⁴ and this movement also contains one chord that has a ninth extension but lacks a seventh.⁷⁵ In “Mr. Music Master,” there are chords that are missing thirds,⁷⁶ and there is a chord that has a ninth extension but is lacking a seventh.⁷⁷

Chord Substitutions

The sixth interesting compositional characteristic I found is that “Old Glory” contains instances in which the composer utilizes chord substitutions. Specifically, the chord substitutions in this piece occur as Neapolitan sixth chords, or what would be considered tritone substitutions in jazz theory analysis.⁷⁸ “The Star Spangled Banner” arrangement also utilizes the Neapolitan sixth chord in the last phrase.⁷⁹ The “Fulfillment” music from the “Johnny Appleseed Suite” does not contain a Neapolitan chord, but it does contain an odd chord in the last phrase that appears to be built like German augmented sixth chord (1, b3, #4,

⁷¹ “Fulfillment,” p. 15: mm. 1.

⁷² Ibid: p. 15, mm. 1.

⁷³ “Ballad,” p. 5: mm. 3.

⁷⁴ Ibid: p. 9: mm. 2, mm. 4; p. 10: mm. 2; p. 11: mm. 2; p. 12: mm. 2; p. 16: mm. 4.

⁷⁵ Ibid: p. 16: mm. 2.

⁷⁶ “Mr. Music Master,” p. 1: mm. 1, mm. 4, mm. 12; p. 5: mm. 3, mm. 14.

⁷⁷ Ibid: p. 3: mm. 2.

⁷⁸ “Old Glory,” p. 9: mm. 2; p. 14: mm. 2.

⁷⁹ “The Star Spangled Banner,” p. 2: mm. 16

b6) but it has a diminished sixth, instead of a flatted sixth, and a major third, instead of a flatted third.⁸⁰ Since the root of this chord resolves down by a half-step to the following chord, it seems to function in the same way as the Neapolitan sixth chords functioned in the two previously mentioned pieces.

In the “Ballad” from the “Johnny Appleseed Suite” chord substitutions always immediately proceed each key change. Specifically, on page 12 the harp leads the transition to the key of C major by preceding the chord resolution from a half-step above and resolving the tonality down a half-step, creating that Neapolitan sound,⁸¹ like that which is also found in “Old Glory.” Additionally, “Ballad” also includes chord substitutions that are built off any of the notes that comprise a fully diminished chord from the root of the dominant that would otherwise precede the key change.⁸² The penultimate chord of this movement is also a substituted chord, which I analyzed as a German augmented sixth chord. However, the Db⁷⁽⁺⁹⁾ chord functions here practically as a minor second substitution, sounding a half-step higher than the C⁷ chord the listeners might otherwise expect.⁸³

In “Mr. Music Master,” there are also instances of substituted chords. Specifically, Carmichael implemented the Neapolitan sound in this piece by incorporating five tritone substitutions throughout the work.⁸⁴ These substitutions always resolve by descending a half-step.

⁸⁰ “Fulfillment,” p. 17: mm. 1.

⁸¹ “Ballad,” p. 12: mm. 4.

⁸² Ibid: p. 4: mm. 4; p. 8: mm. 4.

⁸³ Ibid:,” p. 16: mm. 3.

⁸⁴ “Mr. Music Master,” p. 1: mm. 3, mm. 11; p. 3: mm. 7; p. 4: mm. 10; p. 5, mm. 2.

Chords that Progress in Odd Ways

Finally, most of the chord progressions within “Old Glory” seem to make sense harmonically, but there are exceptions. Even considering the alterations and non-harmonic tones, almost all of the chords seem to progress as expected. Exceptions to this occur in the fourth measure of the eighth page when a ii^7 chord progresses directly to a I chord without a mediating dominant chord. The same pattern holds true for “The Star Spangled Banner” arrangement in that most of the chord progressions make sense harmonically with the exception of a ii^7 chord that progresses directly to a I chord without a mediating dominant chord.⁸⁵

In the “Fulfillment” music from the “Johnny Appleseed Suite,” there are also a few examples of chords that progress in unusual ways. Specifically, this occurs when ii^7 chords, either minor or half-diminished, progress directly to their tonic chord without a mediating dominant chord. This occurs six times in this movement.⁸⁶ However, the “Ballad” movement does not contain any instances of ii chords progressing directly to I chords, and all of the chord progressions in this movement make harmonic sense when considering the logic behind the substituted chords as previously discussed.

In “Mr. Music Master,” most of the chord progressions make sense. However, this piece contains some chords that only seem to provide support for the melody and the melodic direction of the bass line by invoking tension or a sense of forward motion. Specifically, this occurs when the melody descends and those melody notes are harmonized.⁸⁷ One example of

⁸⁵ “The Star Spangled Banner,” p. 2: mm. 13.

⁸⁶ “Fulfillment,” p. 4: mm. 1, mm. 2, mm. 3; p. 5: mm. 1; p. 16: mm. 1, mm. 2.

⁸⁷ “Mr. Music Master,” p. 1: mm. 1; p. 2: mm. 1, mm. 4, mm. 9; p. 4: mm. 14.

this occurs when a $D^7(b9)$ does not resolve to a G chord, but instead the notes in the chord descend in harmonized triads, eventually progressing to Eb major.⁸⁸

Also, some of the chords that should have specific and obvious functions within the context of the piece do not always progress in the ways in which one might otherwise expect. In one example, an A fully diminished seventh chord that should function as vii^{o6}_5 regresses to a ii chord voiced over an eleventh extension (C^{-11}) rather than resolving to the tonic, dominant, or submediant; it then progresses directly to vi without a mediating dominant functioning chord.⁸⁹ This piece also includes half-diminished ii chords that progress directly to I chords without a dominant functioning chord mediating the progression.⁹⁰ There is also a recurring Bb^o chord in this piece that seems to function as a borrowed chord, $^bvii^o/ii$, since it progresses directly to ii each time. However, since the root of the diminished chord is a whole step away from the ii chord, it does not seem to support the harmonic progression. Carmichael mediates this each time by voicing the diminished chord in first inversion, creating a half-step resolution from the C#, voiced in the bass on the diminished chord, to the C, the root of the ii chord.⁹¹ In its last occurrence, however, the bass line ascends from C# to D, in which case the diminished chord should function as vii^o/D . However, since the diminished chord does not contain a G, the diminished fifth, it cannot be labeled as such.

⁸⁸ Ibid: p. 2: mm. 1

⁸⁹ Ibid: p. 2, mm. 7, mm. 12.

⁹⁰ Ibid: p. 3: mm. 4, mm. 8.

⁹¹ Ibid: p. 1: mm. 1; p. 4: mm. 8; p. 5: mm. 14.

Differences

There were a few interesting features that I identified in “Old Glory” or in other pieces by Carmichael, but which were not found in more than one piece. One of these unique features is the augmented seventh chords with the flatted ninth extensions found throughout “Old Glory”⁹² that were not found in the other works. Other examples of unique features include the German sixth chord with an added seventh in “Ballad”⁹³ and the German sixth chord, which has the substituted major third for the flatted third and diminished sixth instead of the flatted sixth, in “Fulfillment,”⁹⁴ neither of which appeared in any of the other analyzed works. The “Star Spangled Banner” also contained a few chord symbols that seemed to be labeled incorrectly.⁹⁵ However, the other analyzed works did not include chord symbols, so while they did not include incorrect labels, those works did seem to include a few wrong notes, as previously discussed.

Summary

The aim of this chapter was to continue to answer the first research question: *What evidence suggests that Hoagy Carmichael was the composer of “Old Glory?”* To accomplish this, I completed harmonic analyses of “Old Glory” and of four other works written by Hoagy Carmichael. These works included his arrangement of “The Star Spangled Banner,” two movements, “Fulfillment” and “Ballad,” from his “Johnny Appleseed Suite,” and his original composition, “Mr. Music Master.” I then noted the unique and interesting characteristics in

⁹² “Old Glory,” p. 2: mm. 2 and throughout the work on beat 2 of the second measure each time the melody returns.

⁹³ “Ballad,” p. 16: mm. 3.

⁹⁴ “Fulfillment,” p.

⁹⁵ “Star Spangled Banner,” p. 2: mm. 8, mm. 11.

each piece, then coded the data to reveal patterns and themes within each piece. Finally, I compared the findings between the pieces to determine commonalities. During the coding process, seven common themes emerged as follows.

- Parallel motion related to chordal voicings
- Altered extensions
- Melody note descends from root to b7, implying dominant function
- Chords voiced over extensions in the bass
- Chords missing notes / wrong notes in score
- Use of chord substitutions
- Chord progression does not make harmonic sense

I will summarize these findings below and discuss what they might indicate on their own and together.

While a composer may choose to incorporate any number of inversions into their music, it is significant when a composer does not incorporate many inversions because this can lead to occurrences of parallel motion. Parallel motion is not typically desired in classical or quasi-classical musical settings. However, parallel motion is accepted in writing for jazz bands and in voicings for chordal instruments in jazz performance. The multiple occurrences of parallel motion in “Old Glory,” “The Star Spangled Banner,” and especially in “Mr. Music Master,” provide strong support for the idea that the composer of these works had a background in jazz. Further, since all three of these pieces had a similar ratio of inversions—more first inversion chords, about half as many second inversion chords, and just a few less third inversion chords than second inversion chords—this establishes a pattern that suggests that all three of these pieces may have been written by the same person.

Notably, “Fulfillment” and “Ballad” do not follow the same pattern. One possible explanation for this is that these two movements were realized with the help of an arranger,

Nathan Van Cleave. Carmichael said that he shared his ideas for the movements with Bud Dant and Nathan Van Cleave, then Van Cleave helped realize the movements for orchestra. For this reason, it is reasonable to assume that much of the orchestration, specifically the voicings, would have likely been determined by Van Cleave, while the melodic content and most of the chord progressions were most likely determined by Carmichael.

The flatted ninth extension was the recurring alteration that was found in all of the analyzed pieces. While less common in classical and quasi-classical music, the flatted ninth extension is by no means unique to these pieces. Less common, however, is the augmented seventh chords containing the lowered ninth extension. These chords were found in both “Old Glory” and in “Mr. Music Master.” While these chords certainly are not unique to these pieces, they are less common. While interesting, this could easily be a simple coincidence. For this reason, I hesitate to draw any definitive conclusions regarding this part of the findings.

The pattern of the melody line descending to the flatted seventh coupled with its harmonic function is important and unique. The fact that the pattern is found in “Old Glory,” “The Star Spangled Banner,” and “Mr. Music Master” suggests a strong connection between the composers of the three pieces. Notably, Carmichael did not write the melody to “The Star Spangled Banner.” However, the important part of this harmonization is that in all three of the pieces, the flatted seventh was not part of the chord until the melody note descended to it. While the recurrence of this pattern does not definitively prove on its own that the three pieces were composed by the same person, it does, however, strongly support this possibility.

All five of these pieces contain instances where a chord is voiced over an extension. Specifically, “Old Glory,” “The Star Spangled Banner,” “Ballad,” and “Mr. Music Master” all

contain examples of major chords voiced over a ninth extension in the bass. Additionally, “Old Glory,” “The Star Spangled Banner,” “Fulfillment,” and “Mr. Music Master” all contain instances of minor chords voiced over eleventh extensions. While it would be unwise to draw any definitive conclusions based on this evidence alone, as these chordal voicings are not completely unique to these pieces, these voicings are not common in classical or quasi-classical music. Further, their existence in these pieces at the very least provides support for the idea that the composer of “Old Glory” likely had a strong background in jazz.

Individual composers may have a preference for using certain chord substitutions in their compositions. Throughout “Old Glory,” “The Star Spangled Banner,” and “Mr. Music Master,” I identified instances of Neapolitan chords used as chord substitutions. These chords are commonly known in jazz as tritone chord substitutions. In all of these occurrences, the chords resolve down by a half-step. This supports the possibility that the same composer may have written all three pieces. In contrast, the two movements from the “Johnny Appleseed Suite” contain what appears to be altered German augmented sixth chords. This major difference between the “Johnny Appleseed Suite” and the three previously mentioned works may have been due to the arranger. It seems that the usage of altered German augmented sixth chords may be a defining characteristic of Nathan Van Cleave.

It is certainly an odd and uncommon occurrence to find a harmonic progression in classical or jazz music in which a minor or half-diminished ii chord progresses directly to a I chord without a mediating dominant functioning chord. However, this harmonic progression can be found in “Old Glory,” “The Star Spangled Banner,” “Fulfillment,” and “Mr. Music

Master.” Since this is so uncommon, it does strongly suggest that the composers were likely either the same person or that they may have collaborated together to create the works.

When taken individually, these themes and patterns indicate that the composer or composers of the five works has a strong background in jazz. When taken together, there is strong evidence connecting the compositional styles used in “Old Glory,” “The Star Spangled Banner,” and “Mr. Music Master.” Most significant to this investigation were the findings related to the patterns of the melody lines descending to the flatted seventh, the pattern of chords occasionally presenting without thirds, the apparent affinity for Neapolitan chord substitutions (or tritone substitutions), and the prevalence of uncommon chord progressions in which a minor or half-diminished ii chord progresses directly to a I chord without a mediating dominant functioning chord.

Chapter 5

Summary, Conclusions, and Implications

The purpose of this study was to authenticate the authorship of “Old Glory.” The secondary purpose was to uncover the historical background of “Old Glory.” This research was guided by the following three research questions:

1. What evidence suggests that Hoagy Carmichael was the composer of “Old Glory?”
2. For what person or purpose was “Old Glory” written?
3. Why was “Old Glory” never published or recorded?

This chapter will provide a summary of sources and methodology, a summary of findings, logical conclusions, implications for music education, and recommendations for future research.

Summary of Sources and Methodology

To answer my research questions, I first familiarized myself with the relevant historical context through a process of immersion. During this process, I reviewed the many correspondences, memoirs, newspaper clippings, recordings, and musical manuscripts in the Hoagy Carmichael Collection at the Archives of Traditional Music. I also read three books about the life of Hoagy Carmichael including *Stardust Road & Sometimes I Wonder*,¹ both autobiographical primary sources which were authored by Carmichael and which were contained within the same book, and *Stardust Melody*,² a secondary source by Richard

¹ Hoagy Carmichael, *Stardust Road & Sometimes I Wonder* (Boston, MA: Da Capo Press, 1999). *Stardust Road* was originally published in 1946 and *Sometimes I Wonder* was originally published in 1965.

² Richard Sudhalter, *Stardust Melody* (New York, NY: Oxford University Press, 2002).

Sudhalter. My life experiences as a professional jazz musician have contributed towards my familiarity with the culture of jazz and the music of Hoagy Carmichael.

When I began looking specifically for information related to “Old Glory,” I reviewed newspaper articles online and within the ATM’s holdings, and I visited the Library of Congress in Washington D.C. to review their applications for copyright and copyright deposits. Specifically, I was looking for pieces by the title of “Old Glory,” but I also reviewed all pieces that were deposited by Hoagy Carmichael between the focus years of 1937 through 1981. I also individually entered the lines of text from the vocal parts to “Old Glory” into search engines in an effort to find a piece with matching lyrics.

In an effort to authenticate the “Old Glory” manuscript, I carefully studied the handwriting within the “Old Glory” score and within the copied parts and compared them with verified musical manuscript and other handwriting by Hoagy Carmichael, specifically looking for commonalities and differences. I also compared the medium, meaning the paper and ink, with other works located within the Hoagy Carmichael Collection, looking for other pieces that used the same paper, pencils, or pens, or for clues that might suggest that the mediums originated from the same music stores, record companies, or geographic location. I compared these findings with the historical record using concert programs, voting records, and phone books.

I also studied the contents of “Old Glory” through a process of harmonic analysis. I analyzed the piece using both chord symbols, which are standard notation for jazz lead sheets, as well as Roman numeral analysis with figured bass. The chord symbol analysis allowed me to indicate chordal alterations and extensions, while the Roman numeral analysis allowed me to indicate inversions and chordal function within a key. To better contextualize this analysis, I also

analyzed other works written by Carmichael in the same way. I was then able to compare the compositional patterns in “Old Glory” with the other pieces to identify commonalities and differences.

Summary of Findings and Conclusions

Research Question 1

The first research question asks, “What evidence suggests that Hoagy Carmichael was the composer of ‘Old Glory?’” The process for determining authenticity uncovered evidence suggesting that Hoagy Carmichael composed “Old Glory.” The handwriting analysis determined that the instrumental and vocal parts were all authored by the same copyist.

While there are no autographs or obvious indications of authorship on this piece, there are two names that appear on the work. The first name is Hoagy Carmichael, which appears in blue colored pencil on the back of the full score along with an address. The second name that appears on these documents is Lela Lyman. This name appears as part of a purple copyist stamp that is stamped on all of the individual instrumental and vocal parts. I was unable to find any additional information about Lela Lyman. The Lela Lyman copyist stamp on the individual parts to “Old Glory” also matches the copyist stamps that appear on several other individual parts to other verified works by Carmichael contained within the Carmichael Collection at the Archives of Traditional Music.

The handwritten name and address of “Hoagy Carmichael” and “10281 Charing Cross Road, LA-24, Calif.” appears on the back of the full score. A search of government documents confirmed that Carmichael resided at that address during the years that the piece was likely composed. This finding further supports the possibility that Carmichael authored the

manuscript. When I compared the handwriting on the back of the score containing Carmichael's name and address with other writing verified as originating from Carmichael, there were many similarities in the writing style and capitalization patterns. This suggests that Carmichael wrote his name and address on the back of the score. The most plausible reason he would have done this would be so that the copyist, Lela Lyman, would know where to mail or otherwise return the score with the completed parts. When I compared the handwriting styles within the musical score to other handwriting verified as Carmichael's there were many similarities, but these findings were inconclusive. Therefore, Carmichael may or may not have written the notes, and he may have composed the piece with the help of an orchestrator or arranger who would have written the notes and words in the score.

Clues regarding the origination of the mediums as well as indications regarding the locations in which the piece may have been composed and copied suggest that the work originated from the Los Angeles area of California. A review of government documents confirmed that Carmichael resided in the Los Angeles area during the time in which "Old Glory" was likely composed. The other identifying markings that appear on the score include the printed logo "Hollywood Music Papers HE-7493." A review of old phone books revealed that HE-7493 indicates a location of origination in the northwest part of Los Angeles near Hollywood, Hillside, and Beverly Hills. The score also included the words, "PROPERTY OF VOGUE RECORDS, INC. ". A search of government records through the California Secretary of State revealed that Vogue Records, Inc. existed from 1952-1954 and was located at 1510 Crossroads of the World in Hollywood, California. One other piece in the Carmichael Collection, "The Sad Cowboy," also has "VOGUE RECORDS, INC." printed on the bottom of it. These commonalities

that appear on the manuscript mediums between “Old Glory” and other verified works establish a connection between “Old Glory” and those works.

The manuscripts currently reside in the Archives of Traditional Music at Indiana University in Bloomington, Indiana. The Archives acquired the documents as a donation directly from the Carmichael estate in 1998. For this reason, a reasonable assumption of genuinness can be inferred.

While there are no direct mentions or indications of “Old Glory” in any contemporaneous documents, there are indications that Hoagy Carmichael was composing music of a patriotic nature during this same time period. There also exists documentation that Carmichael was composing music with similar instrumentation and in a similar genre as “Old Glory” during the same period of time that this piece was likely composed.

Specifically, Carmichael shared his original arrangement of another patriotic work, “The Star Spangled Banner,” in *fact:* magazine in 1965. The accompanying commentary stated that he had begun at least thinking about making the national anthem more singable nearly thirty years prior. Additionally, Carmichael completed his first work for orchestra, entitled “Brown County in Autumn,” in 1949. This piece was written for a smaller orchestra, which was similar to “Old Glory” but not exactly the same. “Brown County Autumn” called for two of each of the standard woodwinds, including double reeds, which were not included in “Old Glory.” Also, “Brown County Autumn” included horns, which were not included in “Old Glory,” and “Old Glory” included a bass clarinet and voices, which were not included in “Brown County Autumn.” However, similar to “Old Glory,” the pieces both called for a harp and two percussionists, and both pieces did not use a tuba.

“Brown County Autumn” was premiered by the Indianapolis Symphony Orchestra in December of 1949. By the end of that month, Carmichael was already discussing plans for his next orchestral work. In January of 1950, he had begun researching historical information about Johnny Appleseed as he began working on his “Johnny Appleseed Suite.” This work premiered in 1962 as a work for symphony orchestra without vocalists. However, in 1964, the work premiered as part of the *Bell Telephone Hour* series and featured a baritone soloist and chorus. The final movement of the work was very patriotic in nature, closely resembling “Old Glory” in both content and instrumentation, specifically because both were composed for voices and orchestra.

