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Everyone Dance: An Analysis of Calvin Hampton’s
Five Dances for Organ

by

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ABSTRACT

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Calvin Hampton is an important figure in American music of the mid-to-late twentieth century. He was a composer of many genres, but was noted by his contemporaries as an organist and composer of hymn tunes and anthems. However, since his death in 1984, his organ works—particularly the Five Dances for Organ—have become well-known through recordings and artist recitals.

This detailed analysis of the dances begins with scenario interpretations for the titled dances. The following chapters analyze the elements that characterize these scenarios according to harmony, ostinato, development of ostinato material, and rhythmic devices. Concluding chapters explore Hampton’s wide use of symmetry and the non-symmetrical programmatic significance of the final dance, Everyone Dance.

This document highlights Calvin Hampton’s genius in combining artistic and intellectual craftsmanship with musicianship and personality in the Five Dances for Organ. With these delightful and virtuosic dances, he has bequeathed a fine twentieth century organ work to future generations.
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Introduction

Twentieth-century composer Calvin Hampton was a concert organist and an intellectual whose personality tended toward the dramatic and the sensational. The *Five Dances for Organ* is the embodiment of these characteristics. His technical understanding of the instrument combines with his intellectual creativity and his child-like playfulness to make a set of diverse dances.

The dances are wonderfully distinct in character. Each dance depicts a different scenario. In turn, they portray barbaric primitives, sophisticated ballerinas, free-spirited Americans, uptight ritualists, and joyously uninhibited comrades. Hampton delights in shocking the senses, juxtaposing loud dissonance with elegant ostinato harmony. The multifaceted personality of the composer is revealed in the great diversity of programs in these dances.

The dances are organized by the layering of several musical elements. Each is given a unique harmony and pitch center out of which an ostinato emerges. The harmonies Hampton employs in the individual dances are, in turn, octatonic, diatonic, pentatonic, modal, and chromatic. The correlating ostinato patterns are based on single-tones, dyadic fourth intervals, minor seventh chords, melodic motives, or dyadic third intervals.

The ostinato's set of pitches is used to create new motives and intervalllic patterns for the surrounding voices, weaving three integrated voices—one in each of the manuals and one in the pedal—from the small kernel of music.
Development of the ostinato material is exhibited in two ways. First, Hampton
develops the ostinato line itself through transposition, variation of a single
motive, temporary change of mode, and ever-changing chord density. Second,
he uses pitches and intervals of the ostinato to compose melodies and motives
for the other voices.

A unique meter is also assigned to each dance. In order, the progression
of meters is mixed, asymmetrical, compound/simple, common time, and the
traditional \(3/4\) dance meter. Hampton uses augmentation, diminution, and
cross accent throughout the dances, but the device he employs most
extensively is cross-rhythm. (This procedure is particularly effective for three
independent voices on the organ.) The simultaneous occurrence of these
patterns contributes to the complex intensity of the dances.

All of these elements are presented in succinct sectional forms—each
dance having five or more sections that are made clear by various contrasts,
including transposition, texture and timbre. The sectional repetitions are
placed in such a way that each dance has a symmetrical contour. At times
these repetitions seem like playful little puzzles. Some dances have very
distinct, identifiable sections while others are somewhat obscured.

The dances, as a whole, are positioned by mood and pitch center into a
symmetrical form. Dances one and five frame the set in a raucous rhythm, while
the second and fourth dances reflect a sedate quality. The middle dance
modifies the two moods with a gentler, motor-like rhythm.

Each dance is given contrasting harmony, ostinato, meter and formal
elements as a programmatic representation of its title. The result is that each
dance has its own unique spirit. Hampton’s compositional choices demonstrate playfulness, creativity, and craftsmanship. His ability to integrate several layers of musical elements and order them in a succinct, communicative way has produced an important work for the organ repertory.
Biographical Sketch of Calvin Hampton

It is striking that almost all of the periodicals, journals, and dissertation documents about Calvin Hampton contain only skeletal information about him: his birth, education, church work, and compositions. Fortunately, there is a recent source that gives a thorough account of Hampton’s personality and life through interviews with his friends, associates and advocates. This source is Jonathan Hall’s DM dissertation entitled *The Stained-Glass Zimbelstern: An Inquiry into the Life and Music of Calvin Hampton* (Indiana University, November 2001). This dissertation is housed at the library of Indiana University but is not currently available through UMI or interlibrary loan.

Hall’s biography brings to life Hampton’s dramatic personality, eclectic taste, musicianship, and intelligence. Clearly, Hampton’s personality and characteristics were infused into the *Five Dances for Organ*, and an analysis of the work without a biographical introduction of the composer is inconceivable. It is the personality of a composer that, consciously or subconsciously, imprints the creative process—from the soul and craft of the composer to the soul and intellect of the listener/performer. The information in this chapter has been selected from the biographical portion of Jonathan Hall’s dissertation, which he graciously shared via e-mail.
George Calvin Hampton was born in Kittanning, Pennsylvania (near Pittsburg), on New Year’s Eve, 1938. He grew up in Ravenna, Ohio. His early musical life started at age six as a soprano in a boy choir in Akron. Hampton first played the organ in a church at the age of 14, and at 16, he became organist/choirmaster of Grace Episcopal Church in Ravenna. By then, he was already composing for various vocal and instrumental ensembles.

Hampton entered the College Conservatory of Music at Oberlin as a student of composition, but he also studied organ with Fenner Douglass. Although he was said to be quite deficient in reading ability and organ technique, after a year he had mastered both.

After finishing the Bachelor of Music degree in organ performance at Oberlin in 1960, he studied avant-garde composition in Paris at the Centre de Musique. There, he composed his first two organ pieces, Improvisation I and Improvisation II. These works were published by Wayne Leupold Editions, the exclusive publisher of Hampton’s works, for the 2004 national convention of the American Guild of Organists in Los Angeles.

Upon returning to the United States, Hampton attended Syracuse University, earning a Master of Music degree in organ performance in 1962 as a student of Arthur Poister. While there, he performed three recitals from memory, with each featuring the works of only one composer: Bach, Franck, and Messiaen. These recitals formed the core of his repertory, along with his own compositions and transcriptions.

His first playing engagement in New York City was on November 4, 1962, at St. Thomas Church. In 1963, Hampton became the organist/choirmaster at
Calvary Episcopal Church, where he remained until 1983. He accepted this position from several job offers because he loved the church's acoustics and architecture and the historical Gramercy Park neighborhood.

Many people commissioned works by Hampton. Two of the most important were Walter (Chick) Holtkamp, Jr., and Philip Brunelle. Holtkamp, eminent organ builder and promoter of organists and compositions for organ, commissioned three works by Hampton, including the *Five Dances for Organ*. In addition to composing pieces for Holtkamp, Hampton also performed inaugural recitals of Holtkamp instruments. Philip Brunelle also engaged Hampton (along with Fred Swann) to consult on a new Holtkamp instrument.

One friend, Marcella Pamburn, encouraged Hampton to compose and to perform. She became his secretary, friend, and caregiver. After Hampton's retirement from Calvary Church in 1983, she continued to encourage his life and work. Her involvement in his life enabled him to complete the *Alexander Variations for Two Organs*, one of his masterpieces.