The “Old Glory” manuscript and the hand-copied parts appear to be original documents and not copies or re-creations. There are no obvious erasure markings on the score, indicating that an earlier version may have existed at one time. While I was able to find other sketches that were also classical in nature within Carmichael’s archives, I was not able to find any sketches that obviously became part of “Old Glory.” However, Bud Dant stated that Carmichael shared audio recordings of his melodic ideas for “Johnny Appleseed” with him and with Nathan Van Cleave, which they used to help Carmichael realize the full orchestral version of the work. Given this evidence, it is plausible that the earliest versions of “Old Glory” may have been recorded in a similar way. However, I was unable to locate any audio recordings of this nature containing melodic ideas from this work.

Carmichael employed the assistance of Bud Dant and Nathan Van Cleave to orchestrate the “Johnny Appleseed Suite.” This study also uncovered that Carmichael utilized Eugene Zádor to orchestrate “Brown County Autumn.” Given this precedent, it seems likely that Carmichael

may have also enlisted the help of an orchestrator to realize the full orchestral version of “Old Glory.” This would explain why the handwriting on the full score does not conclusively seem to match Carmichael’s handwriting.

While it is possible that this work was composed by someone purporting to imitate Carmichael, this seems unlikely. Carmichael had only composed one piece for orchestra at the time that “Old Glory” was written, which means that compositional characteristics and patterns for the composer within the classical genre had not yet been established. While the classical piece that Carmichael had previously composed, “Brown County Autumn,” was successful in its Indianapolis premiere, it received less than favorable critiques at its Carnegie Hall debut. For this reason, it seems unlikely that other composers would have been attempting to imitate Carmichael’s compositional style in the classical genre.

There are many clues within “Old Glory” that suggest that composer of the work had a well-developed background in jazz but perhaps not as much experience in classical-type genres. An example of this includes the instrumentation listed on the back of the full score. On the back of the “Old Glory” full score manuscript, an instrumentation of “6 strings, 7 sax, 7 Brass, 5 (illegible) Rythm [*sic*]” is written in blue colored pencil, and “only 10 Vocals” is included in red colored pencil. The listed instrumentation suggests that whoever wrote this was probably a jazz musician because a jazz musician would likely consider the four violins, one viola, and one cello as the strings, but they would consider the string bass to be a part of the rhythm section, as is often the case in jazz settings. A jazz musician might also consider all of the woodwinds to be “saxes,” given the fact that the saxophone players in jazz ensembles at that time were often

expected to double on flutes and clarinets. The five rhythm section players mentioned would include the two percussionists, the piano, the bass, and the harp.

The musical challenges contained within the work suggest that the composer was also somewhat less experienced with writing for chorus and full orchestra, but not a novice. Supporting evidence for this include the challenging vocal and string parts. The vocal parts include large leaps, complex altered chords, chromaticism, and voice crossings, making the parts difficult to sing. This would not be much of an issue with a professional choir. However, the manuscript indicates that the voices are assigned to “girls” and “boys.” The boys’ parts are written in bass clef, but the tenor parts take the vocalists over their natural break, making these parts very difficult for pre- or post-puberty boys to sing. The string parts take the entire string section into unison and octave intervals in one section, during which time the violins are all in seventh position. This would be incredibly difficult for most string sections to play well without time devoted to rehearsals and sectionals.

If another composer was trying to imitate Carmichael’s compositional style, they were probably not trying to impersonate him, given the lack of a stated composer on the manuscripts. If the composer was an aspiring composer looking for feedback or to further their career, then it is unclear why the composer would not have included their name on the manuscripts. Also, given that Carmichael had only composed one work for orchestra by 1952, around the time that “Old Glory” was likely composed, it seems unlikely that another composer would have been imitating his orchestral compositional style or asking him for his feedback on their orchestral composition.

While it remains unclear why the score does not include an obvious name claiming authorship, it is interesting to note that each movement of the “Johnny Appleseed Suite” also does not include an obvious name claiming authorship. This could suggest that “Old Glory” may have originally been intended for inclusion as part of the “Johnny Appleseed Suite” or as part of another similar work. Also, like the “Johnny Appleseed Suite,” “Old Glory” may very well have been composed by Hoagy Carmichael but arranged for orchestra and children’s choir with the assistance of an orchestrator. Notably, “Brown County Autumn” does state the composer and arranger on its cover page, but, like “Old Glory,” the composer’s name is not printed on the first page of the score nor on the individual parts. Therefore, it is possible that a cover page originally existed to “Old Glory” or that the composer intended to eventually add a cover page to the piece.

Harmonic Analysis

By completing a harmonic analysis of “Old Glory” and other pieces written by Carmichael, including “Mr. Music Master,” “Ballad” and “Fulfillment” from the “Johnny Appleseed Suite,” and his arrangement of “The Star Spangled Banner,” I was able to identify interesting and potentially unique compositional characteristics. I documented and coded these emergent themes, then analyzed the data by comparing the characteristics between the works.

The most obvious similarity I noticed before completing the harmonic analyses was that “Old Glory,” “Mr. Music Master,” and “The Star Spangled Banner” all contained similar doubling in which the soprano line of the harmonic accompaniment would double the melody. When I got into the analyses, I found multiple occurrences of parallel motion in “Old Glory,” “The Star Spangled Banner,” and especially in “Mr. Music Master.” Additionally, all three of these works

had similar ratios of first, second, and third chordal inversions. “Fulfillment” and “Ballad,” which were composed by Carmichael but orchestrated with the assistance of Nathan Van Cleave, did not have similar ratios of inversions, nor did they have multiple obvious occurrences of parallel motion. Regarding chordal alterations, I found augmented seventh chords containing the lowered ninth extension in both “Old Glory” and “Mr. Music Master.” I also found an interesting melodic pattern, in which the melody line descended from the root to the flatted seventh in “Old Glory,” “Mr. Music Master,” and “The Star Spangled Banner.” In all of the noted occurrences, the flatted seventh was not present in the chord until the melody line descent. Also, chords voiced over extensions in the bass as well as mistakes or wrong notes were identified in all five pieces. Further, “Old Glory,” “The Star Spangled Banner,” and “Mr. Music Master” all contain some chords throughout that are missing thirds.

Perhaps the most telling pattern I identified between the works was the usage of chord substitutions and uncommon harmonic progressions. Specifically, “Old Glory,” “Mr. Music Master,” and “The Star Spangled Banner” all contained tritone chord substitutions, also known as Neapolitan chords. In all of these occurrences, the chords resolved down by a half-step. In contrast, both of the movements from the “Johnny Appleseed Suite” contained augmented sixth chords as chord substitutions.

All of these chord substitutions were those in which the substituted chords maintained clear harmonic function within the progression. There were examples, however, of uncommon harmonic progressions in which the chords progressed in odd ways that were difficult to rationalize. Examples of this could be found in “Old Glory,” “The Star Spangled Banner,”

“Fulfillment,” and “Mr. Music Master,” where minor or half-diminished ii chords progressed directly to a tonic chord without a mediating dominant functioning chord.

These similarities revealed by harmonic analyses support the theory that the same person likely composed “Old Glory,” “The Star Spangled Banner,” and “Mr. Music Master.” These findings also support the theory that the composer of “Old Glory” had a strong background in jazz but was not as experienced composing for orchestra with choir in a quasi-classical setting. Carmichael had a strong background in jazz but was not as experienced composing for orchestra with choir in a quasi-classical setting, and he is the confirmed composer of “Mr. Music Master” and this arrangement of “The Star Spangled Banner.” Considering all of these findings, it is reasonable to conclude that Hoagy Carmichael likely composed “Old Glory.”

Research Question 2

The second research question addresses for what person or purpose “Old Glory” was written. The purpose behind the composition of “Old Glory” is speculative since there is no definitive indication of purpose contained within the literature, historical record, or associated artifacts. Without obvious documentation stating that the work was written for a specific ensemble, person, or purpose, it is impossible to definitively answer this question. However, several contextual clues exist that help provide possible answers to this inquiry.

The instrumentation of this work suggests that the work was composed for a children’s choir to be accompanied by string musicians and jazz musicians. The indications of “boys” and “girls” in the score clearly indicates the intention to have children singing rather than adults. The composer also likely intended to have jazz saxophonists doubling on woodwinds for two

reasons. First, the instrumentation listed on the back of the score stated that there would be seven saxes. When considering the woodwinds required in this piece, there are three flutes, three clarinets, and one bass clarinet, a total of seven musicians. Further, the saxophone players in a jazz ensemble are often expected to double on flutes and clarinets but are not typically expected to be able to play double-reed instruments, such as oboe or bassoon. This provides a very likely scenario for why there are no double reeds included in this piece.

The brass section of a jazz ensemble typically includes trumpets and trombones but no French horns. There are also no French horns included in "Old Glory." In this way, the brass section in "Old Glory" matches the brass section of a jazz ensemble. The instrumentation listed on the back of the score also seems to include the string bass as part of the rhythm section. This is common practice in jazz ensembles. Also, in orchestras, the percussionists are not usually labeled as "rhythm section;" this is more specific to jazz ensembles. However, the five rhythm section parts in "Old Glory" seem to include the two percussionists, the piano, the bass, and the harp. For these reasons, it is reasonable to assume that the composer probably wrote "Old Glory" with the expectation that it would be performed by an expanded jazz ensemble with the addition of strings, harp, and children's choir.

The copyist stamps all include handwritten dates, which are all dated one of two dates: "1/10/53" or "1/14/53." This suggests that the work was completed on a date before January 10, 1953. Also, a search of the Los Angeles yellow pages revealed that Vogue Records did not exist until 1952, and a search of government documents through the California Secretary of State office confirmed that Vogue Records Inc. was incorporated in 1952. Therefore, the paper upon which the score was written could not have been procured before 1952. Based on these

findings, I estimate that this piece was composed in 1952, but may not have been completed until as late as the second week of January 1953.

It is possible that Vogue Records, Inc. had an in-house studio orchestra, as was common practice during this time period.³ Studio orchestras were typically comprised of jazz musicians and symphony orchestra musicians. Since the manuscript has “Property of VOGUE RECORDS, INC.” on it, it is quite possible that the studio orchestra at Vogue Records, Inc. read through and/or rehearsed the piece at some point. Given that the individual parts were copied in January of 1953, and they all contained different handwritten markings which seem to have been added during a rehearsal, then it is likely that a read-through session may have taken place at the Vogue Records, Inc. studio with their in-house studio orchestra in 1953.

There are many additional clues that provide possibilities for why the work was composed. Specifically, these include the content similarities between this work and other works that Carmichael composed before and after this piece. “Old Glory” is obviously patriotic in nature. During 1952-1953, the time when “Old Glory” was likely composed, the United States was involved in the Korean War. Historically, it is quite common for musicians to compose patriotic works during wartimes.

Another possibility for the purpose behind this composition considers other works that Carmichael composed around the same time. The United States Congress designated the “Star Spangled Banner” as the national anthem in 1931.⁴ Sometime between 1935-1965, Hoagy Carmichael arranged a version of “The Star Spangled Banner” in response to a theoretically

³ This common practice was communicated to me via phone conversation with Rick Baptist, the Local 47 staff Historian in September, 2021.

⁴ Charles Braun, “Let’s Waive ‘The Star-Spangled Banner’,” *fact*: 2, no. 1 (1965): 3.

posed question of how to make the national anthem more singable. In *fact*: magazine, many of the people that were interviewed proposed other pieces for consideration to be the national anthem, including “America the Beautiful,” “We Shall Overcome,” “Dixie,” “Columbia, the Gem of the Ocean,” and “This Land is Your Land.”⁵

With Carmichael expressing an obvious interest in this debate—so much so that he created a new arrangement of “The Star Spangled Banner”—it is possible that he may have also created “Old Glory” for consideration as the new national anthem. The resemblance between the “Old Glory” lyrics “America, America, forever gloried be”⁶ and the line “America, America, God shed His grace on thee,” from “America the Beautiful,”⁷ support this possibility. However, this intention seems somewhat unlikely given that “Old Glory” does not seem to be any easier to sing than “The Star Spangled Banner.”

A third possibility for why Carmichael may have composed “Old Glory” lies in the “Johnny Appleseed Suite.” Contemporaneous correspondence and newspaper articles confirm that Carmichael was working on the composition of the “Johnny Appleseed Suite” between the years 1950 through at least 1964. This time period encompasses the years 1952-1953 when “Old Glory” was likely composed.

The “Johnny Appleseed Suite” was ultimately comprised of several movements. The final movement of this work contained lyrics that were very patriotic. The lyrics to the “Fulfillment” movement describe America as the “motherland” and cite the “great American

⁵ *ibid*, 4.

⁶ “Old Glory,” vocal line, full score, 9 & 14.

⁷ “What are the lyrics to ‘America the Beautiful’,” *Classical Music BBC Music Magazine*, February 11, 2021, <https://www.classical-music.com/features/articles/america-the-beautiful-lyrics/>.

dream.” Similarly, “Old Glory” was composed in reverence to the flag that represents the United States of America and honors those “men whose hearts have heard the call of ‘all for one’ and one for all.”⁸ These similarities in content suggest a possible connection between the two works. Also, both “Old Glory” and “Fulfillment” are written for vocalists with orchestra. “Fulfillment” is written for a baritone solo vocalist, chorus, and orchestra, and “Old Glory” is written for a chamber orchestra with children’s choir, denoted by “girls” and “boys” in the score.

The content and instrumentation of “Johnny Appleseed Suite” resemble “Old Glory” in that they both patriotic in nature and are both written for orchestra with voices. However, “Fulfillment” and “Ballad” contain a few different characteristics from “Old Glory,” including the usage of altered German augmented sixth chords, the lack of Neapolitan chords, and all chords include thirds. These differences could be attributed specifically to Nathan Van Cleave’s unique style as an arranger and orchestrator. Further, “Old Glory” was likely composed in 1952, and it seems probable that this was well before Nathan Van Cleave began orchestrating the “Johnny Appleseed Suite” for its premiere in 1962. For these reasons, it seems likely that Carmichael composed “Old Glory” with the initial intention of including it as movement within the “Johnny Appleseed Suite.” Additionally, if “Old Glory” was written with the help of an arranger or orchestrator, that person was probably not Nathan Van Cleave.

Research Question 3

The third research question addresses why “Old Glory” was never published or recorded. While there is no direct documentation describing the reason or reasons that the

⁸ Old Glory,” vocal line, full score, 4-5.

work was never published, there is an established precedence based on Carmichael's actions with similar compositions. Clues contained within the content of the piece also suggest possible reasons why the decision may have been made to not publish or record the piece.

The first part of this precedent is the fact that Carmichael composed "Brown County Autumn" in 1949 but never published that work. After the Indianapolis premiere in December of 1949 and an initial tour in January of 1950 presenting the piece at Carnegie Hall and possibly at other locations, the piece was never performed again. It was never submitted for copyright with the Library of Congress, it was never published, and only one recording seems to exist of the work. The recording is of the ten-minute live performance of the piece at Carnegie Hall, recorded on January 16, 1950,⁹ and it is held by the Archives of Traditional Music. However, Carmichael did not ever record the work in a studio setting, only in the live performance.

The next part of the precedent considers the fact that Carmichael did not ever publish the "Johnny Appleseed Suite." The work was first premiered by the Indianapolis Symphony in 1962, the recording of which the Archives of Traditional Music holds. The next performance of the piece, the 1964 *Bell Telephone Hour* performance, was also recorded. The Archives of Traditional Music holds the audio recording of this broadcast as well. However, Carmichael never produced a studio recording of this work. The exception to this was the "Prayer and Cathedral Vision" movement that was professionally recorded by the Indianapolis Symphony Orchestra in 1997, after Carmichael's passing.

⁹ Hoagy Carmichael, "Brown County [in] Autumn," Carnegie Hall Recording Co., audio recording. Recorded January 16, 1950, at Carnegie Hall: NYC, NY. 12-4494--12-4495 ; OT 7043 ; EC 10" 4371 ; ATL 9602. https://media.dlib.indiana.edu/media_objects/cv43nz28p

In addition, Carmichael arranged “The Star Spangled Banner” sometime between 1935 and 1965. He submitted it to *fact:* magazine in 1965, along with his commentary, as part of his contributions regarding the discussions about the country’s national anthem—a discussion that addressed both the need to make the national anthem more singable as well as the possibility of choosing an alternative piece in place of “The Star Spangled Banner.” In his commentary, he specifically states, “I’ve never tried to have my revision published and am presenting it here for the first time.”¹⁰ Although he publicly presented the sheet music in that *fact:* magazine article, Carmichael did not ultimately publish or professionally record his arrangement of “Star Spangled Banner.”

Carmichael established a pattern of not publishing or recording his orchestral works. However, figuring out *why* this was his established pattern involves a bit more conjecture. It seems likely that Carmichael chose not to have these pieces published because he was not incredibly confident in his abilities as a composer of music in the quasi-classical genre or with orchestral instrumentation. This theory is supported by Carmichael’s documented comments in the December 1949 *Times* article about the premiere of “Brown County Autumn.” In this article, Carmichael stated, “I know my limitations. I’m not a student of music.”¹¹ Here it seems that Carmichael may be admitting that he is not particularly confident in his abilities to compose either for full orchestra or in the classical genre. If he already had reservations about his abilities, then it is quite possible that a negative critique of his work could have further discouraged him.

¹⁰ Carmichael’s commentary from Charles Braun, “Let’s Waive ‘The Star-Spangled Banner’,” *fact:* 2, no. 1 (1965): 9.

¹¹ “Indiana Melody,” *TIME*, December 26, 1949.

A month after those comments were published, in January of 1950, Carmichael received a negative review about “Brown County Autumn” from Olin Downes, a music critic with the *New York Times*. The review said, among other critiques, that Carmichael did not have the “technique” or “mind of musical thought” to compose in this medium, and that he should leave classical music to other composers and stick to writing popular music.¹² For a composer that may have been already doubting his abilities, it is possible that receiving this critique could have had far-reaching emotional consequences.

Perhaps the emotional consequences were such that Carmichael decided not to publish “Brown County Autumn” or his quasi-classical works that followed. Without confidence in his abilities or in the potential success of the work, perhaps he felt there was no reason to publish these works or to record them in studio settings. This could also explain why Carmichael simply left the scores and parts to “Brown County Autumn” with the Indianapolis Symphony Orchestra rather than retrieving them after the tour.

Twelve years lapsed after that critique was published before Carmichael again performed one of his classical compositions, even though he began working on “Johnny Appleseed Suite” in 1950. Carmichael may have waited so long to perform the work because it just was not ready. This seems likely because Carmichael admitted at the 1962 premiere that the work was still not completed. It is also possible that feelings of self-doubt may have kept him from completing the work more quickly. These insecurities could have been inhibiting factors that kept him from completing “Johnny Appleseed” as well as from publishing,

¹² “Buttermilk Sky Curdles,” *Terre Haute Tribune*, Terre Haute, Jan. 17, 1950.

copyrighting, and professionally recording the work. Such insecurities could have similarly kept Carmichael from publishing, copyrighting, and professionally recording “Old Glory.”

Handwritten markings on the individual vocal and instrumental parts to “Old Glory” suggest that the piece was read through and/or rehearsed at some point. The harmonic analysis also revealed that “Old Glory” is very technically challenging to perform well due to its difficult vocal parts, string parts, and its prevalence of recurring augmented dominant seventh chords. If Carmichael had a studio orchestra—perhaps the in-house orchestra at Vogue Records Inc.—read through the piece, and the musicians expressed frustrations with the difficulty of the piece or if Carmichael noticed that the piece was not performed well, then any feelings of insecurity or self-doubt regarding his abilities to compose in the classical realm could have surfaced. This is a likely possibility for why Carmichael may have ultimately chosen not to include “Old Glory” in his “Johnny Appleseed Suite” and/or why he did not publish or record the work.

Carmichael may have had the intention of possibly revisiting “Old Glory” at some point in the future. Both the 1962 and the 1964 performances of the “Johnny Appleseed Suite” were incomplete, according to Carmichael. He continued to tinker with the Suite throughout the remainder of this lifetime, so it is quite possible that he held onto “Old Glory” just in case he wanted to revisit it. After Carmichael’s passing in 1981, Bud Dant completed the work with his own creative revisions and additions. Notably, Dant worked directly from the 1962 version of the piece, not from the 1964 version. For this reason, Dant’s 1990 version did not include any

vocal parts. I confirmed this by viewing the “Johnny Appleseed Suite” parts from 1990 at the Indianapolis Symphony Orchestra library.¹³

Discussion

The discovery of “Old Glory” is important for completing the historical record regarding Hoagy Carmichael’s compositional output. The Sudhalter biography, while otherwise quite thorough, states that Carmichael only composed two works in his lifetime of a quasi-classical nature.¹⁴ The book does not include mention of “Old Glory,” nor does it make mention of Carmichael’s unique arrangement of “The Star Spangled Banner.”

In addition to the discovery of “Old Glory,” this study also presents information about “Brown County Autumn” that was not previously published in the literature. First, the title of the work as listed on the handwritten score and on all of the instrumental parts is “Brown County Autumn,” not “Brown County in Autumn.” Although Carmichael had a habit of frequently changing titles of pieces, there is no evidence to suggest that he changed the title to the latter. The title “Brown County in Autumn” appears in reviews and concert programs. Examples of this include the concert program for the world premiere in Indianapolis and the December 1949 *TIME* magazine article. However, there does not seem to be any basis for this change other than human error.

The second significant finding regarding the historical record for “Brown County Autumn” is that the well-known Hungarian composer, Eugene Zádor, was the orchestrator of

¹³ Parts to the complete 1990 version were viewed on October 8, 2021, at the Indianapolis Symphony Orchestra music library at the Hilbert Circle Theatre in Indianapolis, Indiana.

¹⁴ Richard M. Sudhalter, *Stardust Melody: The Life and Music of Hoagy Carmichael* (New York: Oxford University Press, 2002).

the piece and should be credited as such. However, there is currently no documentation of this fact in the published literature about “Brown County Autumn” nor was Zádor credited in any of the concert programs that I reviewed. Further, the website that is dedicated to Zádor, which includes an otherwise thorough documentation of his output as both a composer and orchestrator, does not include “Brown County Autumn.” While it is documented that Zádor resided in the Los Angeles area during the time in which “Brown County Autumn” was composed, the historical record states only that Zádor was orchestrating for film scores during the time of its orchestration.¹⁵

I have reached out to Zádor’s family, who operates his website. Zádor’s daughter, Peggy Bassett, was very intrigued to learn of “Brown County Autumn” and is interested in collaborating to have the piece performed again and professionally recorded. She also intends to update the eugenezador.com website to include Zádor’s collaboration with Carmichael.¹⁶

During my pilot study, I also discovered interesting information about the world premiere of two of Carmichael’s works. Specifically, I discovered that “Mr. Music Master” and “Skylark” were both premiered at an Indiana University Alumni event at the Waco Dance Pavilion at Lake Wawasee just outside of Fort Wayne, Indiana, on August 27, 1941. This information is a valuable contribution because there is currently no record of these premieres’ date and location in the published literature. I would also expect that this information will be useful for jazz educators to share with students and audiences.

¹⁵ “Biography,” Eugene Zádor, accessed October 9, 2021, <https://eugenezador.com/about/>.

¹⁶ Email correspondence between myself and Peggy Bassett, daughter of Eugene Zádor, from October, 2021.

Implications for Music Education

The discovery of “Old Glory” presents many exciting possibilities for music education in terms of contributing to the historical record and providing new repertoire for teaching and performance. “Old Glory” is a work by Hoagy Carmichael for chamber orchestra and children’s choir that can and should be taught and performed by young musicians. Additionally, Carmichael’s arrangement of “The Star Spangled Banner” should also be shared and performed.

As an educational tool, “Old Glory” provides opportunities for teaching students many things which are outlined in more detail in the “Old Glory Lesson Plan” (Appendix M). These include the historical context of the piece and approaches to teaching instrumentalists the technically challenging aspects of the work.

Since “Old Glory” was likely composed during 1952-1953, teachers could address the Korean War and other local and global historical events when they present “Old Glory” to their students. The Korean War was fought from 1950-1953, and during these final years of the United States’ involvement of the war, support for the war efforts was deteriorating. This would have been a time in which the United States government was searching for ways to draw more support for the war effort from the general public. One way governments often accomplish this is through the careful use of patriotic music. “Old Glory” could allow for teaching students about how composers often used music to express patriotism in wartimes and how music is often used to persuade people towards different political ideologies and to support war efforts.

Teachers could also present “Old Glory” along with the “Johnny Appleseed Suite” and encourage students to compare, contrast, and evaluate the similarities and differences

between the two works. This learning activity could take place as a group discussion, in small groups, or in partners. By engaging in this activity, students would learn to engage in evaluation and critical thinking about music as they decide for themselves if they believe that “Old Glory” was originally composed to be included as part of the Suite or if it was intended to be its own piece. Students should also be asked to defend their conclusions, citing specific things that they hear or compositional techniques they find within the works.

Because “Old Glory” had never been performed or recorded, I decided to teach and record the piece myself. To do this, I enlisted members of the SYO Summer Music Programs (SYO)¹⁷ and the Indianapolis Children’s Choir (ICC) to learn and record “Old Glory” in 2018. Three years later, I had professional musicians help me record the piece.¹⁸ When I taught the piece to the students, I worked with the instrumental and choral ensembles independently to teach those parts separately. This process contributed to identifying educational implications.

The vocal parts present specific challenges regarding leaps and voice crossings. One example of this can be found in the second soprano voice in the four measures before rehearsal letter E. Here, this voice precedes the fifth of a major triad by a whole-step then crosses the tenor voice to descend a perfect fifth before rising to the third of the chord. While this outlines a major triad based on Ab, the choir resolves to a C minor chord on the last syllable of the word, with the Ab sounding as if it resolves when the first alto voice moves up to the G. All of this occurs in four beats during the word “A-mer-i-ca” (see fig. 5.1).

¹⁷ “SYO” does not stand for anything, but is used as an abbreviation for “SYO Summer Music Programs.” The letters were previously an abbreviation for “Symphonic Youth Orchestra” before 2018.

¹⁸ SYO recorded the instrumental parts on August 19, 2018 under the direction of the researcher; ICC recorded the vocal parts on October 14, 2018 under the direction of the researcher; the piece was professionally recorded with vocal and instrumental parts together on August 15, 2021 under the direction of the researcher.

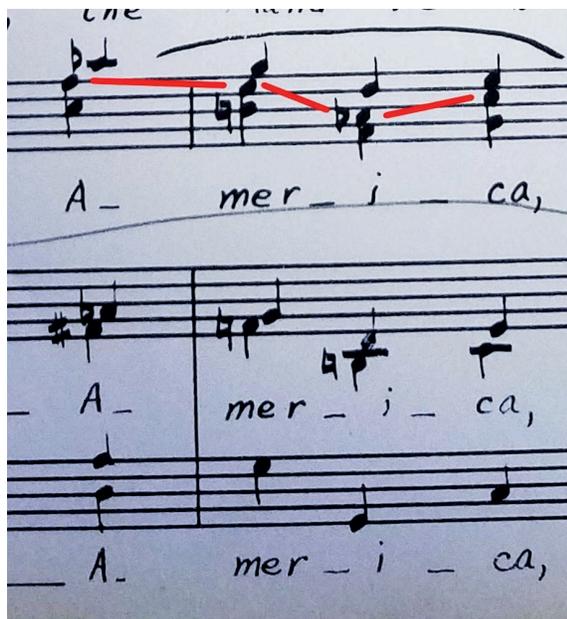


Fig. 5.1. *Second soprano four measures before rehearsal E*

Another challenge in the vocal parts occurs when the tenors take the melody at rehearsal letter B. Throughout the melody line from rehearsal B to C, the tenors, written in bass clef, begin on an F below middle C. The melody line then rises and falls naturally, but four measures before rehearsal C, the tenors leap from a Bb just below middle C to a high Ab above the staff. The minor seventh leap would normally be awkward by itself. However, here it is especially awkward because it extends the tenor voice beyond its usual range, causing the tenors to have to change into their falsetto voices for at least that note and the next note in the descending line, a high G (see fig. 5.2). Taking the students through a series of siren exercises to practice smoothly extending the voice into the falsetto register, then practicing this phrase, could help students to sing this leap with ease.

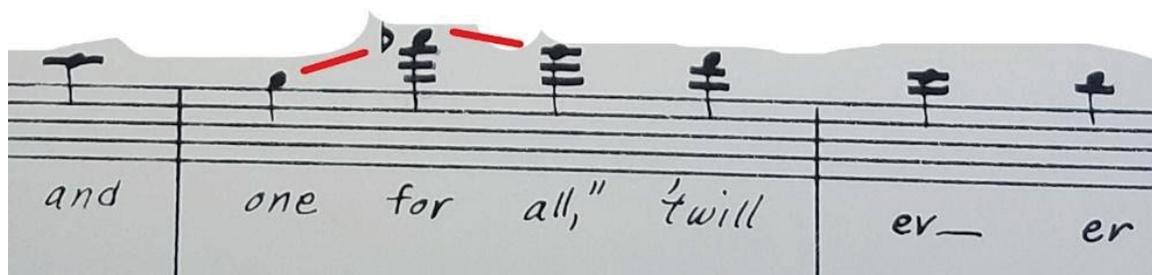


Fig. 5.2. Tenor voices three measures before rehearsal C

The instrumental parts offered many unique challenges, as well. Like the voice parts, the violin parts are divided into more parts than young musicians would normally be accustomed to performing. In this case they are divided into four parts, labeled A, B, C, and D. Seven measures before rehearsal E, all violins are required to shift from high Bb above the staff to an altissimo Ab above that in perfect unison. To accomplish this, the violinists will begin in third position on the third beat on the E-string playing an A above the staff with the first finger, then shift to fifth position on beat four, still on the E-string, to a C above the staff with the first finger. Then, they will shift to seventh position on beat one, this time on the A-string using their second finger to play the Bb above the staff. Finally, the violinists are in position to then play the altissimo Ab using their low-four on the E-string, at which time the rest of the descending line then falls easily under their fingers in position (see fig. 5.3). This measure is not only an acrobatic feat, but the task of tuning makes this section additionally challenging, even for advanced violinists, because the violins are written in unison and the rest of the string section is written in parallel octaves to the violins.

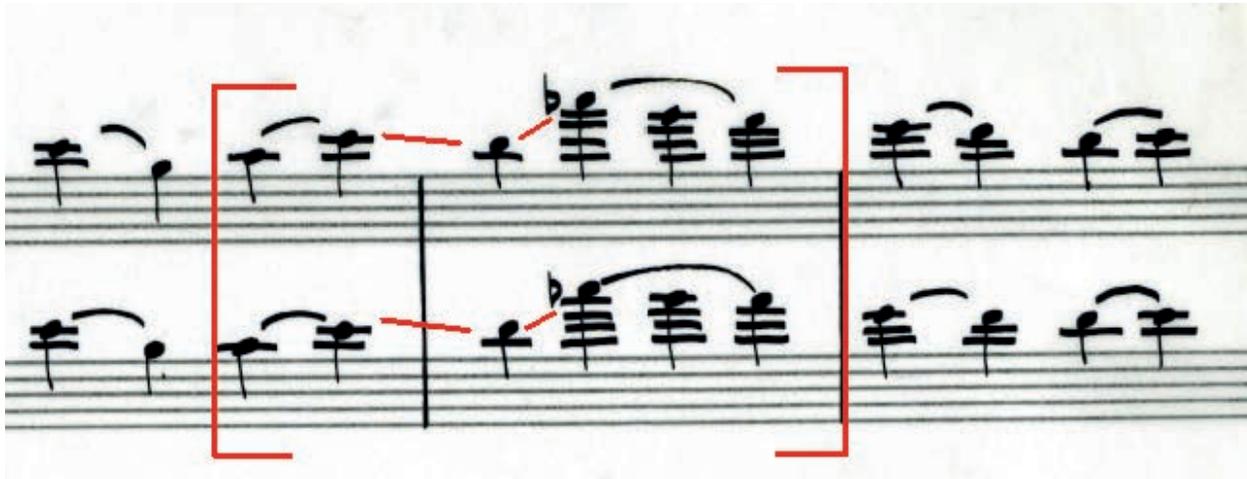


Fig. 5.3. *Violins seven and eight measures before rehearsal E*

The viola parts also contain their own challenges. Five measures before rehearsal G, the violi must leap from a top-space F, written in alto-clef, to a high F above that, written in treble clef (see fig. 5.4). This requires the students to play F with their second finger on the D-string, then shift to their third finger in third position on the A-string. To practice this, students can isolate these measures and practice shifting on the D-string to third-position (from F to A), then putting the third finger down on the A-string once it is already in position. By repeating this several times out of context before playing the entire phrase, the shift may be easier for them. In addition, the students should also practice holding the high F after the shift and listening to each other to tune. They should practice this several times, each time striving to start the F in tune with each other.



Fig. 5.4. *Violi five measures before rehearsal G*

A similar challenge occurs four measures before rehearsal G in the trombone part. Here, the player enters on a high Ab written an octave above the staff after five measures of rest (see fig. 5.5). The third trombone player's part is written higher than the first and second trombone parts for all four measures until rehearsal G.

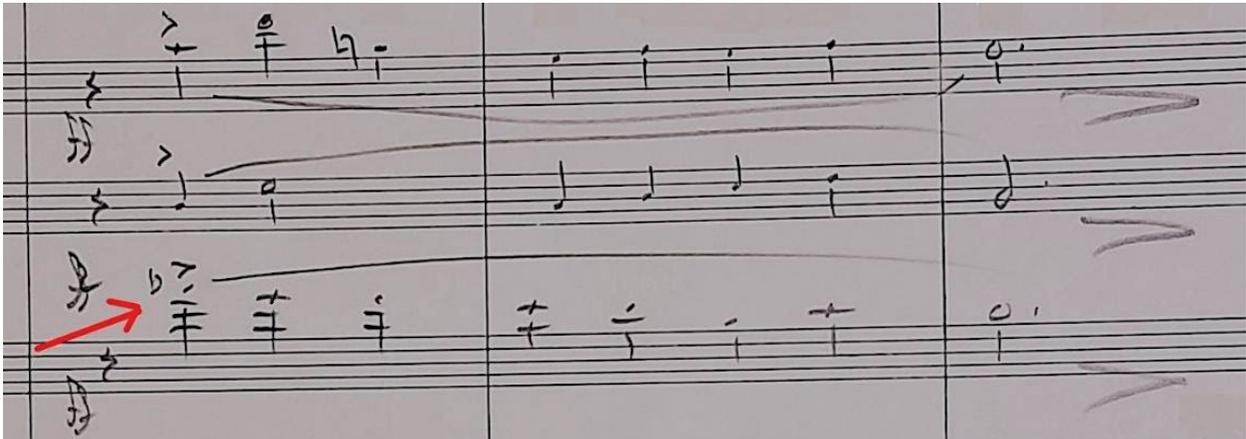


Fig. 5.5. *First, second, and third trombone parts from full score, page 13*

Besides these unique idiosyncratic challenges, the piece offers many other teachable opportunities, including the task of getting the basses not to rush their pizzicato quarter-notes against the upper-string melody throughout rehearsals B to C and E to F. Also, the clarinets have a challenging rhythmic pattern in the fourth measure after rehearsal F, in which they play four sixteenth-notes, a quarter note, three triplets, and then another quarter note (see fig. 5.6). This requires the students to quickly subdivide from four notes-per-beat to three notes-per-beat.

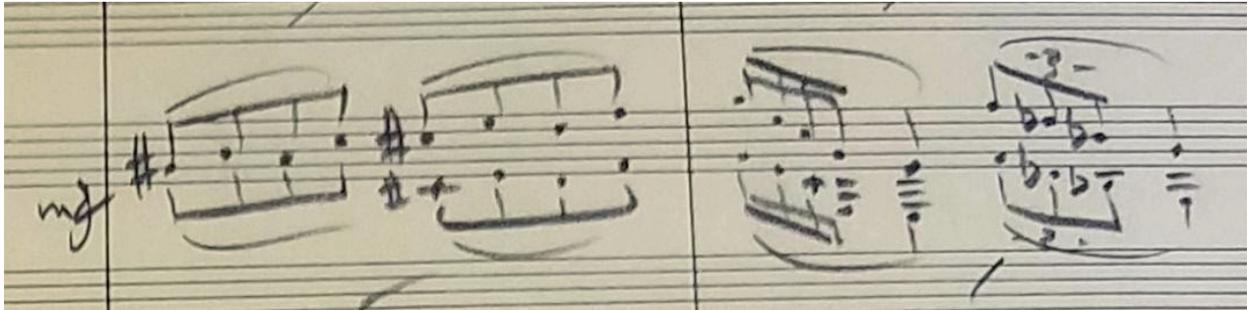


Fig. 5.6. *First and second clarinets in full score, page 12*

To aid in the teaching of “Old Glory,” the principal violinist with the Indianapolis Philharmonic Orchestra, Jon Johnson, used music notation software to transform the handwritten violin parts, which include parts A, B, C, and D all on one page, into individual parts that are more readable using music notation software. He also graciously included fingerings and bowings in the parts. These parts are included as appendices in this document (Appendices N, O, P, and Q). Also, any educators teaching the work should review the edits included in Appendix R. These edits include information that was missing from the individual parts, such as dynamics and articulations, as well as the correction of wrong notes.

In addition to teaching “Old Glory,” Carmichael’s arrangement of “The Star Spangled Banner” has the potential to be well-received by audiences and vocalists, and I think it could be a valuable contribution to the musical repertoire available for teaching and performance. His clever reharmonizations are jazzy and interesting, and the vocal line is more singable than the original “Star-Spangled Banner.” For these reasons, it deserves to be shared publicly. I am including his two-page arrangement as part of this document as Appendix S.

Another interesting finding comes from my pilot study and has to do with Carmichael’s compositional process. Specifically, I found that Carmichael often changed the titles of his

works, sometime even after they were premiered. Examples of this include: “Mr. Music Master,” which was eventually retitled “The Old Music Master;” “Cosmics,” which was retitled “Phrases” and then retitled again back to “Cosmics;” and “Down in Bimini Bay,” which was retitled “When the Wild Women Go in Swimmin’ Down in Bimini Bay.” This finding is potentially relevant as it relates to students studying music composition. Teaching students that Carmichael often changed the titles of his tunes, sometimes even after their premieres, before settling on permanent titles could be helpful information for the young composers who are afraid of making a mistake by choosing the wrong title. This could also potentially speak to the ongoing nature of compositional processes more broadly, in terms of allowing for edits and changes after the premiere of a work.

Limitations and Recommendations for Future Research

For anyone who would want to continue this investigation into “Old Glory” and its origins, I would recommend that future researchers complete a harmonic analysis of “Brown County Autumn” to compare this work with “Old Glory.” While I do not believe that the same orchestrator created both works, based on the very different handwriting between the two scores, I think that comparing the harmonies, voicings, and progressions would still be valuable because the two pieces were likely composed within about two years of each other.

Additionally, it would be beneficial to review any contemporaneous notes that the National Broadcasting Company (NBC) may have regarding the commissioning and planning of the 1964 *Bell Telephone Hour* broadcast of the “Johnny Appleseed Suite.” Specifically, I would like to know when and how the plans developed to incorporate choir into the production. Was incorporating vocals into the “Johnny Appleseed Suite” Carmichael’s idea or someone else’s? I

believe that the answer to this question would help to more definitively answer whether or not “Old Glory” was intended to be a part of the Suite. I personally reached out to NBC while conducting this research but did not receive any responses to my online inquiries. Perhaps a future researcher would have more success.

While I was able to communicate with the Library of Congress on various occasions throughout my research, my finances in conjunction with the COVID-19 pandemic prohibited me from visiting the Library of Congress a second time towards the end of my research process. I believe that it would be beneficial for any future researcher to visit the Library of Congress and review all of the “Old Glory” manuscripts that were submitted for copyright between the years 1956-1981. The purpose of viewing these manuscripts would be to determine if any of these manuscripts match the “Old Glory” manuscript found in the Carmichael Collection.

Additionally, due to not having a substantial budget to work with to complete this research, I was not able to pay a handwriting analyst \$6000 to compare the handwritings between “Old Glory” and the other scores contained within the Carmichael Collection. While I do not believe that the handwriting in the score to “Old Glory” matches the other pieces in the Collection, it would be beneficial for future researchers to verify this with a professional handwriting analyst.

Future researchers could potentially contribute quanto-historic studies using the data contained within this document. By completing quantitative analyses of the compositional techniques employed throughout the works analyzed in this document and comparing them with each other, future researchers could use quantitative techniques to identify significant relationships and commonalities. Specifically, the number of times that various chord types and

voicings appear could be quantified, similar to the way in which I counted the occurrences of specific chordal inversions. Then, these findings could be analyzed to discern significant similarities.

Scholars could also reach out to the estates of Nathan Van Cleave and Bud Dant to locate the original taped recording that Carmichael sent them containing the original melodic themes for the “Johnny Appleseed Suite.” Reviewing this recording could confirm whether Carmichael composed “Old Glory” and possibly help confirm whether it was originally intended for inclusion in the Suite.

Future efforts should also be made to make all of Carmichael’s orchestral compositions available to the general public. This would require a concerted effort to gather the original handwritten manuscripts, including the “Johnny Appleseed” and “Old Glory” scores at the Archives of Traditional Music in Bloomington and the “Brown County Autumn” manuscripts at the Indianapolis Symphony Orchestra music library in Indianapolis. It would also be necessary to have the support of Hoagy Bix Carmichael, Hoagy Carmichael’s son, in this process. A publisher could turn the handwritten manuscripts into more legible documents and publish them for school ensembles and professional performers. This would not only constitute a great contribution to music education, but publications and recordings of these pieces would contribute to the canon of music we refer to as the Great American Songbook—those songs by American composers that express the emotions, values, and cultures of our country through words, melodies, and chords. Those songs, including all of the works by Hoagy Carmichael, continue to be an essential part of American music history.