Hampton contracted the AIDS virus and died at a friend's home in Florida on August 5, 1984, at age 45. He is buried in Ravenna, Ohio. Ms. Pamburn was executrix of his estate and caretaker of his manuscripts. She also wrote the *Calvin Hampton Newsletter* after his death. Harry Huff, who was Hampton's

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1 He was recommended by Alec Wyton, the organist of St. John the Divine, NYC.

2 Philip Brunelle's diverse career includes thirty years at Plymouth Congregational Church, music director of the Minnesota Opera, musical leadership for Garrison Keillor's *A Prairie Home Companion*, and creation of *The AGO 90th Anniversary Anthology of American Organ Music*.
assistant organist for a number of years and is now the organist/choirmaster at Calvary Church, took charge of Hampton’s manuscripts upon her death.

Hampton was a person of diverse talents and interests. Although an intellectual, he was also child-like in his approach to music. He loved art music and “camp” music, theatrics and liturgy, noise and quiet. He was in his senior year at Oberlin when he became organist/choirmaster at the nearby parish of Christ Church. The following anecdote illustrates his early sense of humor and interest in the mechanics of the organ.

Bishop Jones recalls an anecdote about Hampton, as revealing as it is delightful. The organ at Christ Church was a Johnson tracker, but one of the stop knobs was no longer connected to anything inside the case. Hampton managed to rig a small table fan to this stop knob, so when he pulled the stop the fan came on inside the organ case. Then he went to Margaret Kennedy’s stained glass workshop in the undercroft of the church, cadged leftover shards of colored glass, and hung them on wire in front of the fan. Voila! A stained-glass windchime, which Hampton called a “zimbelstern.”

Hampton had a cavalier attitude toward his composition. During his last year at Oberlin, Hampton wrote an anthem every week from the Bach model. Unlike Bach, he did not save his anthems, giving away the better ones to others and forgetting the rest. Randi Gilberti, his long-time companion and organ aficionado, stated that Hampton would write the anthem on Monday, rehearse it on Thursday, perform it on Sunday, and forget it Sunday afternoon. Sadly, this foreshadowed his life-long pattern of losing, changing, and giving away

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4 Ibid., 2-3.
compositions or never writing them down to begin with. Later in life, he created a special arrangement of his most celebrated works, *Variations on Old Hundredth*, for Cherry Rhodes,⁵ and gave the manuscript to her without making a copy for himself. She preserved the manuscripts, and they are now in print.⁶

As head of the music program at Calvary Church, Hampton took his profession seriously, considering himself as a *minister* of music, not just an organist/choirmaster. In the 1970s he was given the sermon time once a month to present musical “happenings.” His presentations were often accompanied by theatrical effects meant to intensify the worship experience for the congregation.

In Jonathan Hall’s DM dissertation, he comments on Hampton’s influence in music in worship.

During the heyday of Hampton’s leadership, Calvary Episcopal Church was a landmark of innovative worship, music and arts. During an exceptionally tumultuous period in American cultural and ecclesiastical history, Hampton’s ministry stood out for its originality and substance. His musical career, and his ministry, sought to reconcile the demands of modernity with a classical tradition, to remain open to the full breadth of organ literature, and above all, to be a citizen both of a rich ecclesiastical tradition and a rich, diverse metropolis.⁷

Hampton was thoughtful in all of his programming. In his first Thanksgiving Day service, five days after the Kennedy assassination, Hampton

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⁵ Cherry Rhodes gave the West Coast premiere of *Five Dances for Organ* under Calvin Hampton’s supervision. She has recorded the set on Compact Disc Pro Organo.


⁷ Ibid., 10.
played the Dupré *Cortège et Litanie*. He performed this work thereafter as a memorial every Thanksgiving Day at Calvary.  

Hampton never promoted himself through publications, ads or announcements of recitals. He was never represented by a major artist agency, yet he still had an active recital career. At one point in his life, friends even admonished him to reduce his playing commitment to one recital per month.

He did not seek a career as a performing artist, but rather the career of composer and parish musician. However, he enjoyed visibility with his position at Calvary and his connections with organists and organ builders such as Holtkamp. He performed at two national conventions of the American Guild of Organists, which provided him with enough visibility and approbation among professionals to propel him into the status of celebrated concert organist.

In his early time in New York, Hampton played recitals at several prestigious churches. Among them were The Cathedral of St. John the Divine, St. Bartholomew Church, and St. Thomas Church. The recital pieces he chose to play at St. Bartholomew Church were typical of Hampton’s programming: François Couperin’s “Offertoire”; Johann Nepomuk David’s “Est ist ein Schnitter, heißt der Tod”; and César Franck’s “Choral in E major.”

He favored symmetry in his programming, a feature that is reflected in the structure of *Five Dances for Organ*. He rarely, if ever, ordered a program merely by chronology of composers. Often, key relationships guided his decisions. Many

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9 Ibid., 11.

10 Ibid., 22.
of his program formats included selections which display a “book-ended” plan, such as minor-major-minor keys, sad-joyful-sad moods. Tempos, meters, dynamics, and length were also considerations in planning his recital programs. He frequently began and ended a service with music by the same composer.

In exchange for his opportunities to play in prominent churches, Hampton, in turn, offered his colleagues an opportunity to play the organ at Calvary Episcopal Church, creating a Wednesday noon recital series that featured noted organists. The recital series was an opportunity for Hampton to acquaint his colleagues with his work and the organ, and the church with the New York City organ world.

The mechanics of the organ fascinated Hampton throughout his life. He spent twenty years at Calvary Episcopal Church experimenting with the historical organ. His ultimate goal was to restore Calvary’s 1886 Roosevelt instrument to its appearance and sound before it was rebuilt in 1935 by Aeolian-Skinner.”11 Gilberti explains that “...alterations began very shortly after Hampton’s arrival, and included rearranging pipework to liberate the buried Swell and Choir, and replacing the G. Donald Harrison Great chorus (of ‘frosted tin’ and ‘not successful’) with period pipework.”12

The importance of the Calvary organ’s unique nature to the Gramercy Park community was emphasized through the Wednesday series that featured noted organists. In the February 28, 1965, announcement of the recital series the organ is described:


12 Ibid., 23.
The Calvary organ, by Aeolian-Skinner, is of 71 ranks. This was the first organ of classic design in New York City, containing many old and valuable pipes, and it has recently undergone restoration with numerous additions.13

In addition to the Wednesday recital series at Calvary Church, a second community organ series on Sunday afternoons featured Hampton. After dinner on Friday nights, he and his friends held impromptu gatherings at Calvary Church. Windows were opened wide, and Hampton displayed the pipe organ’s fullest combinations of sound to the neighborhood. These informal musicales began attracting so many people that Hampton rescheduled his Sunday afternoon concerts to Fridays at midnight.

Hampton’s dramatic flair is illustrated in these concerts at which he delighted in displaying the “mad scientist” technicalities of the organ to the waiting crowd.14 He would tune pipes in the organ until concert time, climbing out of the organ case to the waiting crowd at the stroke of midnight. This kind of showmanship was an outgrowth of his first Halloween concert for the community children, in which he dressed like Frankenstein.15 Hampton became a kind of folk hero to the community. These concerts continued for some years, gaining Hampton and his midnight series national recognition.

Hampton may be best remembered as a composer of liturgical hymn tunes and anthems. He wrote many hymn tunes over his lifetime, dedicating them to

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14 Ibid., 8.