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Tempo - $\text{♩} = 86$

Form No. _____ Date _____

Maestoso "Old Glory" **Page 1**

Flute { 1+2 3 } $\text{♩} = 86$

Clar. { 1+2 3 } $\text{♩} = 86$

Bass Cl. $\text{♩} = 86$

Trpts { 1+2 3+4 } $\text{♩} = 86$

Tbn 1 $\text{♩} = 86$

Tbn 2 $\text{♩} = 86$

Tbn 3 $\text{♩} = 86$

Guitar $\text{♩} = 86$

Bass $\text{♩} = 86$

Harp $\text{♩} = 86$

Piano $\text{♩} = 86$

Percussion $\text{♩} = 86$

A + B Violins $\text{♩} = 86$

C + D $\text{♩} = 86$

Viola $\text{♩} = 86$

Celli $\text{♩} = 86$

St. Bass $\text{♩} = 86$

Harmonic Analysis: Bb I6, Eb G C7 E7 Bb IV V/ V7/ V7 I, Bb I

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Prod No. _____
Date _____

Arr. _____
Comp. _____

FL. { 1st, 2nd, 3rd

CL. { 1st, 2nd, 3rd

Bass Cl.

Trpts { 1st, 2nd, 3rd

Trbs 1, 2, 3

Guides

Voices

Blws

Hrp

Piano

Perce. 1, 2

A+B Vlns

C+D

Vnli

Celli

Bass

Hand to our Old Glor - y. We're proud to pledge al - leg - iance to our

Bb C-7 F7 Bb G7b9 G7b9 C7 F7 Bb D7 G7b9
 I ii7 V7 I +5 V7 V7 V7 I V7 V7

Prod No _____
Date _____

Arr _____
Comp _____

B

FL. { 1st 2nd }
CL. { 1st 2nd }
Bass CL.
Tpts { 1st 2nd 3rd }
Tuba 1 2 3
Guitar
Voices
Boys
Horn
Piano
Percussion
A & B
Vln
C & D
Vcll
Celli
Bass

C7 F7 Bb D7⁹ G7⁺⁵ C- G C-7 Edim F F7
 V7/ V7 I V7/ V7/ ii V/ ii-7 vii^o/ V V7

Prod No. _____
Date _____

Arr. _____
Comp. _____

B

Fl. { 1st, 2nd, 3rd }
Cl. { 1st, 2nd, 3rd }
Bas. Cl.
Tpts. { 1, 2, 3 }
Guit.
Vocal Soloists
Horn
Perc.
A.S.
Vln
Cello
Vla.
Bass

Lyrics: Thee the God the Father the Son the Holy Spirit the Lord the God of

Chord Symbols:
Bb I Eb IV Bb G7b9 I G7b9 V7 C7 V7/V3/V7 F7 V2 Bb I6 G7+5 G7b9 V7

Part No. _____
Date _____

Page 5
Arr. _____
Comp. _____

2

C7 V7/ | F7 V7 | Bb I | D- iii | G7^{b9} V7/ | G7^{b9} ii | C- (G7 C-7 F) (V7/ii7 V) | Bb I | D7^{b9} V7/

Prod No. _____
Date _____

Arr. _____
Comp. _____

D

Fl. { 1st 2nd }
3

Cl. { 1st 2nd }
3

Bar. Cl.

Typh. { 1st 2nd }
3

1
2
3

Tuba

3

Gr. Gtr.

Voice

Boys

Hrp.

P.

Pr. S. D.

A. & Vln. cello

Viol. (Gtr.)

Celli

Bass

Bb Eb F7 Bb G7^{b9} G7^{b9} C7 F A-7^{b5} Bb D7⁺⁹ G7^{b9} G7^{b9}
 I IV V7 I V7/ V7/ V VII^o₂ I6 V7/ V7/

Prod No. _____
Date _____

Page 8
Arr. _____
Comp. _____

C7 F9 Bb D7⁹ G7⁵ G7⁶ C G C7 F7 BbM7 C-7 Bb D7^{b5}
V7I V7 V⁶ I V7I V7I ii VI/V7I V7 I6 ii7 I V7

Prod. No. _____
Date _____

Page 9
Arr. _____
Comp. _____

Fl. { 1+2
3

Cl. { 1+2
3

Bass Cl.

Trpt. { 1+2
3+4

1
2
3

Gtr.

Bass

Harp

P.

D. B.

Viol.

Vln.

Cello

Bass

G7+5 G7b9 C- F7b9 Bb D7 G- Db7 C-7 G7b9 C7 F7b9 Bb
V7/ ii V7 I V7/vi N7/ ii7 V7/ V7/ V7 I

Part No. _____
Date _____

Arr. _____
Comp. _____

Fl. { 1st, 2nd }
Cl. { 1st, 2nd }
Bass Cl.
Tpts. { 1st, 2nd }
Tbns. { 1st, 2nd }
Guit.
Vn. { Violin }
Vla. { Viola }
Vcl. { Violoncello }
D.B. { Double Bass }
Cello
Bass

Bb Eb F Bb G7^{b9} G7^{b9} C7 F7 F9 Bb D7⁺⁹ G7^{b9} G7^{b9}
 I IV V I V7/ V7/ V₃/V₃ V7 I V7/ V7/

Prod. No. _____
Date _____

Arr. _____
Comp. _____

F

FL. { 1st, 2nd, 3rd

CL. { 1st, 2nd, 3rd

B. CL.

Trpt. { 1st, 2nd, 3rd

Tuba { 1, 2, 3

Gtr.

Music
Drs.

Hrp.

P.

Perce. { I, II

Acc.
Vib.

C&B

Vcll.

Celli.

Bass

- C-7 | F7 F9 | Bb D7#9 G7b9 G7b9 C-7 G7b9 C-7 E07 F9
 ii7 ii3 4 V7 V7 | I V7/ V7/ ii7 V7/ ii7 vii0 9 V7

Reel No. _____
Date _____

Arr. _____
Comp. _____

Handwritten musical score for a jazz ensemble. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Trumpet (Trp.), Trombone (Tbn.), Guitar (Guit.), Voice (Vocal), Harp, Piano (P.), Percussion (Perc.), and Basses (Bass).

The score is divided into measures. The bottom section contains handwritten notes and chord symbols:

C-11 F7 C-11 F9 Bb G7b9 G7+9 G7b9 C7b9 C9 F7+11 F9 Bb D7+9 G7b9 G7b9
 ii7 V5 ii7 V7 I V7/ V5/ V5/ V7 I4 V7/ V7/

Additional markings include "Gradual Cresc." and "(And)".

Handwritten musical score for a jazz ensemble. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bass Clarinet (Bass Cl.), Trumpet (1, 2, 3), Guitar (Gtr.), Saxophone (Sax), Horns (Horn), Percussion (I, II), Piano (Piano), and Basses (A & B, Vlns, C & D, Viola, Cello, Basses). The score is dated "Apr 12" and includes a rehearsal mark "R".

Chord progression for Basses:

- Measures 1-2: C9 V7/1, F7 V7 V2
- Measures 3-4: Bb 16, D-7b5 ii07/ii
- Measures 5-6: G7b9 +5 V7/1, G7b9 +11 ii7
- Measures 7-8: C-7b9 Eb add9 IV, Bb7 V7
- Measures 9-10: Bb I, D7+9 b5 V7/1

Prod No _____
Date _____

Arr. _____
Comp. _____

Handwritten musical score for multiple instruments. The score is organized into measures labeled D-9, D-10, and D-11. A 'Rall.' (Ritardando) marking is present above measures D-10 and D-11. The instruments listed on the left are:

- Fl. (Flute) - measures 1-3
- Cl. (Clarinet) - measures 1-3
- Ess. Cl. (Essential Clarinet)
- Trp. (Trumpet) - measures 1-3
- Tuba
- Drum
- Guitar
- Voice
- Drum
- Harp
- P. (Piano)
- Perce. (Percussion) - measures 1-3
- Ad. E. (Ad libitum Electric)
- Vib. (Vibraphone)
- CED (Cymbal, Electric Drum)
- Violin
- Celli (Celli)
- Bass

Measure D-9 contains notes for Fl., Cl., and Harp. Measure D-10 contains notes for Fl., Cl., and Harp, with a 'Rall.' marking above. Measure D-11 contains notes for Fl., Cl., and Harp, with a 'Rall.' marking above. The right side of the score shows musical notation for the instruments listed on the left, including notes, rests, and dynamic markings.

MADE IN

Property of VOGUE RECORDS, INC.

Bb
I

Prod. No. _____
Date _____

Arr. _____
Comp. _____

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with a large, stylized signature 'J. VINE' written across the middle. The instruments listed on the left are:

- Fl. (Flute) - 1st and 2nd
- Clar. (Clarinet) - 1st and 2nd
- Bass Cl. (Bass Clarinet)
- Trp. (Trumpet) - 1st and 2nd
- Tuba 1 and 2
- Drum (Drum)
- Cymb. (Cymbal)
- Violin (Violin)
- Viola (Viola)
- Cello (Cello)
- Double Bass (Double Bass)

The score includes various musical notations such as clefs, notes, rests, and dynamic markings. A large, stylized signature 'J. VINE' is written across the middle of the score, spanning several staves. The signature is written in a cursive, flowing style. The word 'VINE' is particularly prominent, with the 'V' being very large and the 'I' and 'N' being smaller and more delicate. The 'E' is also large and has a long, sweeping tail that extends downwards. The signature is written in black ink on a white background.

Bb
I

Appendix B

“Old Glory” Analysis Notes

Pg. 2

Measure 2: Girls, Harp, and Violins A & B all play an Eb (beat 2), the melody note and augmented 5th of the chord. This happens throughout the piece but will only be indicated here. This chord also contains a b9 extension which is common in jazz but is uncommon in classical music.

Measure 3: Girls and Harp move in parallel fifths above Celli on beats 3 & 4.

Pg. 3

Measure 3: Top Girls voice and bottom Girls voice are descending in parallel octaves between beats 2 & 3. (while parallel octaves are found throughout this arrangement, I am only noting them when the parallels are written within the same voices)

Measure 4: Bottom Girls voice descends from the root to the b7 of the chord on beat 2, changing the chord from an F major chord to an F7 chord (the Bass Clarinet joins 8vb on beat 2).

Pg. 4

Measure 1: Boys and Bass/Celli ascend in parallel fifths between beats 3 & 4.

Measure 1: The Bass/Celli line is sounding the root of the IV chord on beat 3, then ascends to the 9th of the chord on beat 4. There is no Roman numeral analysis symbol available to indicate a chordal inversion in which the 9th is in the bass voice. This note may be functioning as a passing tone.

Measure 3: The Clarinet 1/top Girls voice and Bass Clarinet are descending in parallel fifths between beats 2 & 3.

Pg. 5

Measure 2: Notably, if one considers all of the pitches in the Clarinets' sixteenth note run, then the chord would be a G-9 chord (vi) instead of a D- chord (iii).

Measure 2: The leap from the Bb on beat 1 to the Ab on beat 2 in the top Boys voice is a bit difficult range-wise and causes the young vocalists to switch to falsetto voice (as evidenced in the recording)

Measure 3: The chord on beat 2 contains a G in the bass, and D and F above it. I believe this to be an implied G7 chord without a third, functioning as V7/C-7.

Measure 3: On beats 3 and 4 there seem to be chords without thirds. It seems that the chord on beat 3 is an implied C-7 (but the chord presents without an Eb) and beat 4 seems to be an implied F chord (but the chord presents without an A). Both of these chords function as a ii7 V between a ii and I chord.

Measure 4: The chord resolves to Bb major on beat 3. However, on beat 1, all that is sounding is a perfect fifth on beat 1 except for the top Girls voice that is singing the major 7th of the chord (Bb, F, and A are sounding on beat 1). The "A" is harmonized with the bottom Girls voice singing a third below on the "F". Both voices descend down and ultimately resolve to the major chord on beat 3.

Pg. 6

Measure 4: The Trombones and bottom Girls voice descends from the root down to the b7 on beat 2, changing the F major chord to an F7 chord (the Flute 2 and Clarinet 2 both join on the Eb on beat 2).

Pg. 7

Measure 1: Trombone 2 has repeated notes that do not fit into the chord (Bb). The measure is the beginning of a new phrase and begins on a I chord. However, Trombone 2 has repeated "C"s throughout beats 1 through 3. The C would resolve on beat 4 if it were sustained. Instead, the C adds the 9th onto a major I chord without resolving. Notably, the Trombones are all voiced perfect fourths apart.

Measure 1: Trumpet 1 plays a "C" on beat 3, changing the chord that's sounding there from an Eb major chord to an Eb⁶ chord. Notably, this is the same note that the Trombone 2 is sustaining here.

Measure 1: Trumpet 1 descends from the root of the chord on beat 4 to the b7 on the and-of-4, changing the chord function.

Measure 2: Clarinets 1 & 2 have a quiet solo line that ends on a D on the and-of-3. This note contrasts with the Eb that is part of the chord there (G7b9+5). However, it anticipates the D that is in the chord on beat 4 (G7b9) but does not sustain through into beat 4 to sound like a resolution.

Measure 4: (Just like in measure 2) Clarinets 1 & 2 have a quiet solo line that ends on a D on the and-of-3. This note contrasts with the Eb that is part of the chord there (G^{7b9+5}). However, it anticipates the D that is in the chord on beat 4 (G7b9) but does not sustain through into beat 4 to sound like a resolution.

Pg. 8

Measure 4: The chords on beats 1-3 are a very unusual chord progression (I6, ii7, I).

Measure 4: The I6 chord on beat 1 also has a major 7 in the Bottom Girls voice. Notably, this major seventh descends to resolve to the fifth of the chord on beat 3 and this descending line harmonizes a third above the Top Boys voice on beats 1 through 3.

Pg. 9

Measure 1: The Girls voices cross ranges when the top Girls voice descends down to a D below where the middle Girls voice was on an Eb. Likewise, the middle Girls voice descends down to an Ab below where the bottom Girls voice was on a B.

Measure 2: The chord that occurs on beat 4 is a Db7 chord that resolves to a C-7 on beat 1 of the next measure. In classical theory terms, this would best be analyzed as N7/ii7. In jazz theory, this would be considered a tritone substitution (substituting Db7 for the G7 chord that would normally function as the dominant of C).

Measure 3: The Bass clarinet sustains a C from beats 1-3. This note functions as a suspension with tension on beat 2 over the G7b9 chord but resolves on beat 3 when the other instruments resolve to a C7 chord.

Pg. 10

Measure 1: The Trombone 3 voice notably begins playing the melody above the Trombone 1 & 2 voices beginning here and lasting for 8 measures.

Measure 3: Trumpet 4 ascends from the b7 on beat 1 up to the root of the chord on beat 2. This seems like an odd melodic movement given that the movement does not seem to correspond with anything the other instruments are doing at that moment.

Pg. 11

Measure 2: Notably, the Trombone 3 melody line jumps from a high Bb up a minor 7th to an altissimo Ab. This would be a difficult passage for the Trombone 1 player and would not usually be found in a Trombone 3 part.

Measure 4: Trumpet 3 descends from the root of the chord to the b7 on beat 2.

Pg. 12

Measure 1: The Viola plays the root on beat 1, then descends to the b7 on the and-of-1.

Measure 1: The Cello voice, which is functioning as the bass voice here, sounds an F on beat 3, which is the 4 (11) of the C-11 chord. This suspension resolves on beat 4 when the other instruments change notes to change the chord to an F9 chord. However, the cello voice does not change pitches to affect this resolution. There is no figured bass symbol available to denote an eleventh in the bass.

Measure 2: The Cello voice, which is functioning as the bass voice here, has a chromatic descending line that sounds the b9 on beat 2, then adds the +9 to the G7b9+5 chord on beat 3. After sounding the Bb on beat 3, the Cello then descends to an A on the and-of-3, which is notably the 9 of the chord, then lands on the b9 again on beat 4. There is no figured bass inversion symbol available to denote a b9, +9, or 9 in the bass.

Measure 3: There is parallel motion between the Violin B and Violin C parts on beats 1 and 2 as they ascend in perfect fourth intervals.

Measure 3: The Violin B and C parts with the parallel motion interestingly cause the first chord to include the alterations b9 and #11 and they resolve to a 9 and 5 on beat 2 when they ascend together.

Pg. 13

Measure 2: Beat 2 is the climax of the piece. Interestingly, this climax occurs on a D-7b5 chord. This is the first time we have seen this chord in this composition. This chord functions here as a ii ø7/ii.

Measure 2: On beat 4, Trumpet 2 descends from the +5 of the chord on beat 3 to the +11 of the chord on beat 4. This makes the chord on beat 4 into G7+11.

Measure 2: A clef change is missing in the Viola part. The clef should change back to alto clef on beat 2. This change is indicated in pencil directly on the viola part but is not indicated in the score.

Measure 3: Trombone 1 plays the major 7 of the I chord on beat 2, changing the Bb major chord to a Bb major 7 chord (I⁶₅).

Measure 3: Beat 3 is an Eb major triad (IV). However, the Clarinets all sound an F, adding the 9th to this chord (Eb add 9). The F resolves on beat 4 when the other instruments change to an F7 chord.

Pg. 14

Measures 1-3: shorthand here indicates to copy the music from the ninth, tenth, and eleventh bars after rehearsal D (pg. 9).

Measure 2: (copied from analysis of Pg. 9) The chord that occurs on beat 4 is a Db7 chord that resolves to a C-7 on beat 1 of the next measure. In classical theory terms, this would best be analyzed as N7/ii7. In jazz theory, this would be considered a tritone substitution (substituting Db7 for the G7 chord that would normally function as the dominant of C).

Measure 3: (copied from analysis of Pg. 9) The Bass clarinet sustains a C from beats 1-3. This note functions as a suspension with tension on beat 2 over the G7b9 chord but resolves on beat 3 when the other instruments resolve to a C7 chord.

Francis Scott Key

THE STAR SPANGLED BANNER

John Stafford Smith
as revised by
Hoagy Carmichael

With Spirit

say! can you see b'y the

dawn's ear-ly light? What so proud-ly we

hail'd at the twi- light's last gleam- ing? Whose broad

stripes and bright stars, Thro' the per- il- ous

fight, O'er the ram- parts we watch'd, were so

Chord analysis (in red):

- Measure 1: A^b (V6)
- Measure 2: A^b (vi)
- Measure 3: $Fmin.$ (V6/vi)
- Measure 4: $C7$ (V6/5)
- Measure 5: $Fmin.$ (vi)
- Measure 6: $Bb7$ (V7/)
- Measure 7: $Eb7$ (V7)
- Measure 8: A^b (I)
- Measure 9: E^b (V6)
- Measure 10: $Fmin.$ (vi6)
- Measure 11: $Eb7$ (V4)
- Measure 12: A^b (I)
- Measure 13: $Cmin.$ (iii6)
- Measure 14: $Eb7$ (V7)
- Measure 15: A^b (I)
- Measure 16: E^b (V6)
- Measure 17: $Fmin.$ (vi)
- Measure 18: $C7$ (V6/vi)
- Measure 19: $Fmin.$ (V6/5)
- Measure 20: $Bb7$ (V7/)
- Measure 21: $Eb7$ (V7)
- Measure 22: A^b (I)
- Measure 23: E^b (V6)
- Measure 24: $Fmin.$ (vi6)
- Measure 25: $Eb7$ (V4)

gal- lant- ly stream- ing! And the Rock- ets' red
 glare, the bombs burst- ing in air, Gave
 proof thro' the night that our Flag was still
 there; O say, Does that Star- Spang- led
 Ban- ner yet wave O'er the land of the
 and the home of the Brave

Chorus

Chord diagrams and annotations:

- Row 1: A^b , $C^{min.}$, E^b7 , A^b , A^b . Chords: I, iii6, V7, I, I.
- Row 2: $F^{min.7}$, E^b7 , $C7$, dim . Chords: vi7, V7, V6/vi 5, vii^o4/vi 3.
- Row 3: $F^{min.}$, E^b , B^b , E^b , $F7$, E^b7 , $F^{min.6}$, B^b7 . Chords: vi6, i6, V4/3, V, V4/3, V7/V, i6 4, V7/.
- Row 4: E^b7 , A^b , $B^b\ min.7$, $C^{min.}$, D^b , C , $F^{min.}$. Chords: V7, I, ii7, iii, IV, V/, vi.
- Row 5: $B^b\ min.$, A^b , D^b6 , B^b7 , $D^b\ min.$, E^b7 , A^b , D^b , E^b7 . Chords: ii, i6, IV, V6 5, iv, V7, I, IV, V7.
- Row 6: A^b , G^b7 , $F7$, $B^b\ min.$, $rit.$, D^b6 , E^b7 , A^b . Chords: I, bVII, V7/., ii, ii7, V7, I.

Appendix D

“Star Spangled Banner” Analysis Notes

Pg. 1

Line 1, m. 2: changes from a 6 to 6/5 chord by moving from root to 7th in the melody

Line 2, m. 2: 4-3 sus; 7th of chord does not resolve down by half-step to the 3rd. Instead, leaps up a major 7th to the third in the next measure.