15 Ibid., 8.
friends. The hymn tune designation DeBlasio, for example, is dedicated to his friend Chris DeBlasio.

Hampton was proclaimed as an important contributor to service music. Four of his hymn tunes and four service elements appear in the 1982 edition of the Episcopal Hymnal. A quote from Hampton’s website states, “Virtually every hymnal in America today contains hymn tunes and harmonizations by Calvin Hampton.”\(^{16}\)

As part of the fiftieth anniversary celebrations of the School of Sacred Music of Union Theological Seminary, a hymn festival took place at the Church of the Ascension in Manhattan. Hampton’s music was included in this festival, and is referenced in an article by author Myron J. Roberts, who states the festival featured “a number of prominent names in hymnology: Alec Wyton, Vernon de Tar, Austin Lovelace, Calvin Hampton, and Richard Dirksen.”\(^{17}\)

In addition to hymns and other service music (including dozens of organ works and choral anthems), Hampton wrote important works for orchestral and chamber ensembles. His *Concerto for Saxophone Quartet and Orchestra* was performed by the New York Philharmonic and is one of a series of works that he wrote for saxophone quartet. Chris DeBlasio and Allison Sniffin completed his *Concerto for Two Violins and Orchestra* posthumously. Many of his works were

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commissioned for organs, such as *Music for an Important Occasion*, the first commissioned work for the concert organ in Alice Tully Hall at Lincoln Center.\(^\text{18}\)

During Hampton’s life, he was better known for his hymns and sacred works than for his organ works. His organ works had not been performed by other organists because he had never sought a publisher. He played his composition *Variations on Old Hundredth* and his well-known transcriptions of *Pictures at an Exhibition* and *Peer Gynt Suite* throughout the country, but they had not been published. Until organists gained access to the published pieces, they were not well known.

The *Five Dances for Organ* premiered along with the new Holtkamp organ on November 7, 1982, at Park Avenue Christian Church. David Higgs, as director of music, performed what is now referred to as “the first version” of the set of dances. More recently, he has featured three of the dances in the inaugural recital of the Fisk pipe organ at Meyerson Center in Dallas, Texas. Cherry Rhodes premiered Hampton’s final version of the *Five Dances for Organ* on the West Coast on June 19, 1984, at the annual conference of the Association of Anglican Musicians.\(^\text{19}\) She has made a recording of the work on the Pro Organo label entitled “Everyone Dance.”

The set of dances as Cherry Rhodes performed them, is termed “the final version” of the dances. Hampton personally attended and approved her performance one month before his death. Interim versions appear as a result of


\(^{19}\) Calvin Hampton. *Five Dances for Organ*, 5.
Ms. Pamburn selling manuscripts of the work that were not Hampton's final revision. David Higgs and Cherry Rhodes were among the most visible American organists of the 1980s. They have done much to promote these pieces and bring attention to Hampton's organ works.\textsuperscript{20}

\textsuperscript{20} Hampton. \textit{Five Dances for Organ}, 5.
Dance Scenarios

Hampton’s engaging, child-like personality shines through in the dances. Each is titled, giving insight into the composer’s programmatic intent. While harmony, ostinato, rhythm, and form support the programmatic intent, each dance has been given a scenario as a foundation for further observations.

The Five Dances for Organ was first conceived as a set featuring similar character types. In a letter written to long-time friend Cherry Rhodes, Hampton asked if she would be interested in a set of dances he was writing. He describes the set as “kinky, impetuous, slightly barbaric dances.”

As Hampton began to compose, he said in another letter, “They have become something different than what I thought they were going to be.” He decided not to limit himself to one character, but to depict dances with “a wide variance of musical styles among them.” He further stated, “I am constantly affected by how little time the composer has to make his point with one’s listener.” These words signify the parameters Hampton set for himself: short pieces showing a diversity of characters.

The Primitives is the kinky, impetuous and barbaric dance that Hampton first described in his correspondence with Ms. Rhodes. Its dissonant intervals, angular melodies, and unrelenting rhythmic patterns musically describe an unrefined, primitive culture and an ominous scene. Hampton was of the Tarzan

\footnote{Cherry Rhodes, interview by author, 10 March 2004.}

\footnote{Ibid.}

\footnote{Ibid.}
movie generation and its high drama. Although the stereotype is politically incorrect today, it is probable that he meant to convey a native, war-dance scene with painted warriors chanting and dancing to the insistant drumming. The scene climaxes with tone clusters in high-pitched voices at the mid-point.

In the second movement, *At the Ballet*, Hampton, with his usual dramatic flair, juxtaposes a completely opposite scene. The staccato chords of the first section present the diatonic harmonies and suspensions that persist throughout the movement. Traditional sections of introduction, interlude, and ending punctuate the elegant, refined dance movement. In the flowing melody/accompaniment sections, the soloist is represented by the pedal part and the accompaniment ostinato is the harmonious and unified ensemble which glides “en pointe” behind her.

The third movement, *Those Americans*, portrays a freewheeling character through the use of a circular, varying motive. A galloping rhythm is heard in the 6/8 compound meter. Later in the dance, a change to 3/4 meter widens the motive and results in a freer texture and melody.

These musical ideas emulate the style of Aaron Copland in several ways. The melody features frequent skips and leaps, and combines with the ostinato in a two-part tonal stasis. A new meter coupled with long note values expresses expansion and grandeur in the second section of the dance. All of these elements are apparent in the Copland “American sound,” and in this movement, they evoke images of cowboys, pioneers, and panoramic vistas.

The term “exalted” in the title of the fourth dance, *An Exalted Ritual*, is an adjective that means heavenly, other-worldly, above earthly care. The
programmatic idea of this movement presents a monastery-like setting. The opening thirds form a motto figure heralding the day's beginning and ordering the tasks for the day through its pitch material. The pedal taps out metronomic time throughout the dance, and the two hands form a single unit of melody with a harmonic, rhythmic ostinato. This music represents a strong sense of order and cooperation.

The mid-point of the dance presents upward, scale-wise passages depicting mid-day. The material found in the first half of the piece is repeated, indicating the afternoon tasks and disciplines. The ending refers to sun down as the monks retire to their cells. The movement's pitch materials, formal order and limited ideas create a sense of emotionless, yet pleasant, tone: a setting in which ritual dictates total order in every aspect of daily life.

The final movement, *Everyone Dance*, is a very playful one. It is filled with musical hints about who "Everyone" is. In one sense, it embodies characteristics of the other four: primitives, ballerinas, Americans, and monks. The ostinato certainly resembles *The Primitives*. The staccato texture and sweeping melody motives are reminiscent of *At the Ballet*. The 3/4 meter and cross rhythms are evidence of *Those Americans*. The asymmetrical ending gives reference to that of *An Exalted Ritual*, the only dance of the first four that does not end as it began.

The second, and more likely programmatic intent, is that "Everyone" refers to the many diverse subsets found in the chromatic scale. The major, minor, diminished, and augmented chords play a huge role in the make-up of the dance. In the last large section of the dance, these chords begin to dance in
chromatic order. There is a proliferation of parallel and contrary chromatic scales in all three organ parts as well as references to traditional harmony. At the final cadence, a splash of dissonant chords imitates a traditional cadence as a final melding together of ideas. Put simply, everyone dances together through means of the chromatic scale.
Harmonic Language

Hampton carefully selected a different pitch collection for each of the dances. The chosen pitch collection, or scale, contains unique intervals and chords that support the dance’s program.