Line 3, m. 1: 4/2 inversion then bass leaps minor 7th down to root position; 7th in alto voice moves up an augmented second then resolves down by half-step to the fifth of the chord.

Line 3, m. 2: changes from a 6 to 6/5 chord by moving from root to 7th in the melody

Line 4, m. 1: 4-3 sus; 7th of chord does not resolve down by half-step to the 3rd. Instead, leaps up a major 7th to the third in the next measure.

Line 4, m. 3: 4/2 inversion then bass leaps minor 7th down to root position; 7th in alto voice moves up an augmented second then resolves down by half-step to the fifth of the chord.

Pg. 2

Line 2, m. 1: F min. 7 chord contains no third

Line 2, m. 3: Bass line ascends a diminished 5th

Line 3, m. 1: parallel fifths between soprano and alto lines

Line 3, m. 2: Left out F7 chord symbol; uses chromatic descending line in bass

Line 3, m. 3: F min. 6 chord leaves out root and 6th... looks like an Ab chord in second inversion

Line 4, m. 1: Eb7 chord does not contain a 3rd.

Line 4, m. 2: Left out C min. chord symbol; 6-5 sus

Line 4, m. 3: Parallel octaves and voice crossing from alto to tenor line, and alto line ascends by augmented second.

Line 5, m. 1-2: bass line ascends chromatically from C to Eb; Bb7 chord does not contain a root

Line 5, m. 2: Db min chord has 9 in the bass and 6 in added second tenor voice. Could perhaps be described better as Db min 6/9 (or as a Bb half-diminished over Eb or as Eb7b9sus4)?

Line 6, m. 2: Db6 chord has the 6 in the bass... could perhaps be better described as Bb min 7.

Line 6, m. 3: 4-3 sus

Appendix E

“Fulfillment” Harmonic Analysis

Bell Tot | #D Fulfillment
 Lento

Flute
 Oboe
 Clarinet
 Bass Clar
 Bassoon
 Horns
 Trumpets
 Trombones
 Tuba
 Percussion
 Harp
 Solo
 Choir
 Guitar
 Piano
 Violin
 Viola
 Cello
 Bass

Bb: | Bb | C min ii | Bb9 | C min7 ii7

Bb C min7 Bb C9 C-7sus Bb7
I ii7 I V⁴₂/V ii7 V7

Eb6 Ebmin Bb C9 F Bbsus E-7b5
 IV iv I V7/ V I viiø₃/V

V7 ii0/ ii⁴₂ ii0⁴₂ | vii0⁶₅/V V7/V vi⁴₂ ii0

G-7 ii7/ F11 V7 Bb9 V7/IV C-11 vi/IV

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Solo

Choir 21 22 23 24

Guitar

Piano

Violina I

Violina II

Viola

Cello

Bass

G-7

C-11

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns 33 34

Trumpets

Trombones (add Tbn)

Tuba

Percussion Timp

Harp

Solo

Choir For it is our A-4 For it our A-

Guitar 25 26 27 28

Piano

Violins I II

Viola

Cello

Bass

Ab-11 Db7(b9) |

Flute

Oboe

Clarinet

Bass Clar

Bassoon

Horns 1, 2, 3, 4

Trumpets 1, 2, 3

Trombones 1, 2, 3

Tuba

Percussion 1, 2

Harp

Solo

Choir

Guitar

Piano

Violin I, II

Viola

Cello

Bass

35, 36, 37, 38

29, 30, 31, 32

In - i - en

Stony as the gal - den ap - ple

Handwritten page number: 45 (top left), 9 (top right)

Flute

Oboe

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Solo

Choir

Guitar

Piano

Violins

Viola

Cello

Bass

39 40 41 42

Free More dear to our hearts than our

33 34 35 36

Handwritten page number: 45

Tempo/Performance instruction: *accel*

Flutes

Oboes

Clarinets

Bass Clarinet

Bassoon

Horns

Trumpets (43, 44, 45, 46)

Trombones (44)

Tuba

Drumset

Harp

Solo

Choir

Guitar

Piano

Violin I

Violin II

Viola

Cello

Bass

Lyrics: had - e - led, to, off - er, and, can

Measure numbers: 37, 38, 39, 40

Handwritten page number: 12

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns
1
2
3

Trumpets
1
2
3

Trombones
1
2
3

Tuba

Percussion
1
2

Harp

Solo

Choir
not - in our With love that low - er to the

Guitar
45 46 47 48

Piano

Violins
I
II

Viola

Cello

Bass

Handwritten circled numbers: 51, 52, 53, 54

Handwritten page number: 12

Flute

Oboe

Clarinet

Bass Clar

Bassoon

Horns 1 2 3 4

Trumpets 1 2 3

Trombones 1 2 3

Tuba

Percussion

Harp

Solo

Choir

Guitar

Piano

Violins I II

Viola

Cello

Bass

peo - ple there And the great A - mer - i - can dream that

53 54 55 56

Pia.

V7/dm i V7/dm V7/i iv7 G-11 iv7

V7/dm i V7/dm V7/i iv7 G-11 iv7

Mesto

tr
tr
Clar
oon
Sax
p
Solo
Gitar
db
piano
p
Solo
Horn
Gitar
db

57 58 59 60

Dø7 F ø7(b9) Bb

Flute
Oboe
Clarinet
Bass Clarinet
Bassoon
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trombone 1
Trombone 2
Tuba
Percussion
Piano
Harp
Solo
Choir
Guitar
Piano
Violin I
Violin II
Viola
Cello
Double Bass

61 62 63 64

C-9 Bb E C-7
ii⁴₂

Flute
 Oboe
 Clarinet
 Bass Clar
 Bassoon
 Horns
 Trumpets
 Trombones
 Tuba
 Percussion
 Snare
 Cymb
 Harp
 Solo
 Choir
 Guitar
 Piano
 Violins I
 Violins II
 Viola
 Cello
 Bass

65 66 67 68 69

E(+11) Eb Eb- Bb Bb Eb D- Eb Bb Eb E
 vii⁶₄/V IV⁶₄ iv⁶₄ | | IV⁶₄ iii IV⁶₄ | IV⁶₄

Appendix F

“Fulfillment” Analysis Notes

- P. 2 m. 4 The fourth of the C^{-7} chord is suspended in the Horn solo (concert F). The note resolves on its own when the chord changes from C^{-7} to Bb^7 .
- P. 4 m. 1 The first chord (F^7/Bb) is a V^7 chord voiced over a Bb pedal. There is no good way to analyze this with Roman numerals.
- The chord on beat three is $D\emptyset^7$, which seems to function as a $ii\emptyset/ii$. However, the chord progresses directly to the ii chord on the next beat, which is an uncommon progression. There is also no good way to analyze this with Roman numerals because the chord is voiced over a Bb pedal.
- m. 2 The $ii\emptyset^4_2$ on beat three progresses directly to I , which is an uncommon progression.
- mm. 3-4 The $vii\emptyset^6_5/V$ and V^7/V chords on beats three and four respectively do not progress directly to V as one might expect. Instead, they move to a iv chord in third inversion voiced over a suspended F in the bass in the next measure.
- m. 4 The first chord is a G minor 11 in third inversion with a flatted sixth. There is no good way to analyze this chord with Roman numerals due to the flatted sixth and eleventh extensions.
- The chord on beat three is a $C\emptyset^7$ voiced over an F in the bass. Because it is voiced over the fourth of the chord, there is no good way to analyze this chord with Roman numerals.
- P. 5 mm. 1-2 The ii^7/V chord in this measure progresses directly to V^7 , which is an uncommon progression.
- m. 2 The F^{11} chord includes the ninth and the eleventh extensions for which there is no good way to indicate with Roman numerals. The chord is voiced over the fourth in the cello (tremelo).
- P. 6 m. 4 It is not common to have a flatted ninth extension over a minor chord in this type of music or in jazz. The best way I can determine to analyze its function with Roman numerals is as a $vii^7/$ of $f\#$ minor, which is what this next string of chords seems to be modulating towards.
- P. 7 m. 1 Since this chord is voiced over an eleventh in the bass, it is difficult to analyze with Roman numerals.

m. 2 The chord on beat one has a **b9 extension** in it, which is more common in jazz music. It is also difficult to analyze with Roman numerals for this reason.

--Pages 8-13 indicate to use measures from "Ballad" instead of the measures that were originally indicated here and are crossed out--

P. 14 m. 1 The A⁷ chord that occurs on beat one includes a **flatted ninth extension**, making it difficult to analyze with Roman numerals.

m. 2 The D minor chord on beat four would be a normal D⁻⁷ chord were it not for the **B in the bassoon** which makes it a D⁻¹³. **This extension** makes the chord difficult to analyze with Roman numerals.

m. 4 **The G⁻¹¹ chord in this measure is voiced over the eleventh extension in the bass.** This extension and its voicing make the chord difficult to analyze with Roman numerals.

P. 15 m. 1 **The first chord is G¹¹ with a flatted ninth voiced over the eleventh extension.** **The eleventh and flatted ninth extensions** make the chord difficult to analyze with Roman numerals. **Also, while most 11 chords would typically include a flatted seventh, this chord does not contain a seventh.**

The second chord seems to have an issue with the labeling or voicing. It is a D^{ø7} chord over the seventh in the bass. However, in addition to the flatted seventh (C), it also contains the diminished seventh (B). For this reason, it is difficult to discern whether the composer intended for the chord to be a D^{ø7}, a D^{ø7}, or perhaps something else. This chord seems to function as a secondary dominant, ii (^{ø7} or ^{ø7}) of ii (c minor) in the new key that the chords are modulating towards, Bb.

m. 4 The first chord is A^{ø7(b9)}. The **flatted ninth extension** makes it difficult to analyze with Roman numerals.

P. 16 m. 1 The second chord is C^{ø9}. The **inclusion of the ninth extension** makes it difficult to analyze with Roman numerals.

The ii⁶₅ chord on beat 3 progresses directly to I⁶ on beat one of mm. 2 without a dominant mediating chord.

m. 2 The second chord is C⁻⁹. The inclusion of the ninth extension makes it difficult to analyze with Roman numerals.

The ii^6_5 chord on beat 4 progresses directly to I on beat one of mm. 3 without a dominant mediating chord.

P. 17 m. 1

The first chord is an $E^{(+11)}$ voiced enharmonically with E, Ab, Cb, and Bb. This is notably the only major chord with a #4 in this piece. The chord is voiced over the altered eleventh in the bass.

Appendix G

"Ballad" Harmonic Analysis

all Tel) Mod^o #2 Ballad

Flutes
Oboes
Clarinets
Bass Clar
Bassoon
Horns
Trumpets
Trombones
Tuba
Percussion
Harp
Vocal Solo
Choir
Guitar
Piano
Violins
Viola
Cello

1
2
3
1
2
3
1
2
3
1
2
3
1
2
3
4

Bird a call in in the will-ow-ness

I⁶

V⁷/V

G-7
vi⁶/V

42

5

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns
1
2
3
4

Trumpets
1
2
3

Trombones
1
2
3

Tuba

Percussion
1
2

Harp

Solo

Choir

Guitar

Piano

Violins
I
II

Viola

Cello

Bass

Bb^{-7}
 ii^7/IV

Eb^7
 V^7/IV

Ab
 IV

Bb^9
 V^6_5

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Solo

Choir

Guitar

Piano

Violins

Viola

Cello

Bass

bles - some burst from ev - ry bud - ding tree Car - ing

9 10 11 12

C-7 ii7/V

F7 V7/V

Bb V

G-7 vi4₂/V

C-7
ii⁷/V

F⁷
V⁷/V

Bb⁹
V⁷

Bb⁷
V⁷

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns
1
2
3
4

Trumpets
1
2

Trombones
1
2
3

Tuba

Percussion
1
2

Harp

Solo

Choir
Chords, A Square and Curve - clearing there. Watch it

Guitar
17 18 19 20

Piano

Violins
I
II

Viola

Cello

Bass

Gb: Gb Ab⁹ Db⁷ DbM7 Bb-

 I₆⁴ V⁷/V V⁷ IM⁷ iii⁶

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Solo

Choir

Guitar

Piano

Violins I

Violins II

Viola

Cello

Bass

grow from forest to a town like a

21 22 23 24

Fb⁶ IV/IV Gb⁷ V⁷/IV CbM⁹ IVM⁷ Cb IV F#⁷ vii⁰7

Eb-vi
Ab+7(9)V7/V
DbV
Gø7viiø7/ii
F7(b5)Fr+6

Eb-
vi

Ab⁹
V⁷/V

Db¹¹
V⁷

Db⁷
V⁷

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Solo

Choir

Guitar

Piano

Violine I

Violine II

Viola

Cello

Bass

ours and this is our A-mer-i-ca

33 34 35 36

A: A B⁹ EM⁷ E⁶
 I V⁷N VM⁷ V

Flutes
Oboes
Clarinets
Bass Clar
Bassoon
Horns
Trumpets
Trombones
Tuba
Percussion
Harp
Solo
Choir
Guitar
Piano
Violins I
Violins II
Viola
Cello
Bass

37 38 39 40

Solo
Choir
at the
gl - den
ap - pe
ere
Ave

E⁻⁷ ii⁷/IV A⁷ V⁷/IV D IV E^{#07} vii⁰⁷/vi

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Solo

Choir

Guitar

Piano

Violins

Viola

Cello

F#-
vi

F#-6

Ab⁷
V⁷

Db
I

Bb-⁷
vi⁷

Db
I⁶

D⁰⁷
vii⁰⁷/ii

F10001

Flute

Oboe

Clarinet

Bass Clar

Bassoon

Horns
1
2

Trumpets
1
3

Trombones
1
3

Tuba

Percussion
1
2

Harp

Solo

Choir
Oth-er land can be

Guitar

Piano

Violin
I
II

Viola

Cello

Eb-7(11) C^{o7} Ab⁹ G^{o7} Ab⁹ (Db)
 ii⁷ vii^{o7} V⁷ vii^{o4}₂/ V⁷ (I⁶₄)

#2

Du Massé

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Piccolo

Percussion

Harp

Solo

Choir

Guitar

Piano

Violins I

Violins II

Viola

Cello

Bass

Sub we le worthy of our nat-ion are with

49 50 51 52

C I D⁹ V⁴/₂ G V

Flutes

Oboes

Clarinets

Bass Clar

Bassoon

Horns

Trumpets

Trombones

Tuba

Percussion

Harp

Solo

Choir

Guitar

Piano

Violins I

Violins II

Viola

Cello

Bass

Love that flows on to the stars

53 54 55 56

G⁷
ii⁷/IV

C⁷
V⁷/I

F
IV

Flutes
 Oboes
 Clarinets
 Bass Clar
 Bassoon
 Horns
 Trumpets
 Trombones
 Tuba
 Percussion
 Harp
 Solo
 Choir
 Guitar
 Piano
 Violins
 Viola
 Cello
 Bass

57 58 59 60

G- ii7/IV G°(9) ii°/IV A7(b9) V7/ii D- ii A7 D-7 V6/5/ ii4_2

F: G⁻⁷ Bb⁽⁹⁾ C⁹ Db⁷⁽⁺⁹⁾ F
 ii⁷ IV V⁷ Ger⁺⁶ I

Appendix H

“Ballad” Analysis Notes

**If this is written for a baritone soloist, why is the vocal solo line written in treble clef?*

**It seems like there are more possible mistakes towards the end of the score.*

- P. 3 mm. 3-4 **Chromatic motion** between bt. 4 of m. 3 through bt. 2 of m. 4 moves from G to Gb to F. The Gb occurs on bt. 1 and is the major 7 of the G- chord. When Gb changes to F it becomes the b7 of the chord.
- P. 4 m. 3 9 extension in Bb⁹ chord is difficult to analyze with Roman Numerals
- m. 4 The Bb7 chord on beat 3 progresses directly to Gb major on bt. 1 of the next measure. This constitutes a chord substitution built off of the diminished seventh of the dominant seventh chord that one might otherwise expect here.
- P. 5 m. 2 Ab⁹ has ninth extension
- m. 3 Bt. 3 has a +5 in the horn solo (**wrong note?**), but has a 5 in the bass clarinet, vocal solo, violin 1, and viola. This chord also has a **major 7** in it, giving it a very modern sound.
- m. 4 Horn and viola parts alternate between the root and the **b9** (**upper neighbor NHT**)
- P. 6 m. 1 The string and woodwind parts voice an Fb⁶ chord (Fb, Ab, Cb, Db). However, the harp has an E⁶ chord written (enharmonic equivalent). **The chord is voiced over the Db (6) in the bass voice (cello), making it difficult to indicate the inversion with Roman numerals.**
- m. 3 The third chord is a Cb major chord with a major 7 and a ninth extension. The ninth makes it difficult to analyze this chord with Roman numerals.
- P. 7 m. 2 **Ab+⁷⁽⁹⁾** chord
- m. 3 Descending line in bass (diatonically in DbM) from Db down to Ab, resolves to G on bt. 1 of next measure.
- m. 4 In jazz, the chord on beat 4 would be analyzed as an **E^{7(b5)}**.

However, in Roman numeral analysis, this chord is a French augmented sixth chord (Fr^{+6}) with the E_b as the root. The notes, E_b , F , A , and C_b in the bass, constitute the chord tones 1, 2, $\#4$, and $b6$, respectfully.

- P. 8 m. 2 Ab^9 chord has ninth extension.
- m. 3 Db^{11} chord is Db^7 with 9 and 11 extensions
- m. 4 Db^7 chord progresses directly to A major. This constitutes a chord substitution built off of the diminished seventh of the dominant seventh chord that one might otherwise expect here
- P. 9 m. 2 wrong note? D in Violin 2 part in score, but all other D's are $D\#$ in the other parts. There is also a $C\#$ in the chord (9), so it's not a $+9$ chord.
- m. 3 $D\#$ in Flute and horn parts is major 7 on a V chord
- m. 4 $D\#$ in Flute part is NHT over E^6 chord. Sixth extension makes it difficult to analyze this chord with Roman numerals.
- P. 10 m. 2 Wrong notes in harp and flute 2 parts ($G\#$) should probably be marked as naturals.
- P. 11 m. 2 labeling issue: Chord on bt. 1 is $F\#^{-6}$, but there is a D natural in the bassoon part ($D\#$ in bass and cello), so that D in the bassoon part should probably be a $D\#$. Also the chord is voiced over the 6 in the bass so labeling the inversion.
- P. 12 m. 1 The chord on beat 1 has an added eleventh extension which is difficult to indicate with Roman numerals.
- m. 2 The chord on beat 1 has a ninth extension.
- m. 2 The chord on beat 3 is very odd... the notes in the score in concert pitch are F_b , Db , B_b , G , G_b , and F . I believe there is probably a labeling issue here with a few wrong notes written perhaps in the first horn (concert F) and third trumpet (G_b) parts. Without those notes, the chord would be G^{07} , which functions as the vii^{07} of the following chord, a V^7 chord.
- m. 3 The Ab^9 has a ninth extension.

- m. 4 Although the orchestra is playing an Ab chord here, the harp is instructed to glissando up a Db scale from low Ab to a high C on beat 1 of the next measure where the orchestra resolves to a C major chord. This implies a Neapolitan sound (N6) and functions as such. In jazz, this would be considered preceding the chord of resolution with the chord that is a half-step above the chord of resolution.
- P. 13 m. 2 D⁹ chord has ninth extension.
- P. 15 m. 2 G^{o7} has a ninth extension added which is very uncommon and difficult to notate with Roman numeral analysis.
- m. 3 A^{7(b9)} has flattened ninth extension.
- m. 4 At the end of this measure there is a key change to the key of F major. For this reason, the A⁷ and D minor chords at the end of the measure could be analyzed as part of a modulation towards the key of F major where the D minor is vi of the new key and the A⁷ is a secondary dominant.
- P. 16 m. 2 The chord on beat 1 has a ninth extension but no seventh. Also, this chord is voiced over the ninth in the bass making it difficult to notate the inversion using Roman numerals
- m. 3 This chord is a Db⁷⁽⁺⁹⁾, commonly used in jazz. In Roman numeral analysis, it would be considered a German augmented sixth chord (Ger⁺⁶) with F as the root. However, this chord as it appears here also has a 7 added.
- m. 4 The bass clarinet has a concert Ab written here over an F major chord (wrong note).