Movement one, _The Primitives_, displays harmonic dissonance; there are no major or minor triads in this piece. Hampton uses the octatonic scale and its subsets: diminished seventh, minor thirds, minor seconds, major seventh and tritones are prominent. These intervals shape the angular melodies, the ostinato, and the pedal motives. (Fig. 1, 2)

Fig. 1. _The Primitives_, p. 7, mm. 1-14, upper manual. A succession of minor thirds and the tritone.

An ominous sound is evoked through a succession of minor thirds and their product, the tritone. (Fig. 1) In addition, the prominent pedal part displays a sequence of tritone/major seventh intervals through the majority of the dance. (Fig. 2)
Fig. 2. *The Primitives*, p. 7, mm. 11-14, lower manual and pedal line. The ostinato of perfect fourths presented a chromatic half-step apart. The tritone and major seventh intervals in the pedal motive are circled.

He treats the octatonic scale (C, C#, D#, E, F#, G, A, A#) in an 8-tone “row” pattern in several places. For instance, in the opening section, the pedal line represents all eight tones of the octatonic set before starting again. The sequence of tones from measures 11 through 18 appear in the following order: D#-A, A#-E, F#-C, C#-G.

A distinct feature of the octatonic scale is that its half-whole step pattern will transpose, chromatically, only two times before reproducing the same set of pitches again. This means that octatonic scales starting on C, D#, F# and A will all have the same pitches. Hampton outlines this feature by starting on C, transposing chromatically until reaching the D# collection, its parallel. He then moves down to A, also parallel to the D# collection, and begins a final chromatic ascent to C. It is a tutorial on the properties of the octatonic scale. The most forceful presentation of the harmony in this dance occurs at the climax of the piece in which tone clusters outline the octatonic scale. (Fig. 3)
Fig. 3. *The Primitives*, p. 12, mm. 97-100. Upper manual tone clusters outline the octatonic scale. The pedal line also represents the whole step-half step pattern.

The programmatic contrast between *The Primitives* and *At the Ballet* is maximized by the dramatic change of harmony. The change from a dissonant, octatonic set to diatonic harmony gives Hampton the palette needed to create fluid, smooth chords. The texture, register, and slow-moving harmonic rhythm combine in a pan-diatonic landscape. The use of a limited number of chords is also effective in influencing the motion and character of the dance.

*At the Ballet* employs minor sevenths, utilizing D7, B♭7, F major, G7 and C7 in a motionless, non-hierarchal order. Except for C7, which appears only at cadences, the chords are all closely related by at least one common pitch (F). (Fig. 4) This pitch collection, punctuated by F Major triads, lends an impressionistic sound to the piece, much like Debussy’s *Sarabande* from *Suite Pour le Piano.*
Fig. 4. *At the Ballet*, p. 18, mm. 6-7. p.19, mm. 10-11, mm. 14-15, manual parts. The chords are d7, F, B♭, g7, C7, F7. Non-harmonic tones are circled.

The third dance, *Those Americans*, employs pentatonic scales, which have long been associated with folk music. Hampton uses the closely-related pentatonic scales F, B♭, and E♭, which all have pitches, intervals and triads in common. The characteristic minor thirds found in the pentatonic scale are used to great advantage in this piece, freeing the melodies and motives from a diatonic sound. (Fig. 5)

Fig. 5. *Those Americans*, p. 26, mm. 10-15. The melody is the pentatonic collection: B♭, C, D, F, G, (B♭).
Triads do, however, punctuate phrase endings and cadences. The pentatonic harmony creates a kind of static quality, perhaps because there are no semi-tones. A good example of the pentatonic scale outline is found in the melody by viewing only the escaping, high tones of the contour.

The programmatic aspect of monastic life is supported through Hampton’s use of the Dorian mode for the fourth dance, *An Exalted Ritual*. Though the pedal metronomically produces octave G’s throughout, the D pitch is constantly emphasized in the manuals. The melody pans the tones of the Dorian mode, without pitch or chord centricity. Later in the movement, a slight contrast is made; the Dorian scale, presented in tetrachords, is chromatically raised to the adjacent D♭ pitch center. This evokes an “Eastern” sound, particularly at the D♭-E♭-D♯ cadence. (Fig. 6) In other places, a temporary modulation to D♭ serves as a cadence, punctuating sections in a very subtle way.

Fig. 6. *An Exalted Ritual*, pp. 37-38, mm. 71-76, lower manual. Tetrachords reflect the first four scale steps of the Dorian mode: whole-step, half-step, whole-step.

Finally, *Everyone Dance*, the fifth movement, is eclectic in pitch materials. The major third/minor third is central to the harmonic plan. From the first measure of the oscillating major third/minor third, a chromaticism is implied as well as major/minor intervals and augmented/major triads. (Fig. 7) There are more triads and major-sounding sections in this movement than in the previous four movements.
Fig. 7. *Everyone Dance*, p. 39, m. 1. The ostinato major and minor thirds with the chromatic G♯-G element.

One of the most pervasive sections (later referred to as sections I, II) strongly asserts a major chord structure in the pedal and ostinato line, while the melody dances around various minor/major third combinations. (Fig. 8)

Fig. 8. *Everyone Dance*, p. 41, mm. 37-40. The parts show major chord influence and an angular melody of thirds.

This section is presented four times at different pitch levels. In each section, this melody is found in the first and third phrases, with a contrasting middle phrase separating the two.

It is followed by an important motive composed of minor thirds and a chromatic ending. As indicated in the Scenarios chapter, this is one of the patterns that is reminiscent of the “ominous” primitives pattern. (Fig. 9) Hampton chooses this motive for the sequences on the final page of this dance.
Fig. 9. *Everyone Dance*, pp. 40-41, mm. 32-34. Upper manual minor thirds are reminiscent of *The Primitives*.

The *Primitives* melody from Ex. 1, p. 7, mm. 1-14, upper manual.

A new chromatic motive is inserted midway through the fifth dance as a variation or a layering of first section material. (Fig. 10)

Fig. 10. *Everyone Dance*, p. 42, mm. 45-48, upper manual. In section II, variation is created by the addition of chromatic thirds to every phrase.
It is featured throughout the remainder of the piece and eventually takes over, dominating the harmony and bringing a strong climax to the movement.

(Fig. 11)

Fig. 11. *Everyone Dance*, p. 45, mm. 98-99. All parts show intense chromatics at final section.

Toward the last page, major seventh intervals appear as a programmatic statement in the pedal (as in *The Primitives*). In addition, two massive major chords, G♯ and D—a tritone apart—effectively stop the motor-like movement, and two sets of “mock” circle-of-fifths patterns are presented. (Fig. 12, next page) This aggregate of opposing structures and ideas is programmatic support, giving the effect of “everyone” dancing.
Fig. 12. *Everyone Dance*, p. 46, mm. 108-115. Two sets of enharmonically spelled circle-of-fifths patterns. Major chords punctuate each set and major sevenths (circled) are seen in the pedal line.
Ostinato Types

Hampton’s organization in planning this set of dances is systematic and all-inclusive. He selects five diverse scenarios and assigns each one a distinct harmonic palette. Then, from the unique harmony, he extracts a small germ of musical material to elicit the desired character. Hampton continues his detailed organization by assigning each dance its own type of ostinato. In his quest for total diversity, he even gives *An Exalted Ritual* two simultaneous ostinatos. An interval, motive, or chord is used to illuminate the program for each dance. Hampton’s intellect, craftsmanship and playfulness exist together in these choices of ostinato.

The simplest ostinato is found in the fourth movement, *An Exalted Ritual*. A single pitch is presented in the pedal line in octaves and is monotonous throughout the piece. This metronomic eighth-note rhythm represents the clock ticking through the daily monastic ritual. This ostinato is the only one of the set with which the other voices do not interact. Thus, the ostinato gives a peaceful aura of detached order to the dance. (Fig.13)

A second ostinato in *An Exalted Ritual* appears in the top manual part. It is a more complex type of ostinato in that it has the same pitch contour and rhythm in each measure, but the actual notes are different according to the melody it embellishes. Its measure-long pattern adorns the melody with trill-like figures and has a non-driving, nebulous pattern of rhythm and pitches. This pattern further creates a sense of routine and calm atmosphere. These
two-manual parts collaborate to produce one thought, symbolically emulating a unified body of believers. (Fig. 13)

Fig. 13. *An Exalted Ritual*, p. 31, mm. 5-7. The metronomic pedal ostinato and the monorhythmic upper manual ostinato.

The octatonic harmony selected for *The Primitives*, movement one, provides for the distinct character of two perfect-fourth intervals. Hampton extracts these fourths from the set and pits them against each other in a driving eighth-note pattern, creating a very colorful dissonance. The oscillating, chromatic presentation of the intervals accentuates the major seventh interval, C-C♯, and lends a lopsided effect, further supporting the unrefined program. (Fig. 14)

Fig. 14. *The Primitives*, p. 7, mm. 1-9. The ostinato outlines C-C♯ as well as its perfect fourths, chromatic half-step (G-F♯) and re-ordered tritones C-G♯, G-C♯.
In addition, a re-ordering of the four pitches produces tritones. This small ostinato figure and its subsets ingeniously describe a barbaric, primitive scene.

The ostinato developed for the second movement, *At the Ballet*, stems from its assigned diatonic harmony. Hampton chooses a succession of seventh chords and inventively combines the two hands to form one ostinato unit. The right and left hands, on separate manuals and registrations, overlap chord tones in the same register. The right hand outlines the chord from the top, while the left hand layers the same chord tones from the lowest pitch, converging at the middle tones of the measure. The echo effect of the pitch repetitions gives the impression of pointe-work. Hampton’s designation in the score indicates that the articulation of the hands is “pointe, quasi-staccato.” This beautiful ostinato evokes a smooth, flowing quality. (Fig. 15)

Fig. 15. *At the Ballet*, p. 47, mm. 47-48. The harmonic ostinato with pedal melody which sounds two octaves higher on a two-foot flute stop.

![Musical notation]

The ballet ostinato section is framed by contrasting sections of introduction, interlude, and ending material, which gives the whole dance a refined, traditional elegance that supports the program of the ballet.

An increasingly complex ostinato-type is demonstrated in the third
dance, *Those Americans*. The pentatonic scale Hampton selected has a folk-like quality and contains a characteristic minor third interval. This interval becomes the inspiration for the ostinato’s melodic motive. The arrangement of the G-F-B♭ pitch landscape denotes a circular pattern. This combines with a compound meter to characterize a galloping or free-wheeling figure.

The ostinato is an ever-changing three-note unit that always begins with G-F, but whose third tone regularly jumps out to different pitches. This free, galloping motion evokes the American spirit. When the compound meter changes to 3/4 meter in the second section of the dance, the ostinato motive adapts. To fill the measure, the three-note element becomes a four-note scale passage leading back to the G-F root. This expansion suggests wide-open spaces and majestic landscapes. (Fig. 16)

Fig. 16. *Those Americans*, p. 26, mm. 6-16. The G-F figure remains constant throughout.
The fifth movement, *Everyone Dance*, employs the most complex
ostinato-type among the dances. Chromatic harmony is chosen for this dance
because it provides the most eclectic set of options for compositional
exploitation. The beginning ostinato pairs major and minor thirds in a driving
eighth-note rhythm. (Fig. 17)

Fig. 17. *Everyone Dance*, p. 39, mm. 1-4. Ostinato of major and minor thirds is in lower manual.

The ostinato evolves throughout the movement, from the beginning
dyads, to major, minor, diminished, and augmented triads (Fig. 18) and

Fig. 18. *Everyone Dance*, p. 41, mm. 41-44. Ostinato expanded from dyads to triads.
Augmented, major, and minor triads are circled in this example.
finally, to full-blown chromatic presentations. (Fig. 19)

Fig. 19. *Everyone Dance*, p. 45, mm. 98-100. Chromatic presentations of major thirds, octaves, and augmented triads intensify ostinato thirds and chromatic elements.

It is a musical essay on possible combinations of thirds. Since they are all subsets of the chromatic scale, the pitch collections used by Hampton effectively dance together. This dynamic ostinato describes a program of uninhibited camaraderie.
Development of Ostinato

The ostinato material is exploited in varying degrees among the dances—from no involvement at all, to a small kernel of influence, to complete saturation. Hampton develops the complete ostinato unit through the operations of inversion, arpeggiation, transposition, and sequence. These are easily identified, but other developments of ostinato material are more or less hidden. Hampton extracts intervals from some ostinatos to create a new motive, a melodic line, or variations of the ostinato. He is intellectually and creatively continuing to organize and diversify the dances layer by layer.

*An Exalted Ritual* exhibits no ostinato development, which is, in itself, a programmatic statement. The life of a monk calls for conformity. Hampton gives a rigid structure to this dance by placing two ostinatos on either side of the melody. Perhaps this symbolizes the straight and narrow path to heaven. With all of this rigid treatment, Hampton’s embellishing ostinato and metronomic pedal ostinato work together to create a surprisingly serene musical atmosphere.

The ostinato found in *At the Ballet* is developed in two ways. First, the motionless, impressionistic sound of the chord-progression ostinato is given a new life in a development section. Similar chord progressions are sequenced, temporarily modulating to distant keys. This increases the intensity of the ballet and provides an emotional high point to the sophisticated dance. (Fig. 20, 21)
Fig. 20. *At the Ballet*, p. 23, mm. 47-48. The beginning ostinato is in 10/8 meter.

Fig. 21. *At the Ballet*, p. 22, mm. 35-36. Modulating sequence. (The beginning pedal note is a tied-note—B♭.)

The second ostinato influence is found in the pedal melody line. This melody is directly related to the ostinato chords, which are either actual chord tones or non-harmonic tones, such as accented passing tones, suspensions, and ritardations. In Fig. 24, the pedal tones are members of the ostinato chord above it, with the exception of C♯, which is a passing tone.

*The Primitives* is saturated with ostinato material that is easily recognized. First, the constant ostinato is presented at seven different pitch levels, outlining the unique transpositional properties of the octatonic set. (Fig. 22) In addition, whole sections are composed using the ostinato unit in arpeggiation, inversion, and sequence. (Fig. 23) Finally, major seventh and
tritone intervals are extracted from the ostinato, forming a new motive for the pedal, which persists through much of the dance. (Fig. 24)

Fig. 22. The Primitives, p. 15, mm. 161-162. Transposition of the ostinato.

Fig. 23. The Primitives, p. 9, mm. 51-52. Inversion and sequence of ostinato.