Mr. Music Master
 Lyric by Johnny Mercer Music by Hoagy Carmichael

Verse:

One night long a-go — by the light of the moon, An
 old mus-ic mast-er sat com-pos-ing a tune, — His spir-it was
 soar-ing and his heart filled with joy, — when right out of
 no-where stopped a-litt — le col-ored boy. You got to jump it mus-

Chorus

Handwritten harmonic analysis for the above score:

Bb: Bb Bb° C-7 F7 C-7 D-7 C-7 B7 Bb9 G-7 BbM7(b6) Bb7
 I⁶ bVII^o/ ii⁷ V⁴₃ ii⁷ vi⁴₂ ii⁷ N6 I⁷ vi⁶₅ I^{M7} I⁷

C-7 C-7 G- C-7 V⁷(b9) Bb Bb E^{o7}
 ii⁷ ii⁷ vi ii⁷ V⁷ I I⁶ vii^{o4}₂/V

C-7 F7 C-7 D-7 C-7 B7 Bb9 G-7 BbM7(b6) Bb C-7 C-7 C-7
 ii⁷ V⁴₃ ii⁷ ii⁴₃/ ii⁷ N6 V⁷/IV vi⁶₅ I^{M7} I ii⁶₅ Chorus ii⁷ ii⁶₅

C-7 C⁷(b9) F⁷⁺(b9) Bb7 G-(b9) Eb C-7 A^o
 ii⁷ V⁷/ V⁷ I⁷ vi⁴₂ IV ii⁷ vii^o

—re mas-ter, You got-to play that rhy—thm fas-ter

Chords: Eb° C° D7(b9) C-7 Eb I D- iii°6_4 G-7 vi°7 A-7 I BbM7 G- 7

V7/vi ii°7 IV

You're nev-er gon-na get it played On the hap-py cot hit par-d-

Chords: F7 A° C-11 G-7 G° C7 C°/F G-7

V7 vii°6_5 ii vi°6_5 V7/ V7/IV ii°7 vi°4_2

ade, You bet-ter tell your friend Bee-tho—ven,

Chords: G-7 F-7 Eb C-7 C° Eb° D7(b9) C-7 Eb

vi°6_5 ii°6_5/IV 7 IV ii°7 ii°7 ii°7 V7/vi ii°7 IV°6_4

And mis-ter Reg-in-old De Kov-er; They've got-to do the

Chords: Bb G-7 Bb G-7 Bb F7 A° C-/F

I vi°7 I°4 I vi°7 I V7 6_5 vii°6_5 ii

some as you, Or they're gon-na be cor-ny too,

Bb I G⁹ V⁷/ C⁷ V/V V⁷/V Eb/F IV C-/F G-⁷ ii vi⁴₂ G-⁷ vi⁶₅

Long a-bout nine-teen sev-en-teen, — Jazz-'ll come up

C-⁷ ii⁶₅ C^{ø7} ii^{ø7} Bb I⁶ Bb⁷ V⁷/ Eb IV

on the scene, Long a-bout nine-teen thir-ty-five, You'll be-

Gb⁷ N6/ V+⁷ Bb⁷ I⁷ C-⁷ ii⁶₅ C^{ø7} ii⁶₅ Bb I⁶ G9 V⁷/ii

gin to hear swing Boo-gie woogie and jive, You got-to show that big

C⁷ V⁷/V D-(b9) iii⁶ G-⁷(b9) vi⁶₅ Eb IV C-⁷ A^o ii⁷ vii^o

Handwritten musical score with lyrics and chord annotations. The score is divided into sections: Verse 1, Verse 2, and Verse 3. Chords are written in blue ink, and some are annotated with red text. A red circle highlights a specific chord in the first system, and another red circle highlights a chord in the third system.

System 1: broad-cast-er, That you're a sol-id mus-ic mas-ter;
 Chords: Eb° C° D7(b9) C-7 Eb Bb I iii6_4 G-7 vi7 A7 I Bb BbM7 G- 7

System 2: And you'll a-chieve pos-ter-i-ty, Take a bit of ad-vice from me
 Chords: F7 V7 6_5 A° vi7_6 C-11 ii7 IV G-7 vi7 G° V7/ V7/V F11 V7 G-7 vi4_2

System 3: Verse Include The old mus-ic mas-ter sim-ply sat there a-mazed, As
 Chords: G-7 vi7 Bb I6 Bb° bviio/ C-7 F7 ii7 V4_3 C-7 D-7 ii7 C-7 ii4_2/ ii7 B7 N6 Bb9 G-7 I vi6_5 Bb I

System 4: wide eyed and op-en mouthed he gazed and he gazed, How can you be
 Chords: C-7 ii6_5 C-7 ii4_3 G- vi6_4 C-7 ii6_5 F7(b9) D7(+9) Bb I Bb I6 E°7 viio7/V

ces-tain lit-tle boy, Tell me how? Be- cause I was born my friend a hun-

Eb F7 Eb D- C-7 B7 Bb9 G7 C-7 G-11 C-7 C-7 C7(b9)
 IV6 V7 IV6_4 iii6_4 ii7 N6 **Chorus Code** ii7 vi ii7 ii4_3 6_5 ii7 V7

- dred years from now. He hit a chord that rocked the spin-et

C7(b9) F7(b9,b6) Bb7 G7(b9) Bb7 Eb C-7 Eb° Eb° D7(b9) C-7 Eb
 V7/ V7 I7 4_2 vi7 V4_3/ IV ii7 iv° iv° V7/vi ii7 IV6_4

And dis-ap-peared in the in-fin-ite; And up un-til the pre-sent day, you can

Bb D- G7 A7 Bb Bb D- G-7 F7 A° C- G-7 G9
 I ii6_4 vi7 VII4_2 I6_4 I iii6_4 vi 4_2 V7 6_5 vii°6 ii vi6_5 V7/ii

take it from me He's as right as can be, Ev-ry-thing has hap-pened that-a-way.

C-7 Bb°7 G-7 G7(b9) C7(b9) F9 G-7 Bb
 ii7 b_vii°/ vi4_3 V7/ V7/ V7 vi7 I

Appendix J

“Mr. Music Master” Analysis Notes

- P. 1 Line 1 mm. 1 The chord on beat three seems like a vii^0/V , but it doesn't have a G in it, so the root of the chord can't be E. Bb^0 ?
- mm. 2 Parallel motion in beats 3-4 between the alto (Eb – D) and tenor (Bb – A) voices. Also, from beat 4 to 1 between the alto (D – C) and the tenor (A – G).
- mm. 3 The chord on beat three is a B^7 that progresses to a Bb chord. In jazz, this would be thought of a chord as a tritone substitution in which the B^7 chord is substituting for the V chord (F) that would have otherwise been the dominant progressing to Bb. In Roman numeral analysis, this is a Neapolitan (N6) chord.
- Parallel motion in between the tenor (G – F#) and bass (C – B) voices.
- mm. 4 The chord on beat one is a Bb^9 . Normally a chord that appears to be a I^7 at first glance is actually functioning as a secondary dominant of IV. However, in this case, there is no progression towards Eb. For this reason, I analyzed the chord as a I^7 . This makes sense given the jazz context of the piece and the nature of the blues influence on jazz. In the blues, I chords are often dominant seventh chords.
- The chord on beat three is a technically a $Bb^M7(b6)$. However, the chord appears to function as NHT passing tones and as part of a chromatic descending line from beat one through to beat four.
- The chord on beat four (Bb) does not have a third in it. This one also seems to function as a I^7 and not a secondary dominant of IV.
- Line 2 mm. 3 The chord is an $F^7(b9)$. It is difficult to notate the b9 extension with Roman numeral analysis.
- mm. 4 This measure contains an Eb NHT with a lower

embellishment before resolving to the third of the chord.

- Line 3 mm. 1 Parallel motion in beats 3-4 between the alto (Eb – D) and tenor (Bb – A) voices. Also, from beat 4 to 1 between the alto (D – C) and the tenor (A – G).
- mm. 2 The first chord is a C- chord. On beat 2, the alto voice descends to the b7 of the chord. This note functions as a passing tone between the root on beat one and the seventh (A) of the next chord (B⁷).
- mm. 2 The chord on beat three is a B⁷ chord. However, the third of the chord is written enharmonically as Eb instead of D#. The chord is a B⁷ that progresses to a Bb chord. In jazz, this would be thought of as a chord as a tritone substitution in which the B⁷ chord is substituting for the V chord (F) that would have otherwise been the dominant progressing to Bb. In Roman numeral analysis, this is a Neapolitan (N6) chord.
- mm. 3 The chord on beat 3 is a I chord with a major seventh and a flattened sixth, which is uncommon and difficult to indicate with Roman numeral analysis.
- The chord on beat 4 is a Bb chord without a third.
- Line 4 mm. 1 The chord on the and-of-four that ties into the next measure is a C^{7(b9)}. The flattened ninth extension is difficult to indicate with Roman numeral analysis.
- mm. 2 The chord on beat three sounds as an augmented 7 chord with a flattened ninth extension, F^{+7(b9)}. However, it is written enharmonically with a Db instead of a C#. This makes sense melodically since the Db melody note then progresses to a C and then to a Bb. In this context, the Db functions as the flattened 3 of the key and is used as a “blue note” in this melody line.
- mm. 3 The chord on beat 3 is a G minor with a flattened ninth extension. It is uncommon in jazz to have a flattened ninth extension on a minor chord and it is difficult to indicate this extension with Roman numeral analysis.

P. 2 Line 1 mm. 1

I would normally assume that the chord on beat 2, a $D^{7(b9)}$ chord, would function as V^7/vi . However, the chord does not progress towards vi . Instead, an E_b major chord is voiced in the right hand on the and-of-two. Over the D in the bass, this seems to be a E_b^{M7} in third inversion. On beat three, the bass descends to a C changing the chord into a C^{-7} chord, then finally resolving on beat four to E_b major. Harmonically, the progression in this measure does not seem to make much sense.

mm. 2

The chord on the and-of-three is an A^7 chord. However, it seems to function as lower-neighbor notes between the chords on beat three and the and-of-four, which are both B_b major chords in the treble clef staff. However, the addition of the bass line in the left hand changes these chords. The G in the left hand on beat three makes that chord a G^{-7} chord and the F in the left hand on beat four make that chord a B_b chord in second inversion.

mm. 3

On beat 2, the bass line descends to an A , which is the major seventh of the sounding chord (B_b). The descending bass line here, however, seems to function as a passing tone between the root and the next chord, the vi chord in root position.

Parallel motion between the soprano ($B_b - A - B_b$) voice and the alto ($F - E - F$) voice.

Line 2 mm. 1

On beat 3, the A diminished chord should function as vii^0 of the key. However, the chord does not progress to I or to another dominant functioning chord. Instead, it regresses to ii .

The chord on beat 4, C^{-11} , contains an eleventh extension. Also, it is voiced over the fourth in the bass. This extension and voicing makes it difficult to analyze this chord with Roman numerals.

mm. 2

Despite the mediating chromatic tone, there is still parallel motion between the soprano ($F - G$) and the tenor ($B_b - C$) voices.

- mm. 3 The C^7 chord on beat 3 is voiced over an F, the eleventh, in the bass. For this reason, it is difficult to analyze this chord using Roman numerals.
- Line 3 mm. 1 On the and-of-one, the melody descends from the root of the chord to the flattened seventh. The entire chord is sequenced down a whole step from beat 1 to the and-of-one, creating parallel motion and a feeling of forward motion. The parallel motion exists when the Bb descends to Ab over the F descending to Eb, and also when the G descends to F over the D descending to C.
- The G on beat 3 in the bass voice functions as an accented passing tone between the flattened third of the chord and the root of the chord.
- mm. 2 The Bb on beat 4 seems to function as a non-harmonic escape tone between chord tones of the $C^{\circ 7}$ chord.
- mm. 3 The first chord is an Eb diminished triad in root position. I would ordinarily expect this chord to function as either a ii° or a vii° of something. I would also expect it to resolve up a half-step from its root, regardless of the inversion. This Eb $^{\circ}$ chord progresses directly to $D^7(b9)$. For this reason, it seems as though it is functioning as a ii° of the following chord, including the altered extension. Specifically, if we assume that the flattened ninth extension is the second of the chord, then the Eb $^{\circ}$ is built on the ii° of the following chord. This analysis makes sense in the context of borrowed chords, but in this case we are borrowing from a more complex chord than simply considering a major or minor tonality.
- Line 4 mm. 1 The bass note on beat on beat 2 functions as a passing tone between the root on beat 1 and the root of the next chord on beat 3.
- Parallel motion between the soprano (Bb – A – Bb) and the alto (F – E – F) from beats 3-4.
- mm. 3 The chord on the third beat, A° , would normally function as $vii^{\circ 6}$ and would normally resolve to Bb or G, or would

progress to another dominant functioning chord. However, here it progresses to a C- chord, which is ii in the key.

The chord on beat four is a C-/F. It is difficult to indicate this inversion over the fourth of the chord using Roman numerals.

P. 3 Line 1 mm. 1

Parallel motion between the tenor (F – D) and the bass (Bb – G) voices beats 1-3

Despite the mediating chromatic tone, there is still parallel motion between the soprano (F – G) and the tenor (Bb – C) voices beats 4-1.

mm. 2

The chords in beats three and four are voiced over a suspended F pedal in the bass. The chord on beat three is an Eb major chord, so the bass pedal is the ninth extension of the chord. It is not usual for a major chord to have a ninth extension without a sixth or seventh as well. The next chord on beat four is a C minor chord voiced over the F pedal. It is difficult to indicate these extensions and voicings using Roman numeral analysis.

mm. 3

The chord in this measure is G-7. However, on beat two, the bass line descends to an Ab before landing on the root of the chord on beat three. The Ab on beat two is the flattened seventh of the key but is the flattened ninth of the G-7 chord here, and is functioning more melodically here to create a sense of forward motion, pulling the listener towards the root on beat three with the half-step motion. This progression accomplishes this sense of pull towards the root in the same way that a N6 or tritone substitution would draw the listener to the next chord with the half-step motion. Melodically, the bass line in this measure is foreshadowing the bass note that occurs on beat one of the next measure (Eb) by descending from the fifth of Eb (Bb) down diatonically to the Eb. However, on beat one of the next measure, the Eb is the third of a C minor chord.

Line 2 mm. 1

The chord on beat three is C \emptyset 7 and functions as ii \emptyset 7 of

the key. However, it progresses directly to I without a dominant functioning chord mediating the progression which is unusual.

Line 3 mm. 1 The chord on beat one is a Gb^7 and functions as a N6 in Roman numeral analysis, or as a tritone substitution in jazz, progressing by a half-step to the $F+^7$ chord on beat 2.

The chord on beat two is $F+7(b9)$. However, the augmented fifth is voiced enharmonically as Db. Also, the flattened ninth extension is difficult to indicate with Roman numeral analysis.

mm. 2 The chord on beat three is $C\emptyset^7$ and functions as $ii\emptyset^7$ of the key. However, it progresses directly to I without a dominant functioning chord mediating the progression which is unusual.

Line 4 mm. 2 The first chord in this measure is a $D-(b9)$. It is uncommon to have a flattened ninth extension on a minor chord. The flattened ninth extension is also difficult to analyze with Roman numerals.

mm. 3 The chord on beat four ($Bb, Eb, F\#, A$) is an Eb^0 over a Bb in the bass.

P. 4 Lines 1-2 These lines are the same as lines 1-2 of page 2; The only difference being an added A in the second line, third measure, beat 3, changing the chord to an F^{11} chord.

Line 3 mm. 2 The second chord in this measure is a Bb^0 . This chord is either functioning as $bvii^0/ii$ or i^0 because it progresses to ii .

mm. 3 Parallel motion between the alto ($Eb - D - C$) and tenor ($Bb - A - G$) voices beats 3-4-1.

mm. 4 The B^7 chord on beat 3 functions as a N6 or a tritone substitution, resolving down a half-step to Bb^9 .

Parallel motion between the tenor ($G - F\# - F$) and bass (C)

– B – Bb) voices beats 1-3-1.

Line 4 mm. 3

Beat 3 is a $F^{7(b9)}$ chord. The flattened ninth extension is difficult to indicate with Roman numerals.

Beat 4 becomes a $D^{7(+9)}$ chord containing both the $b9$ and the $+9$ with the addition of the D in the melody. However, it seems to function only as a passing chord and does not function harmonically within the progression.

P. 5

Line 1 mm. 1

Parallel motion between the alto (Eb – D – C) and tenor (Bb – A – G) voices beats 3-4-1.

mm. 2

Parallel motion between the tenor (G – F# – F) and bass (C – B – Bb) voices beats 1-3-1

mm. 2

The B^7 chord on beat 3 functions as a $N6$ or a tritone substitution, resolving down a half-step to Bb^9 .

mm. 3

The chords in this measure do not have an obvious harmonic function but rather seem to serve a melodic purpose. The first chord is Bb^9 , then the Ab (7) descends by a half-step to G , changing the chord to G^{-7} . Then, the Bb in the first alto voice descends to A and the G in the second alto voice descends to $F\#$. However, the Bb and F in the bass and tenor sustain during this change. The resulting chord ($Bb, F, F\#, A, D$) seems to be a $Bb^{M7(b6)}$ spelled with the enharmonic $F\#$. The next chord seems to be a Bb chord with a major seventh but it is missing a third.

Line 2 mm. 1

The first chord has a $b9$ extension, which is difficult to indicate with Roman numeral analysis

The second chord in this measure is F^7 with a flattened ninth and flattened sixth extensions. The flattened sixth in the melody is approached as an appoggiatura, resolving by a half-step to the fifth on the next beat.

mm. 2

The third chord is a $G^{-7(b9)}$. It is uncommon to have a flattened ninth extension on a minor chord.

- mm. 3 The bass note on beat 2 (D) functions as a passing tone between the root of the chord on beat one (Eb) and the root of the chord on beat three (C).
- mm. 3 The chord on beat four is an Eb^o over a Bb in the bass. It is difficult to analyze this with Roman numerals.
- Line 3 mm. 1 Parallel motion between the soprano (Bb – A – Bb) and the alto (F – E – F) from beats 3-4.
- mm. 3 The C-¹¹ chord on beat four has the eleventh extension (F) in the bass voice, but the F seems to function melodically as an anticipation because the F is repeated on beat one of the following measure where it is the fifth of the Bb chord. For this reason, I am analyzing the F as a non-chord tone.
- Line 4 mm. 1 The second chord in this measure is a Bb^o. This chord is either functioning as bvii^o/ii or i^o because it progresses to ii.

Appendix K

"Old Glory" Copyright Deposits, 1937-1956

Year	Composer or Copyright Holder	Deposit Number/s	EP or EU	Viewed Deposit?
1937	Herman Mieth	147245; 63092	EU; EP	No
1944	Marion Clyde Vaughn, Leo & Hector Richard	400564	EU	Yes
1945	Bertha F. Hoop, J. Chas McNeil	407876	EU	Yes
1945	Nat Vincent	408211	EU	Yes
1947	Frank Ford, Jack Smith	17413	EP	No
1947	Vida England, Lew Tobin	65809	EU	Yes
1947	Myran H Lewis	89025	EU	Yes
1947	M. Craft (<i>pseud for Hollywood composers guild</i>), words by McDonald	46482	EU	Yes
1948	Lewis L. McCreaven, James Charles McNeil	149712	EU	Yes
1950	Stuart Hamblin	219126	EU	Yes
1951	James Charles McNeil, Marie Torshey	238912	EU	Yes
1951	Ronald Buck, Kenneth Richard Beals	231579	EU	Yes
1952	Kenneth Bowlby	276958	EU	Yes
1952	Harvey J. Lebo	274412	EU	Yes
1952	Celia E. VanGundy, Arlene Emery	271921	EU	Yes
1953	Volney von Normann	309891	EU	Yes
1954	Robert James Warner	379969	EU	Yes
1956	Imogene Harriet Mattice	442772	EU	No
1956	Bernice Lassond	442433	EU	No

Appendix L

"Old Glory" Copyright Deposits, 1957-1981

Year	Composer / Copyright Holder	Deposit Number/s	EP or EU	Description
1957	William P. Gray	471613	EU	
1958	Nernie Weaver, Chas McNeil	518968	EU	
1958	Calvin Kephart, Hazel Stemmler	533775	EU	
1959	Thomas Beichler, Larry Allen	565232	EU	
1959	Ellen Radell, Bob Shepard	562637	EU	
1959	Carroll Williams, Larry Allen	574107	EU	
1960	Stemmler, Kephart, Harty	607819	EU	band arr.
1960	Dora McLeon Dudley, George Leddy	615056	EU	
1961	Frederick J. Gavin	698906	EU	
1961	Ada Lea Million	687972	EU	
1961	Mitchell Pugh	676211	EU	
1962	Jessie O'Neil (pseud. Anne Ted)	161159	EP	
1962	J. F. Rohrig, Gene Brooks	708394	EU	
1962	Marguerite Lucas	38722	EU	
1963	Cara Heiple, Gene Brooks	785668	EU	
1964	Grace Conner	859153	EU	
1964	Charles D. Pike	837259	EU	
1965	Leola Hanewinkel, Lew Tobin	914808	EU	
1965	Jay Andrews, Henry Peckham	907360	EU	
1965	Agnes Claus	880346	EU	
1965	Ruth P. Funk	870685	EU	
1966	Cindy Walker, Vidor Publications	970566	EU	1 p
1967	Edith McCready	998180	EU	2 p
1968	Kathleen Kelly	60678	EU	4 p
1968	Ralph (Rex) Williams Music	52512	EU	
1968	Wilmer (Jay) O'Brien	89458	EU	1 p
1969	Gale Clark, Don Borzage	139475	EU	1 page
1969	Thomas Spencer	128664	EU	1 p

1969	Wilson Stone	116512	EU	1 p
1969	Robert Speno, Lew Tobin	130111	EU	2 p
1942/1969	Johnny Mercer, Harold Arlen, Famous Music Corp.	104036	EP	w/ piano & guitar accomp.
1970	Edward Snead, Lamar Driskill	181720	EU	2 p
1970	Ella Roberts	215475	EU	1 p
1970	Mamie Craddock, Arthur Music	197778	EU	1 p
1970	Wayne LeRoy Walker	223656	EU	2 p
1971	Thomas Emery, Stanley Arzewski	235434	EU	3 p
1971	George Resseguie, Tune-Tones Music	262241	EU	1 p
1943/ 1971	Ora McNeill, Aaron Clark	113418	EP	
1944/ 1972	Marion Beaumont, Grace Roberts	383433	EU	
1973	Glenn Goss, Houston Davis	419097	EU	
1973	Jim Wishner	416890	EU	
1968/1973	Wilmer O'Brien, Johnny Broderick, Charbro Music	427836	EU	3 p
1974	Joseph Wingard, Daniel O'Sheehan	335583	EP	4 p
1975	Irene L. Bay	580952	EU	1 p
1975	Stella Simpson	568098	EU	3 p
1975	Margaret Venturin	566151	EU	1 p
1976	Neale D. Emerson	671063	EU	2 p
1976	Willie Minkler	711097	EU	2 p
1976	James R. Graves, Planto Publishing	715433	EU	2 p
1976	Rhonda Couillet	715442	EU	1 p
1976	Grico Samon (pseudo. James Sampson)	696416	EU	4 p
1976	Warren B. Reed	663740	EU	2 p
1976	Amanda Allen	680892	EU	2 p
1977	Blackwell, Schroeder	752494	EU	1 p
1977	Julian Grossman, Bob Ruth	755944	EU	3 p
1977	Jean-Pierre Gelinias, Raymond Finch, Freelance Co.	810620	EU	2 p

1978	Josef Marais	PAu000072241		brass quintet
1950/ 1978	Stuart Hambien	219126	EU	
1979	Joel Ditchik	PAu000096743		2 p
1979	Clarence Lundquist, Claude Brownell	PAu000099477		
1981	Cheryl Holmes, Steve Holmes	PAu000289924		1 p
1980/1981	Alice Auclair	PAu000354128		

Appendix M

Lesson Plan Ideas for Teaching “Old Glory”

Type of Class:

Mixed High School Choir (advanced) with Chamber Orchestra (advanced)

Areas of Focus:

Intonation & Tone in relation to Range;
Uncommon Harmonies;
Historical Context

National Standards Addressed:

Anchor Standard #4: Select, analyze, and interpret artistic work for presentation

Anchor Standard #5: Develop and refine artistic techniques and work for presentation.