Fig. 24. The Primitives, p. 8, mm. 15-20. Pedal motive derived for the ostinato.

Variations of ostinato material found in Those Americans are not as readily identified. The first development is found in the melody line. The three-note ostinato is inverted and sequentially varied throughout the long phrase. (Fig. 25)

Fig. 25. Those Americans, p. 26, mm. 10-15, manuals only. The circled figure is an inversion of the ostinato figure. Sequences in the upper manual are also circled.
Later, a new motive springs from the ostinato by Hampton’s addition of a repeating tone to the front of the ostinato motive. This new motive heralds the coming meter change and is presented in an imitative dialogue. (Fig. 26)

A third variation of the ostinato is found at the change of meter. This motive is increased to five tones and the resulting melody, unlike the first, is spread out in short phrases with space between them. (Fig. 26) This section programmatically depicts a wide expanse, as in a western panoramic scene.

Fig. 26. *Those Americans*, p. 28, mm. 42-49, manuals only. (a) The repeated-note motive; (b) The new five-note motive in 3/4 meter.

Another variation type of ostinato development is hidden in a thick texture of sound. Hampton gives insight into the compositional and programmatic plan for *Everyone Dance* through its title and the introductory ostinato measures. These ostinato measures proclaim the major and minor third and, by the fifth dance, the performer and listener have come to expect development. Hampton interacts with the performer, and his playful nature lives on.

The dominance of major and minor thirds, along with the resultant chromatic element (the raised and lowered third) appear in many guises in
Everyone Dance. (Fig. 27) Some of the longer melodies outline both major and minor thirds and are combined with chromatic elements. (Fig. 27) Others are comprised of minor thirds with passing tones. One prominent shorter motive is a series of minor thirds ending in a chromatic gesture. (Fig. 28) Another pervasive motive in the pedal line is a chromatic tetrachord. The ever-changing combinations of thirds in the ostinato line, the motives derived from its thirds, and the chromatic element within the ostinato unit make up the entire dance.

Fig. 27. Everyone Dance, p. 39, mm. 1-8. (a) The ostinato major/minor thirds; (b) the chromatic element; and (c) melody tones that outline thirds.

Fig. 28. Everyone Dance, p. 41, mm. 32-34. The motive is comprised of minor thirds with the chromatic element.
Rhythmic Elements

Hampton continues his intellectual ordering of musical elements through the assignment of a unique meter to each dance. The selected meter enhances the program of each dance, further diversifying them.

The simplest meter, common time (4/4), is given to An Exalted Ritual. The programmatic choice of common time implies an orderly, ordinary existence. Another simple 3/4 meter is used for Everyone Dance and, as one of the most traditional dance meters, is perfect for this exuberant program.

Those Americans displays a 6/8 compound duple meter in section one and a 3/4 simple triple meter in the second. The 6/8 meter implies a galloping, untamed country, while the 3/4 meter expresses expansion and settlement.

Mixed meter is utilized in The Primitives, largely revolving around 2/4 and 3/4 meter. A compact combination of meters (3/4, 5/8, 3/8, 2/4) intensifies the drama at the climactic mid-point of the dance. (Fig. 29) The barbaric program is supported through the use of mixed meters, creating a sense of disorganization or abandon.

Fig. 29. The Primitives, p. 11, mm. 88-93. Intensified mixed meter.
*At the Ballet* demonstrates the most unusual meter of the group of dances. Hampton creatively chooses an asymmetrical meter of 10/8 for the dance, to communicate a floating, suspended rhythmic pattern. The coupling of the pan-diatonic harmony with this meter and the collaboration of the two hands to form the resultant ostinato is an ingenious compositional molding of elements. The meter, itself, lends a pliable quality to each measure-long harmony. Any sense of motor-like, driven ostinato rhythm is defused. (Fig. 30)

Fig. 30. *At the Ballet,* p. 23, mm. 47-48. 10/8 asymmetrical meter.

The use of rhythmic devices is a hallmark of Hampton’s style. He uses them profusely to distort the metric pulse, which adds to the complexity of the dances. Small, isolated examples of the devices are found throughout the dances. More significant examples exist in phrases, sections, or entire dances. The introduction of hemiola, syncopation, diminution, augmentation, and cross-rhythm devices results in playful and interesting interactions among the voices. They effectively break down the rigid ostinato rhythmic background and add spice to the mixture of musical elements.

In *The Primitives* and *Those Americans,* hemiola and cross-accent are
used effectively to introduce or end sections. (Fig. 31) Syncopation has a programmatic significance in *The Primitives*’ pedal line, beating a persistent, combative rhythm against the ostinato. (Fig. 32) Other small rhythmic elements, such as measure-long rests or chords, dramatically signify exhaustion near the end of *Everyone Dance*.

Fig. 31. (a) *The Primitives*, p. 11, m. 94. Hemiola introduces a new section; (b) *Those Americans*, p. 27, m. 17. Hemiola appears at the cadence.

Fig. 32. *The Primitives*, p. 13, mm. 120-123. Hemiola at a new section. Melody and syncopation in the pedal line.

Devices that have more impact are found in long phrases. The melodic phrases in the first section of *Those Americans* involve continual distortion of the bar line through tied notes. The result is a three-voice cross-
rhythm with the ostinato and pedal lines. (Fig. 33) This interaction supports the free-wheeling character of the dance.

A second example of cross-rhythm is found at the extended cadence of An Exalted Ritual. The end of the ritual and the close of the day are musically created by the isolation and displacement of the partial right-hand ostinato with the prevailing metronomic ostinato. The cross-rhythm participates with the pedal in a distortion of the beat and a compositional ritard in the pedal, characterizing sundown. (Fig. 34)
Fig. 34. *An Exalted Ritual*, p. 38, mm. 77-81. The beats are identified where the motive starts over.

A third device of diminution is found in *The Primitives* in the top voice.

This procedure also causes cross-rhythms with the other voices. (Fig. 35)

Fig. 35. *The Primitives*, p. 8, mm.29-41. The top voice, starting at the 3/4 measure, diminishes by dotted half notes, half notes, then dotted quarter notes.

More substantial rhythmic devices enrich whole sections.

Diminution and augmentation that persist throughout sections of dances are often found in pedal lines. An important pedal motive in *Everyone Dance* is
presented in different diminutions and augmentations throughout large sections of the dance. (Fig. 36)

Fig. 36. *The Primitives*. Augmentation and diminution of the pedal motive appear throughout the dance.

initial appearance

augmentation

diminution

further diminution

Another pedal motive that permeates large segments of the dance is found in *The Primitives*. The pattern uses syncopation as the rhythmic feature of the pervasive motive. (Fig. 37)

Fig. 37. *The Primitives*, p. 8, mm. 31-34. Pervasive pedal motive.

Finally, two entire dance movements are saturated with a single rhythmic device. The simpler example is found in the melody of *An Exalted Ritual*, where a rhythmic pattern is produced in a syncopated figure against both of the
ostinatos. The rhythmic plan (quarter-half-quarter/half-half) is carried out through all the sections of the movement. (Fig. 38)

Fig. 38. *An Exalted Ritual.* (a) The beginning melody, p. 31, mm. 6-7; (b) A second melody phrase, p. 32, mm. 18-19; (c) A tetrachord pattern, p. 32, mm. 18-19.

The second and more complex example, *At the Ballet,* exhibits a cross-rhythm between the pedal melody and the ostinato. The result is a fascinating combination of elements in 10/8 meter. The ostinato harmony pattern is in eighth-note pulses of 3-3-4, while the pedal melody pulse is 5-5. By
freeing the pedal melody from any hint of a steady beat, a feeling of suspension in time is created. Hampton’s inspired combination of elements (pan-diatonic harmony, two-hand ostinato, and melody pedal) casts this cross-rhythmic pattern to convincingly describe the ballet. (Fig. 39)

Fig. 39. *At the Ballet*, p. 23, mm. 47-48. The manual parts are in eighth-note groupings of 3-3-4, while the pedal melody is grouped in 5-5 eighth notes.
Symmetry in the Dances

Hampton had a penchant for symmetry in his service music, his recital programs, and in his compositions. As noted earlier, he often played pieces by the same composer in church services for both prelude and postlude. His recital programs reflected this symmetrical thinking, with three works “book-ended” by a certain feature, element, or idea in mind. For example, two like elements, such as key, mood, dynamics, registration, composer, etc., would be used to flank a contrasting centerpiece. This symmetry is evident in his large-scale designs as well as his small-scale ideas for the Five Dances for Organ.

Hampton’s decision to describe five contrasting scenes, rather than his original idea of five barbaric scenes, opened the way for juxtaposition of dramatic contrasts at many levels. These dissimilar dances display five scenarios, six ostinato types, five meters, and five harmonies.

Symmetry in the set of dances

Hampton unifies the diverse set through symmetrical shaping of ideas, which results in the dramatic alternations of dances, internal sections of dances, phrases within sections, and figures within phrases. First, he places the most important structure of the set—the dance scenarios—into a formal, arched retrograde symmetry according to pitch center, tempo, and ostinato type.

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<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
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<tbody>
<tr>
<td>The Primitives</td>
<td>At the Ballet</td>
<td>Those Americans</td>
<td>An Exalted Ritual</td>
<td>Everyone Dance</td>
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<tr>
<td>C</td>
<td>d/F</td>
<td>B♭</td>
<td>d</td>
<td>C</td>
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<td>medium</td>
<td>slow</td>
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<tr>
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<td>harmonic</td>
<td>motivic</td>
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The Primitives (I) and Everyone Dance (V) form the “book ends” for the set with pitch centers of C, fast tempo, and full registrations. The harmonically conceived dances, At the Ballet (II) and An Exalted Ritual (IV), are also in symmetry with their d/F and d pitch centers, slow tempo, and soft registrations. Those Americans, the centerpiece, displays a combination of the outer dances, (I and V) and (II and IV). It reflects a unique pitch center of B♭ with a medium tempo and registration. Thus, the influence of symmetry is cast over the entire set of dances.

Symmetry in each dance movement

In dances one through four, Hampton layers many elements and places them in short sections of opposing styles, fusing them together in symmetrical shapes. The programmatic aspect of the dance, however, comes first in his application of total symmetry or partial symmetry for a movement.

The entire first dance, The Primitives, is in formal retrograde symmetry. After the midpoint, the four sections of the first half of the dance are presented in reverse order. The inner segments of sections II and III also appear in reverse order on their return. Hampton enforces the highest degree of symmetry in this dance, which also contains the most limited ostinato development and fewest motives. This musical depiction of primitives insinuates conformity in the nascent community.

The elements that define the sections of The Primitives are the textures and ostinato transposition. (Fig. 40-43) The distinctive changes of texture are
the most consistent sectional determinants. Sections I, V, and I are contrapuntal, having three motives layered simultaneously with the ostinato. In contrast, the sections II are thinly textured, with only an arpeggiated ostinato motive accompanied by a chromatic pedal line. The sections III have virtually no pedal and combine elements of melody and ostinato material. Sections IV bracket the midpoint with high tone clusters and accompanying low pedal tones. This dramatically identifies the peak of the dance.

The ostinato is a secondary sectional cursor. Its transpositions do not occur at the beginning of each new section, as do the textures. However, it collaborates strongly with the textures in defining the sections of the dance. The retrograde textures and ostinato pitch levels are outlined as follows:

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<th>II</th>
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<td>Melody</td>
<td>Tone</td>
<td>Contra-</td>
<td>Tone</td>
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<td>Arpeggio</td>
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<td></td>
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<td>C# , D</td>
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<td>A#, B</td>
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<td>C</td>
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Fig. 40. *The Primitives*, p. 16, mm. 181-190. Contrapuntal texture, ostinato level (sections I).
Fig. 41. *The Primitives*, p. 14, mm. 143-146. Arpeggiated ostinato/inverted ostinato (section II).

Fig. 42. *The Primitives*, p. 10, mm. 74-76. Melody/motive texture, ostinato pitch shifts to C# level (section III).

Fig. 43. *The Primitives*, p. 12, mm. 97-100. Tone clusters in wide range, ostinato level (section IV).
Another example of symmetry is found in the main body of *An Exalted Ritual*. In this movement, the melodic patterns mirror themselves. The first section contains melody phrases that are punctuated by motto thirds. (Fig. 44)

Fig. 44. *An Exalted Ritual*, p. 36, mm. 62-65, lower manual.

The second section, with an upward melody, modulates to Db pitch center at the cadence. (Fig. 45)

Fig. 45. *An Exalted Ritual*, p. 33, mm. 23-25. Modulated cadence.

The third section melody is an abbreviated version of the section I melody. It does not include the motto 3rds; instead, it shifts to a Db pitch center through a longer series of tetrachords in scale-wise alignment. (The tetrachords are derived from the Dorian mode pattern of two adjacent tetrachords comprised of a whole-step, half-step, whole-step pattern and signal the midpoint of the dance.) (Fig. 46)

Fig. 46. *An Exalted Ritual*, p. 37, mm. 71-74. Modulated tetrachords in lower manual.
From the midpoint, section III is repeated with its inner segments (melody and tetrachord scale) reversed. The tetrachords, which had ascended to the midpoint, now fall in sequential patterns. Section II’s segments are also reversed in the retrograde. The symmetry is not complete, however: section I’s retrograde maintains its original order of segments. Only in this section do motto segments appear. The order of motto segments within the section mirrors that of the complete introductory motto. (Fig. 47)

Fig. 47. *An Exalted Ritual*, p. 31, mm. 1-4, manuals only. The complete motto.

Since each motto segment echoes the last three pitches of its phrase, a reversal of the phrases would also cause a retrograde of the motto segments. (see Fig. 44) This motto is a unit that Hampton does not want to reverse. As a unit, it may represent chimes or a call to prayer and, therefore, would not be reversed.

For programmatic reasons, Hampton’s introduction and coda are not symmetric. The introductory motto thirds symbolize the start of the day; the tetrachord scale/twin ostinato ending symbolizes the day’s close. Thus, the highly regimented monastic life is framed within a day’s journey. These elements are excluded from the outline below.

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<tbody>
<tr>
<td>Melody/motto 3rds at phrase endings</td>
<td>Melody/ modulated cadence</td>
<td>Melody/ modulated tetrachords</td>
<td>Melody/ modulated cadence</td>
<td>Melody/ modulated tetrachords</td>
<td>Melody/motto 3rds at phrase endings</td>
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(It is helpful in memorizing this dance to note that Sections I and III begin with the same melody, but section III’s melody is abbreviated and has no motto 3rds. Instead, it goes directly to the tetrachords.)