Anchor Standard #11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

Lesson Objectives (Behavioral):

The students will be able to interpret the musical phrases in “Old Glory” while performing together in the large ensemble setting.

The students will be able to perform “Old Glory” with accurate notes, rhythms, phrasing, and intonation while following the direction of a conductor.

The students will be able to discuss the societal, cultural, and historical context surrounding this work.

The students will be able to listen to “Old Glory” and compare and contrast the piece with “Johnny Appleseed Suite.”

Assessments:

Informal: The teacher will listen for the students’ appropriate interpretation of the musical phrases in “Old Glory” while they perform together in the large ensemble setting.

Informal: The teacher will listen for accurate notes, rhythms, phrasing, and intonation while the students perform together in the large ensemble setting and follow the direction of a conductor.

Informal or Formal: The teacher will listen to the students discuss the societal, cultural, and historical context surrounding this work in partners, small groups, or class discussion.

Formal: The students will draft their comparisons and conclusions into a spreadsheet or narrative format, and the teacher will evaluate their writings for thoughtfulness and thoroughness.

Artistic Skill Objective

- Knowledge Objective – The students will be able to demonstrate technical proficiency in relation to this piece; The students will be able to describe what was happening in the United States during the time in which this piece was composed.
- Contextual Understanding – The students will discuss what *patriotism* meant in 1952 and what it means today; The students will compare and contrast this work with other classical and jazz pieces with which they are familiar.

- *Language function* –

Analyze, Explain, Compare/Contrast, Describe, Perform, Respond

- *Key Learning Tasks* –

Engage in in-class discussion about patriotism in partner/pair/share activity

Compare and contrast this work with other classical and jazz pieces by contributing to a chart

Listen to each other and *tune* the challenging chords and unisons in this work

Discuss, develop, and perform phrases that demonstrate musicianship.

- *Vocabulary or Symbols utilized in this lesson* –

Patriotism

Musicianship

Augmented

Chords

Prior Learning:

For students to be prepared to tackle the contents of this lessons, the instrumentalists should have a solid foundation of playing independently in sixteenth notes with chromatic pitches. The string instrumentalists should all be able to play in 7th position comfortably. The vocalists should be post-puberty with broad ranges and should be comfortable with singing independently.

Procedures:

HISTORICAL CONTEXT ACTIVITY

Begin by asking students to partner/pair/share what patriotism means to them. (*Depending on the*

political climate during the time you present this lesson, there may potentially be some uncomfortable conversations during this activity. Remind all students that each person's view points and values are valid and appreciated. It is OK to disagree with each other but it is not OK to devalue each other. Respect is key!) ~5 minutes

After this brief discussion, ask the students if anyone knows what things were going on in the late 1940s and early 1950s in the US that may have influenced people's sense of patriotism. In what ways might people respond to these feelings? ~5 minutes

- 1945- WWII ends; US drops atomic bombs on Japan
- 1946- Nuremberg trials
- 1947- Jackie Robinson integrates baseball
- 1948- Racial segregation ends in US Military
- 1950- Korean War begins, US joins
- 1952- Eisenhower elected President
- 1953- End of the Korean War

“Some people, like artists and musicians, respond to these feelings by creating. This means creating artwork, poetry, movies, and music. The piece we are about to listen to was created in 1952 and was most likely written by Hoagy Carmichael in collaboration with an orchestral arranger in Hollywood. As you listen, think about in what ways the piece expresses feelings of patriotism. Jot these ideas down on a piece of paper (or via electronic tablets and show people's responses on smart board).” <play recording> *(After listening, take a moment to read aloud and validate the students' responses)* ~10 minutes

COMPARE AND CONTRAST ACTIVITY

Students will begin by listening to Hoagy Carmichael's “Johnny Appleseed Suite” together as a class. Ask the students to draft characteristics of the piece that they notice aurally. This task can be completed individually on paper or tablets, in partners, or as a class on the board or online. Then, play a recording of “Old Glory” for the students. Have the students draft characteristics of that piece as well.

Then, ask the students to compare and contrast the two pieces. Here are some guiding questions to consider:

“What was different about the two pieces?”

“What did the two pieces have in common?”

“What instruments do you hear in each piece?”

“Did it sound like ‘Old Glory’ could be a part of ‘Johnny Appleseed Suite?’ Why or why not?”

“Does it sound like the same person wrote the two pieces? Why or why not?”

LEARNING THE PIECE

(I recommend working on this piece by first listening to the recording in the large group setting while following along in their parts. Then, break into sectionals – strings, winds/percussion, and voices – led by strong student leaders or other teachers. Although the piece is marked at 86 bpm, anywhere from 80-86 should be considered an acceptable goal performance tempo)

The following suggestions for learning the piece should be incorporated into rehearsals spanning over several days or weeks.

Strings

The most difficult sections of this piece may be the first 8 measures at rehearsal D, where the strings play in unison up in seventh position, and at rehearsal F, where the strings have contrapuntal motion and chromatism.

Seven measures before rehearsal E, all violins are required to shift from high B above the staff to an altissimo Ab above that in perfect unison. To accomplish this, the violinists will begin in third-position on beat 3 on the E-string playing an A above the staff with the first-finger, then shift to fifth-position on beat 4, still on the E-string, to a C above the staff with the first-finger. Then, they will shift to seventh-position on beat 1, this time on the A-string using their second finger to play the B above the staff. Finally, the violinists are in position to then play the altissimo Ab using their low-four on the E-string, at which time the rest of the descending line then falls easily under their fingers in position.

First, have the violins practice this finger motion without the bow. Watch for bent wrists. Que each note, then, once they seem to have the correct placements, have them do the fingerings in

time but slowly. Then, add the bow. Be sure that all violinists are following the bowings that are indicated in the attached “violin parts with bowings” (attachments in appendix). The additional challenge of tuning makes this section challenging, even for advanced violinists. After the section can play the line together, in tune, and in time, then add the other string sections, beginning at rehearsal D. Have the violins listen down to the cellos for tuning. After they are comfortable with the finger patterns and tuning, then speed the section up.

For the section at F, each of the string sections have a different line. Begin by having the cellos and basses play through their section from F to G together (the basses rest for the first three measures). Then, have just the violin A part and the violas play their parts in just the fourth measure of F

together. Have them practice shifting here as indicated in the part out of context before having them play the whole phrase individually, then together.

Then, have all of the violins practice the shift in the sixth measure out of context before putting it into the context of the phrase. First, have the violins practice this finger motion without the bow. Watch for bent wrists. Cue each note, then, once they seem to have the correct placements, have them do the fingerings in time but slowly. Then, add the bow.

After this, have violin D play from F-G. Make sure that the violins are playing F naturals in the third measure on beat three. Follow the same procedure with violins C, B, and A individually. Then, have violins C and D play together, then violins A and B. Finally, have the entire violin section play this section together.

Five measures before rehearsal G, the violi must leap from a top-space F, written in alto-clef, to a high F above that, written in treble clef. This requires the students to play a F with their second finger on the D-string, then shift to their third-finger in third-position on the A-string. To practice this, students can practice shifting on the D-string to third-position (from F to A), then putting the third finger down on the A-string once it is already in position. Repeat this several times out of context before playing the entire phrase. Then, play the same phrase but hold the high F after the shift while listening to each other to tune. Practice this several times, each time striving to start the F in tune with each other. After they are comfortable with this shift, have the violi play from F to G with the cellos and basses. Then, add in the violins.

Winds & Percussion

You will need three percussionists for this piece due to the writing three before rehearsal G. Also, consider assigning the trombone player with the highest range to the third trombone part as this part has the melody above the section at the soli.

Model how the rhythm goes one beat before rehearsal B in the clarinet part by clapping and counting. Have the clarinets imitate you, then have them play beat four in time. After that, have the clarinet section play that whole measure in time.

At rehearsal C, have the musicians take the staccatos with a grain of salt. The last note of each phrase should not be too short and should be thought of as more of a lift rather than as short notes.

Model how the rhythm goes one beat before rehearsal D in the snare drum part by clapping and counting. Have the drummer imitate you, then have them play the measure in time. After that, have the winds and percussion all play that measure (the snare should take the pickups). Then, put it into context by playing from C through D with everyone in.

Have the brass play their line in the first three measures of rehearsal D to unify articulations. (*make sure the trumpets are using their harmon mutes*) After they are unified, add in the snare drum to

this phrase.

Have just the trombones and clarinets play the fifth measure after rehearsal D. The clarinets should strive to match the articulations that the trombones are playing. Then, have just the clarinets play the following measure. Clap on beat two to help the clarinets all land on that beat together. Then, have them play the measure without you clapping. Finally, have the clarinets play the fifth and sixth measures together.

Voices

The vocal parts present challenging leaps, voice crossings, and potentially unfamiliar harmonies. The “boys” parts are written in bass clef and ascend to a high Ab above the staff.

Four measures before rehearsal E, there is awkward voice crossing between the second soprano voice and the tenor voice during the word, “A-mer-i-ca.” Play each vocal part separately on the piano first and allow the students to match those pitches with the piano before combining parts. Begin with the lower boys part, then combine that voice with the top girls part. Then, add in the top boys part, followed by the bottom girls part. After they are comfortable singing this with the piano, have them sing it acapella. Then, direct them to look at the last five measures of the piece. They have the same phrase here acapella.

At rehearsal B, the tenors take the melody. They begin on an F below middle C, then four measures before rehearsal C the tenors leap from a Bb just below middle C to a high Ab above the staff. To prepare for this leap, have the ensemble practice sirens (vocal slides from the lowest registers to the highest register) while striving for smooth transitions between the vocal registers. Then, have the tenors slide directly from their written Bb to their high Ab.

After this, remove the slide and have them sing the notes exactly as written. Finally, have them sing the entire phrase, paying special attention to this leap.

This piece contains many augmented seventh chords. These chords are not very common in most vocal music. However, they are very common in French impressionistic music. Help your students connect the chords with other music they may be more familiar with by discussing how

to construct the chords and playing these chords in other contexts. First, have them sing a major chord voiced with basses and sopranos on the root, tenors on the fifth, and altos on the third. Then, have the tenors rise by a half-step. Sing and listen to this chord. Have the students describe how it sounds, what it reminds them of, or how it makes them feel. Then, have them listen to some of Debussy’s vocal pieces such as *Printemps for Choir and Orchestra* (1887). Before the recording begins, ask them to listen for the same type of chord they just sang. After listening to Debussy, have them do the same guided listening activity with a recording of Thelonious Monk performing a jazz piece such as *Ruby My Dear* (1947) for soprano and piano.

Appendix N

Revised Violin A part to "Old Glory"
Fingerings and bowings added by Jonathan Johnson

♩ = 86

The image shows a musical score for Violin A, consisting of seven staves of music. The score is in G major (one sharp) and 4/4 time, with a tempo of quarter note = 86. The music is marked with various dynamics and includes several sections labeled A, B, C, E, F, and G. Handwritten annotations in blue ink provide detailed fingerings and bowings throughout the piece. The score begins with a *ff* dynamic and a *mp* dynamic. The first staff (measures 1-7) includes a *ff* dynamic and a *mp* dynamic. The second staff (measures 8-20) includes a *f* dynamic. The third staff (measures 21-27) includes a *f* dynamic. The fourth staff (measures 28-33) includes a *f* dynamic and a *mp* dynamic. The fifth staff (measures 34-47) includes a *f* dynamic. The sixth staff (measures 48-54) includes a *f* dynamic and a *mp* dynamic. The seventh staff (measures 55-58) includes a *f* dynamic and a *mp* dynamic. The score ends with a *f* dynamic and a *mp* dynamic.

Violin

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Appendix R

Suggested Edits to Individual “Old Glory” Parts

Tempo: The score indicates that the piece should be performed at 86 bpm. However, the piece feels a bit frantic and is quite difficult to sing at that tempo due to the various large and somewhat awkward leaps throughout. A performance tempo between 76-82 is recommended with natural ebb and flow throughout.

All parts (except Voices and Bass Clarinet): Add *rallentando* in the last three measures.

Flutes and Clarinets: In the first and second measures of C, the flutes and clarinets staccatos written over the second quarter-note of each slur. Musically, this seems a bit awkward. However, the marking is consistent between the parts. I would recommend that the instrumentalists lift off of these notes and not play them too short since the clarinets are written with the vocalists and the flutes hand off to the vocal lines each time. Notably, the vocal parts are not indicated *staccato* here.

Flutes, Clarinets, Trumpets, and Trombones: Dynamic marking missing at letter E. There is no specific dynamic indication in the score here. However, this section is a brass chorale with woodwind interjections. Therefore, I recommend a beginning volume of *mf* for brass and clarinets at E with natural swells for phrasing.

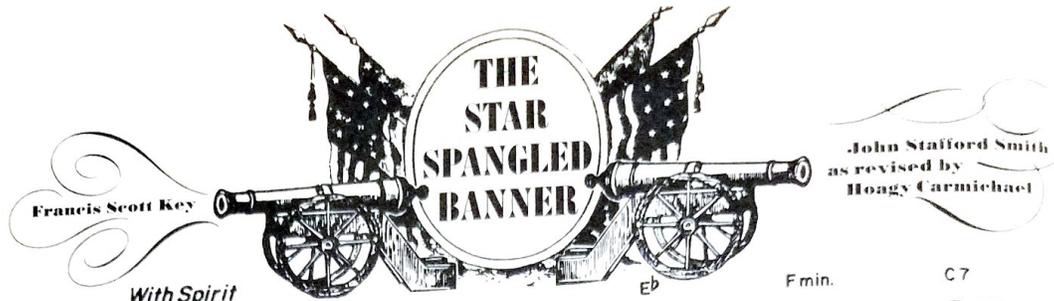
Flute 1: In the fifth and sixth measures after rehearsal F, the first flute part is missing the slur on the sixteenth notes. Add a slur connecting the first sixteenth note through to the last note of the phrase.

Voices: On the Boys staff, the Tenor 1 is supposed to double Soprano 1 beginning pickups into the third measure of C, but that means it occasionally crosses the Tenor 2 part (two measures before rehearsal D, third and fourth measures after D, two measures before rehearsal E, third measure after rehearsal G), which might cause confusion because it's a bit difficult to read on the page. Singers will need to pay attention to where the stems are pointing.

Cello: Switch to *arco* on beat 1 of the measure before C; Beat 1 at rehearsal C should change to F natural (keep the F# on the previous beat), and beat 4 at rehearsal C should also be F natural; Switch to *arco* on beat 1 at rehearsal F.

Bass: At rehearsal D, it is unclear whether the bass should remain *arco* or switch to *pizzicato*. The section at B was marked *pizzicato*, and the indication 3 measures before rehearsal E indicates a switch to *arco*, suggesting that the intention at rehearsal D might be *pizzicato* Bass. Although the section is homophonic with the other strings there, which are written *arco*, it makes sense to switch the Bass to *pizzicato* at rehearsal D, matching the style of the line at rehearsal B.

Violins, Violi, Cello, Bass: Four measures from the end the dynamic marking should be *f*.



A^b

say! can you see by the

Fmin. B^b7 E^b7 A^b E^b Fmin.

dawn's ear- ly light What so proud- ly we

E^b7 A^b C min. E^b7 A^b

hail'd at the twi- light's last gleam- ing? Whose broad

E^b Fmin. C7 Fmin. B^b7

stripes and bright stars, Thro' the per- il- ous

E^b7 A^b E^b Fmin. E^b7

fight, O'er the ram - parts we watch'd, were so

A^b C^{min.} E^b7 A^b A^b

gal- lant- ly stream- ing! And the Rock- ets' red

F^{min.}7 E^b7 C7 dim.

glare, the bombs burst- ing in air, Gave

F^{min.} E^b B^b E^b B^b7 F^{min.}6 B^b7

proof thro' the night _ | that our Flag was still

E^b7 Chorus A^b B^bmin.7 D^b C F^{min.}

there; O say, Does that Star- Spang- led

B^bmin. A^b D^b6 B^b7 D^bmin. E^b7 A^b D^b E^b7

Ban - ner yet _ wave O'er the land of the

ff A^b G^b7 F7 B^bmin. *rit.* D^b6 E^b7 A^b

Free and the home of the Brave.

Shawn Lynn Royer (she/her)
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***PhD Music Education (April '22)**
Individualized minor: Jazz Pedagogy
Indiana University Jacobs School of Music, Bloomington IN

MM Clarinet Performance (May '12) **BM Music Education (May '08)**
Graduate Assistantship in Conducting *Concentration in Jazz Studies*
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Instrumental & General Music – All Schools: Rules 2002
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Teaching in Higher Education

- 06/2019-Present **Marian University Indianapolis**
Assistant Professor of Music
Teach Applied Clarinet, Applied Saxophone, Applied Oboe, Secondary Methods, Woodwind Teaching Methods, Advanced Conducting, Foundations of Jazz Pedagogy for Music Educators, developed the Instrumental Practicum Lab class, Jazz Band, Woodwind Ensemble. Member of Teaching and Learning Committee and the Teacher Education Committee, supervise student teachers, created and organize annual Marian University Jazz Festival, part of NASM accreditation self-study team.
- 08/2018-05/2019 **Marian University Indianapolis**
Adjunct Instructor of Music
Taught Applied Clarinet and Applied Saxophone
- 08/2016-05/2019 **Indiana University Jacobs School of Music**
Associate Instructor of Music Education
Supervised student teachers, Taught Woodwind Techniques and Lab Band

- 09/2013-05/2019 **Indiana University Purdue University Indianapolis (IUPUI)**
Adjunct Instructor of Music
 Taught Applied Clarinet, Applied Flute, Applied Oboe, and Music Theory & History 2
- 09/2013-05/2016 **Butler University School of Music**
Adjunct Instructor of Music
 Taught Applied Clarinet, Chamber Ensemble, and Woodwind Techniques
- 09/2013-05/2015 **Butler University College of Education**
University Supervisor
 Supervised music education student teachers in their student-teaching placements
- 08/2011-05/2012 **Butler University Wind Ensemble**
Graduate Assistant / Assistant Conductor

Teaching Public and Private Schools

- 08/2010-08/2011 **Bishop Chatard High School**
Director of Bands / Orchestra Director / Music Department Chair
 Taught concert band, created an orchestra class, created a pep band for basketball and football games, hosted CYO Music Festival, assisted North Deanery schools with their music programs, performance tour to Chicago, supervised and coordinated all music department events
- 08/2009-08/2010 **Cathedral High School**
Orchestra Director / Asst. Director of Bands / Jazz Band Director
 Directed orchestra, assisted with concert and marching band rehearsals, directed jazz ensemble
- 08/2008-08/2009 **Andrew J. Brown Academy (National Heritage Academies)**
Director of Bands (5-8) / General Music (4-8)
 Started an after-school strings program, started an 8th grade jazz band, taught general music grades 4-8, taught concert band grades 5-8.
- 03/2008-05/2008 **Pike High School**
Student Teacher

Taught concert bands and jazz bands under the guidance of Ron Emmert and John Marshall.

01/2008-03/2008

Chapel Hill 7th & 8th Grade Center

Student Teacher

Taught concert bands and jazz band under the guidance of Nila Fillman.

Teaching Community Groups

10/2020-present

Swing Shift Indy Big Band

Director

Rehearse the ensemble bi-weekly and direct concerts

12/2018-present

65th Street Klezmerim (Indianapolis Hebrew Congregation)

Director

Rehearse the ensemble weekly during the school year (online during the pandemic), direct concerts, transcribe music for special IHC services, and collaborate with the choir

01/2008-present

SYO Summer Music Programs (formerly "Symphonic Youth Orchestra of Greater Indianapolis")

Director / President / Founder

Direct symphony orchestra & jazz ensemble, organize masterclasses & special events, mentor college interns, determine annual budget, recruitment

01/2005-09/2007

Honey Creek Youth Chamber Orchestra

Conductor / Vice-President / Co-Founder

Additional Teaching

09/1996-present

Private Studio

Teach private clarinet, flute, and saxophone lessons to high school, middle school, and adult students

06/1999-present

Various high school bands & marching bands

Coach woodwind sectionals, visual and music staff for marching bands, and jazz clinics. Schools include Franklin Community High School, Center Grove High School, Greenwood High School, King's High School (Ohio),

Roncalli High School, Brownsburg High School, Plainfield High School, Danville High School, Avon High School, Ben Davis High School, Perry Meridian High School, Pendleton Heights High School

Publications

- Royer, S. L. (2022). David Baker: The nexus of jazz curriculum and the Civil Rights Movement at Indiana University. *Journal of Historical Research in Music Education*, 43(2), 142-161. <http://doi.org/10.1177/15366006221081885>
- Royer, S. (2022). *Hoagy Carmichael's Hidden Manuscript: The discovery of "Old Glory" for Children's Choir and Chamber Orchestra* [Unpublished doctoral dissertation]. Indiana University Jacobs School of Music.
- Royer, S. (2021, December 3). Clarinet bridge key issues. *Classical Music Indy*. <https://classicalmusicindy.org/clarinet-bridge-key-issues/>
- Royer, S. L., & Royer, S. B. (2021, June 29). Inclusive practices that you can incorporate into your ensemble rehearsals. *Classical Music Indy*. <https://classicalmusicindy.org/inclusive-practices-you-can-incorporate-into-your-ensemble-rehearsals/>
- Royer, S. (2021, April 16). Differentiated instruction in music ensembles. *Classical Music Indy*. <http://classicalmusicindy.org/differentiated-instruction-in-music-ensembles/>
- Goodman-Royer, S. (2021). Teaching jazz by ear. *Teaching Music*, 28(4). <https://digitaleditions.walworth.com/publication/?m=61045&i=702943&p=20&pp=1&ver=html5>
- Royer, S. L., & Royer S. B. (2021, February 23). Ways to better support LGBTQ+ youth in music classrooms. *Classical Music Indy*. <https://classicalmusicindy.org/ways-to-better-support-lgbtq-youth-in-music-classrooms/>
- Goodman, S. (2020). Bass Clarinet Tips. In R. Fraley & J. Weirich (Eds.), *Play jazz: A beginner's guide to creating great solos, bass clarinet* (pp. 38). HX Music.

- Goodman, S. (2020). Clarinet Tips. In R. Fraley & J. Weirich (Eds.), *Play jazz: A beginner's guide to creating great solos, clarinet* (pp. 38). HX Music.
- Goodman, S. (2020, December 15). Five helpful tips for teaching high notes on clarinet and saxophone. *Classical Music Indy*. <https://www.classicalmusicindy.org/5-helpful-tips-for-teaching-high-notes-on-clarinet-and-saxophone/>
- Goodman-Royer, S. (2020, September 29). Fix it: Clarinet Teaching Tips. *Yamaha Educator Suite*. <https://yamahaeducatorsuite.com/clarinet-pedagogy>
- Goodman, S. (2020). Idea bank: Rehearsing ensembles online. *Music Educators Journal*, 107(1), 15–16. DOI: [10.1177/0027432120957434](https://doi.org/10.1177/0027432120957434)
- Goodman, S. (2020, July 27). How to rehearse your jazz band online. *Classical Music Indy*. <https://www.classicalmusicindy.org/how-to-rehearse-your-jazz-band-online/>
- Arnold, M. A., Ellerbe, A. E., & Goodman, S. L. (2019). Review of music education in an age of virtuality and post-truth, *Arts Education Policy Review* 122(2), 136-140. DOI: [10.1080/10632913.2019.1656127](https://doi.org/10.1080/10632913.2019.1656127)
- Fraley, R. (2019). Rhapsody on Cue: Shawn Goodman jazz clarinet solo transcription. *HX Music*. HX9007 (solo jazz clarinet with Jazz Ensemble), HX8001 (solo jazz clarinet with Concert Band).
- Goodman, S. (2018). Jazz education: Teaching students how to play the changes. *WAVE, Dansr/ Vandoren*. <https://www.dansr.com/vandoren/resources/jazz-education-teaching-students-how-to-play-the-changes-1>
- Goodman, S. (2017, March 24). A step-by-step method for teaching jazz improvisation. *Classical Music Indy*. <https://www.classicalmusicindy.org/a-step-by-step-method-for-teaching-jazz-improvisation/>

Research Presentations

- A critical theorist approach to inclusiveness in school ensembles. *International Symposium for the Philosophy of Music Education* (Ontario, Canada, 2019).

Discovering new works by Hoagy Carmichael: A historical research journey. *Jazz Education Network National Conference* (Las Vegas, Nevada, 2019).

A discovery of new works by Hoagy Carmichael: A historical research inquiry. *Archives of Traditional Music Special Collections lecture* (Bloomington, Indiana, 2018).

A discovery of new works by Hoagy Carmichael: An historical research inquiry. *Music Education Research Colloquium, Indiana University Jacobs School of Music* (Bloomington, Indiana, 2018).

Mining the archives: Tradition & innovation in Hoagy Carmichael's musical contributions. *Big Ten Academic Alliance Music Education Conference*, poster presentation (Ann Arbor, Michigan, 2018).

Clinician / Guest Speaker Presentations

- Co-presenter for the MVPX "Episode 4: Supporting LGBTQ+ Students, featuring Shawn Royer & Sarah Royer," presented by the Pride Bands Alliance (formerly "Lesbian and Gay Band Association") (2022)
- Guest speaker for *Group Instruction in Woodwinds* course and *Topics in Music Education: Jazz Pedagogy* course at Queens College, Aaron Copland School of Music in Flushing, Queens, New York (2021)
- Presented *Demystifying Soloing and Improvisation* as a guest speaker for the Indiana University Jacobs School of Music chapter of the National Band Association in Bloomington, Indiana (2021)
- Presented *How to Rehearse Your Ensembles Online* at the IMEA Virtual Professional Development Convention (2021) and at the OMEA Virtual Professional Development Convention in Ohio (2021)
- Interviewed online for "Music Masters" series with Cantor Aviva Marer (2021)
- Guest speaker for *Closet Talks* panel discussion presented by MU Alliance at Marian University (2021)
- Jazz clinician for Marian University Jazz Festival in Indianapolis, Indiana (2020, 2021)
- Interviewed for "Clarinet Corner" with Tim Phillips on Troy Public Radio (2020)
- Jazz clinician for Snyder Jazz Festival in Fort Wayne, Indiana (2020)
- Interviewed for the "All Hoagy" radio special with David Brent Johnson on WFIU (2019)

- Led the 65th Street Klezmerim as featured clinicians for the NAFME masterclass at Marian University (2020) and for the Hammer Dulcimer Society of Indianapolis (2019)
- Guest speaker for *Instrumental Methods* course at Indiana State University in Terre Haute, Indiana (2020)
- Presented *Rehearsing Your Ensembles Online: An Interactive Webinar for Directors* presented by Marian University in Indianapolis, Indiana (2020)
- Guest speaker for Indiana University Jacobs School of Music *Methods and Materials for Teaching Instrumental Jazz* class in Bloomington, Indiana (2019)
- Guest speaker for Ball State University School of Music NAFME chapter presentation of my *Step-by-Step Method for Teaching Jazz Improvisation* in Muncie, Indiana (2018)
- Clarinet master clinician for Music for All's *National Festival* in Indianapolis, Indiana (2015 & 2017)
- Clarinet master clinician for Music for All's *Summer Symposium* in Muncie, Indiana (2015 & 2019)
- Present clarinet and jazz clinics regularly at high schools and middle schools as a Yamaha Performing Artist and Vandoren Artist Clinician throughout the Midwest
- Jazz clinician for Indy Pride Jazz Band in Indianapolis, Indiana (2016 & 2018)
- Presented *Steps to Playin' Changes: A Step-by-Step Method for Teaching Jazz Improvisation* clinic at the IMEA Professional Development Convention in Indiana (2015, 2017, & 2019) and at the OMEA Professional Development Convention in Columbus, Ohio (2018)
- Presented *Troubleshooting: Tips for Improving Your Clarinet Section* at the IMEA Professional Development Convention in Indiana (2016, 2018, 2020) and at the OMEA Professional Development Convention in Ohio (2018, 2022)
- Featured guest artist and clinician for *The Future of Music and Creativity Interactive* in Franklin, Indiana (2016)
- Interviewed for the "Have You Heard" radio show with Rich Dole on WICR (2016)
- Clinician for *Clarinet Day*, Butler University School of Music in Indianapolis, Indiana (2015)
- Interviewed for "The Art of the Matter" radio show with Travis Dinicola on WFYI (2013)
- Indiana Music Educators Association (IMEA) Non-Competitive Band & Orchestra Festivals (2011-2014)

- Clarinet and saxophone clinician for Butler University Band Day in Indianapolis, Indiana (2011-2014)
- Featured in “Are You Working?”, an informational video, directed by Kenny Phelps, for students considering careers in music (2012)

Guest Soloist

- Featured solo artist for Classical Music Indy - City Sounds project, recorded at Central Library of the Indianapolis Public Library; performed *Sonata No. 2, Op. 120, mvmt. 1* by Johannes Brahms, *Lush Life* by Billy Strayhorn, and *It’s So Hard to Put on Makeup While Crying* by Shawn Royer (recorded October 21, 2021; release date December 17, 2021)
- Composed and performed *It’s So Hard to Put on Makeup While Crying* at Music for All Summer Symposium – Yamaha Artists Recital in Muncie, IN (2019)
- Composed and performed *It’s So Hard to Put on Makeup While Crying* at Marian University Faculty Recital (2019)
- Performed *Rhapsody on Cue* with the Indiana Wind Symphony (2018)
- Performed *Rhapsody on Cue* with the Marian University Wind Ensemble (2018)
- Performed *Rhapsody on Cue* with the Symphonic Youth Orchestra of Greater Indianapolis (2018)
- Guest soloist with the Pride of Indy Jazz Ensemble (2016)
- Performed at Indy Jazz Fest (2013, 2000, 1999)
- Guest artist with the Taylor University Jazz Ensemble in Anderson, IN (2008)
- Performed *Concertino for Clarinet* by Weber with the University of Indianapolis Wind Ensemble (2007)

Adjudicator

- Marian University Jazz Festival, Marian University, Indianapolis, IN (2020-present)
- Instrumental caption adjudicator for Show Fest show choir competition, Franklin, IN (2020)
- Concerto and Aria Competition, Anderson University School of Music, Theatre, and Dance, Anderson, IN (2020)
- Snider Jazz Festival, Fort Wayne, IN (2020)

- ISSMA State Solo/Ensemble Contest adjudicator, Indianapolis, IN (2017-present)
- ISSMA District Solo/Ensemble Contest adjudicator, Indiana (2005-present)
- Heritage Fund Brown Family Young Musician Scholarship competition, Columbus, IN (2016-2019)
- ISSMA District Jazz Ensemble adjudicator, Indiana (2007-present)
- ISSMA District Organizational Festivals adjudicator, Indiana (2007-present)

Select Music Performance Experience

- Performed at Labor Fest in Indianapolis and the Speedway Nights Concert Series in Speedway, IN, as a member of the Urban Renewal Cool Jazz Octet (2021)
- Directed 65th Street Klezmerim in performances at ishFest in Cincinnati, Ohio, and at the Hammer Dulcimer Society Folk Music Festival at Eagle Creek Reservoir in Indianapolis (2021)
- Directed the Swing Shift Indy Big Band in performances for Summer Evenings at the Bandstand at Lions Park in Zionsville, IN, at Hoosier Village in Zionsville, IN, and at Carmel Clay Ronald Reagan Park (2020, 2021)
- Featured at the University of Indianapolis – Jazz Artist Concert Series in Indianapolis, IN (2019)
- Featured as part of the Second Sundays concert series at the Indianapolis Hebrew Congregation (2017, 2018)
- Perform jazz regularly with various ensembles at the Chatterbox and The Jazz Kitchen in Indianapolis
- Conducted the pit orchestra for *Footloose* (2018), *Little Mermaid* (2016) and *The Addams Family* (2017) at the Franklin Performing Arts Center
- Conducted the pit orchestra for *Fiddler on the Roof* (2017) at the Perry Meridian Fine Arts Center
- Conducted the Symphonic Youth Orchestra of Greater Indianapolis on the Pearlman stage at Carnegie Hall as part of the Viennese Masters Orchestra Invitational (2017)
- Sub regularly on lead tenor with the GMH Horns Big Band (2016-present)
- Perform woodwinds for Center Grove High School Show Choirs (2018-present)
- Performed chamber and klezmer music as part of a trio for weekly Shabbat services at the Indianapolis Hebrew Congregation (2014-2018)
- Performed *Kiss Me Kate*, Reed 1 (piccolo, flute, clarinet, soprano saxophone, alto saxophone) with the Kokomo Symphony (2016)

- Performed alto sax and clarinet with the Wave Mechanics Union at Progfest in Chicago (2016 & 2017)
- Play clarinet for concert band recording sessions for various music publishers, Wood & Rodin (2007-2019)
- Member of the BobDirex Pit Orchestra (Reed 1); performed *Cabaret*, *Jesus Christ Superstar*, *Spamalot*, *Hair*, and *Billy Elliot*
- Member of the 850th Army Airborne Division WWII Reenactment Big Band (lead alto, clarinet), and the Stardusters Big Band (lead alto, clarinet)
- Woodwind sub for Booth Tarkington Civic Theatre Pit Orchestra; performed *Wizard of Oz*, *Charlie and the Chocolate Factory*, *Into the Woods*, *Mary Poppins*, *the Drowsy Chaperone*, *A Chorus Line*, *Grease*, *Guys & Dolls*, *Joseph & the Amazing Technicolor Dreamcoat*, *the King & I*, *Miss Saigon*, *Annie*, *Aida*
- Performed woodwinds for various musicals with different theatre groups; performed *Addams Family*, *How to Succeed in Business Without Really Trying*, *Fiddler on the Roof*, *Once Upon a Mattress*, *The Sound of Music*, *Into the Woods*, *Suessical the Musical*, *Once on this Island*, *Carousel*, *Guys & Dolls*, *Gypsy*, *Joseph & the Amazing Technicolor Dreamcoat*, *the King & I*, *On the Town*, *the Wiz*, *Newsies*, *Cabaret*, *Freaky Friday*, etc.
- Performed second clarinet with the Black Pearl Chamber Orchestra for Midwest tour (2015)
- Performed principal clarinet in a chamber ensemble for the Indiana State University Conducting Workshop (2014)
- Member of the Indianapolis Jazz Orchestra, tenor sax 2 (2007-09), and bari sax (2014-16)
- Featured performer at Indy Jazz Fest (2013, 2000, 1999)
- Recorded clarinet solo works for Concordia Publishing (2016)
- Featured soloist on albums by the Wave Mechanics Union, and Peter Terry and the City Prophets
- Guest soloist with Taylor University Jazz Ensemble (2008)
- Performed bari sax and bass clarinet for Duke Ellington's *Nutcracker Suite* at the University of Indianapolis (2015)
- Principal Clarinet for *Swan Lake* ballet at Clowes Hall (2016)
- Featured Guest Artist with Ben Davis High School Wind Ensemble (2014) and Ben Davis High School Jazz Ensemble (2015)
- Conducted *Camelot* with the Garfield Shakespeare Company (2014)
- Conducted *Man of LaMancha* with the Mud Creek Players theatre group (2012)

- Played Reed 4 for the National Touring Company Broadway production of *Chicago* (2000)
- Performed bass clarinet for *The Nutcracker* ballet at Butler's Clowes Hall (2010-15)
- Performed *Pierrot Lunaire* (Schoenberg) on clarinet and bass clarinet with Mary Nessinger (2013); *Soldier's Tale* (Stravinsky) on clarinet (2014); and *Eight Songs for a Mad King* (Maxwell Davies) on clarinet with Richard Armstrong (2015) for the annual Butler Arts Fest concert series
- Principal clarinetist in the IMEA Intercollegiate Honor Band (2006, 2008 & 2012)

Service

- President of the SYO Summer Music Programs (2008-present)
- Member of the Indiana State School Music Association (ISSMA) Woodwind Manual Revision Committee (2010-present)
- All-State Jazz Coordinator for the Indiana Jazz Educators Association (2013-15)
- Secretary for the Indiana Jazz Educators Association (IJE) (2012-14)
- President of the International Association of Jazz Educators (IAJE), IU Chapter (2000)

Professional Affiliations

- Yamaha Performing Artist
- Vandoren Artist Clinician
- Member of the National Association for Music Education (NAfME)
- Member of Pi Kappa Lambda (Delta Zeta Chapter)
- Member of the Jazz Education Network (JEN)
- Member of Kappa Delta Pi, the International Honor Society in Education
- Member of the Musicians Union, Local 3
- Member of the National Society of Collegiate Scholars

Awards & Recognitions

- Nominated for the Indiana Music Education Association (IMEA) Outstanding Collegiate Educator Award (2022)
- Awarded Graduate Assistantship in Music Education at the Indiana University Jacobs School of Music (2016-2019)

- Nominated and voted into Pi Kappa Lambda by the faculty Delta Zeta Chapter (2016)
- Awarded Graduate Assistantship with Butler University Wind Ensemble (2011-12)
- Featured in NUVO magazine by Chuck Workman in an Artist Profile, "*A Study in Jazz Collaboration*" (2011)
- *Not Benny's Goodman* was selected as "*one of the best local albums of the year*" in NUVO magazine (2013), and was selected for inclusion in Rick Anderson's CDHotList (2014)
- Featured in the Indianapolis Star as a "*featured woman in jazz*" (2010) and as a "*most promising up-and-coming jazz artist*" (2008)
- Awarded the Indianapolis Jazz Foundation's Jazz-Education Grant (2006 & 2007)
- Awarded the University of Indianapolis Susan Blackwell Music Education Scholarship (2007)
- Awarded the University of Indianapolis "Jazz Award" Scholarship (2006 & 2007)
- Runner-up in the IAJE Sisters-In-Jazz International Collegiate Competition (2000)
- Awarded the Indiana University School of Music Dean's Scholarship (1999)
- Winner of Greater Indianapolis Youth Symphony Student Concerto Competition (1997)

Discography

HX Music

2019 Rhapsody on Cue {solo jazz clarinet with concert band}

2019 Rhapsody on Cue {solo jazz clarinet with jazz ensemble}

Symphonic Youth Orchestra of Greater Indianapolis

2018 SYO {Rhapsody on Cue- solo jazz clarinet with orchestra} {track 7}

Shawn Goodman (*featuring Gary Walters*)

2013 Not Benny's Goodman {modern jazz} {all tracks}

Wave Mechanics Union

2012 Further to Fly {progressive and classic rock as jazz} {tracks 5, 6, 8, 12}

2008 Second Season {progressive and classic rock as jazz} {tracks 7, 9}

Peter Terry & the City Prophets
2011 I am Jackson {pop} {track 6}

Impossible Jazz Collaboration
2007 Music Station - Holiday Listening Sampler {holiday compilation} {track 3}

Indiana School for the Blind Tuesday Combo
1999 College Avenue Jazz {straight ahead} {tracks 1, 3, 5, 6, 8, 11, 12, 13}