Simple symmetry in *At the Ballet* balances sections of contrasting texture. The non-ostinato sections I contain staccato/vertical chord textures (Fig. 48),

Fig. 48. *At the Ballet*, p. 18, mm. 1-2. The vertical, staccato chords of the sections I.

while the ostinato sections II have a sweeping legato pedal line coupled with the arpeggiated ostinato. (Fig. 49)

Fig. 49. *At the Ballet*, p. 23, mm. 47-48. Harmonic arpeggiated ostinato with pedal melody.

Therefore, both texture and ostinato play an equal role in defining the sections, as indicated below.

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<td>Staccato chords</td>
<td>Legato melody</td>
<td>Staccato chords</td>
<td>Legato melody</td>
<td>Staccato chords</td>
<td>Arpeggiated Ostinato</td>
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</tbody>
</table>
Texture and ostinato also identify symmetry in *Those Americans*. The solo ostinato motives appear at the beginning and ending of the piece. The ostinato, still without melody, also defines the midpoint, but is lengthened and enhanced by suspensions in the upper manual. (Fig. 50)

![Fig. 50. *Those Americans*, p. 26, mm. 1-5. The section I ostinato.](image)

This dance is less symmetrical than *At the Ballet* because the melody sections II and III are not reversed after the midpoint. In addition, the contrasting sections of ostinato (I) and melody (II and III) are not balanced in length, as are the sections of *At the Ballet*. (Fig. 51 and 52)

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<th>Midpoint</th>
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(In determining the outline of the sections, a repeat sign must be considered.)

![Fig. 51. *Those Americans*, p. 26, mm. 10-16. The 6/8 Melody of section II.](image)
Fig. 52. *Those Americans*, p. 28, mm. 44-53. The 3/4 melody of section III. Circled notes are added to the original motive to create a new, expanded motive.

Fig. 53. *Those Americans*, p. 30, mm. 70-74. The suspensions above the ostinato that lengthen the midpoint.

Thus, Hampton’s long-standing interest in symmetry is reflected in many ways in these dances, both in their overall organization and in the formal progress of each dance. The means for creating symmetry varies from dance to dance. In *The Primitives*, for instance, texture and the ostinato are organized symmetrically. In *An Exalted Ritual*, it is the melodic patterns that create a formal mirror.

The culminating movement, *Everyone Dance*, does not fit into the symmetrical patterns described in this chapter. Individual societies are represented musically in the first four dances, but in the fifth dance, Hampton depicts a societal evolution.
Programmatic Significance of *Everyone Dance*

In the concluding movement, *Everyone Dance*, Hampton makes a programmatic decision to depart from the symmetric mold of the previous four, which would dictate the movement’s return to the beginning material. Instead, this final dance gradually increases in intensity, evolving to the very end. Hampton uses the all-inclusive properties of the chromatic set as the symbol for “everyone.”

The driving force behind the dance is the ostinato, which develops continually. Its thirds re-invent themselves in ever-increasing densities of chord textures in the following progression: dyads, triads, four-note chords, broken and arpeggiated chords, and, at the final cadence, three 10-note tone clusters. These changes of chord density occur at the beginning of some new sections, resulting in a continuous crescendo through the vertical addition of pitches.

Equally important to the division of the sections, however, is the diverse set of motives Hampton composes for the pedal line and the upper manual. The movement has seven different motives, two in the pedal to accompany five in the upper voice. Each is identified in its own section.

Color and registration also help define sections. During the dance, Hampton changes the organ’s tonal palette at the beginning of sections or within them. But in the last section, where the broken chords begin to proliferate as chromatic patterns, he increases the registration eight times in 40 measures.

Up to this point in the set of dances, development has been limited to the
ostinato, or to the motives or melodies derived from it. In this movement, however, Hampton envisions a real sectional development. The seven motives, or melodies, form the thematic material of section I. (Fig. 54)

Fig. 54. *Everyone Dance*. The seven motives and their sections—5 melodic motives and two motivic motives.

(a) p. 39, mm. 3-6. Sections I and II.

(b) pp. 39-40, mm. 11-14. Sections I and II.

(c) p. 40, mm. 24-28. Sections \( \text{I}^1 \) and \( \text{II}^1 \).

(d) p. 41, mm. 32-34. Sections \( \text{I}^1 \) and \( \text{II}^1 \).

(e) p. 42, mm. 49-50. The section II variation.

(f) p. 39, mm. 5-7. The pedal motive in section I, \( \text{I}^1 \); the penultimate phrase to section II, the penultimate phrase to section III, and section III.

(g) p. 41, mm. 29-30. The pedal motive in sections \( \text{I}^1 \) and \( \text{II}^1 \).
Beginning with section II, development begins, first by variation and then by transposition. (Fig. 55)

Fig. 55. *Everyone Dance*, p. 43, mm. 61-68. Variation by the addition of a chromatic motive circed below.

The sectional analysis of the dance is:

\[
\begin{array}{cccc}
I & I^1 & \text{[--------Development--------]} & \\
& II & II^1 & III \\
& \text{variation} & \text{transposition} & \text{chromatic}
\end{array}
\]

Section III develops through intensification and acceleration of musical ideas presented in section I. The chromatic element (the raised and lowered third) in the ostinato is widely exploited. A new pairing of major thirds, resulting in augmented triads, is developed simultaneously in all three parts through contrary motion of chromatic passages. There are swirling arpeggios,
pedal parts that sample thirds over the full range of the pedal board, and circle-of-fifth sequences in non-traditional enharmonic notations. Then, during declamatory, long major chords in both manuals, the listener’s attention is drawn to the arpeggiated sixteenth-note chords of the pedal line. (Fig. 56)

Fig. 56. *Everyone Dance*, p. 46, mm. 110-111. G♯ major chords with pedal arpeggiation. Chromatic G♯–G♯ (also found in the beginning ostinato motive) are sampled in the pedal.

![Musical notation](image)

Finally, “everyone” gasps for air in measure-long rests that separate the motivic sequences of the coda. (This sequence is extracted from Section I¹.) It is a reassertion of the two important elements that have made up the movement: thirds and chromatics. (Fig. 57)

Fig. 57. *Everyone Dance*, p. 47, mm. 124-126. The motive from section I¹ is presented in the coda. The pedal is a partial inversion of the motive, as are second and fourth voices (from bottom to top) of the lower manual chords.

![Musical notation](image)
Besides the programmatic importance of the development in this dance, another aspect emerges that is a definite plan by Hampton to imprint the symbolism of threes into *Everyone Dance*. To begin with, the dance is cast in 3/4 meter with the ostinato shifting between major and minor thirds. Then, the movement has three large-scale sections with internal sections I, I', II, and II', each having three phrases. Section I has two similar intervallically-shaped phrases and a chromatic phrase. In Section I' the phrases are ordered symmetrically with the third phrase being a transposition of the first. While these phrases are long melodies, the middle phrase contains an intervallically-shaped pattern of minor thirds.

Section III also contains three substantial ideas that summarize the whole set of dances: a three-phrase chromatic section, chordal sequences of “mock” circle-of-fifth patterns, and a coda that features three sequences. These sequences are brought to a final cadence of—not surprisingly—three measures. Hampton represents a traditional three-chord cadence, using chromatic tone clusters that resolve to the purity of a C major chord. (Fig. 58)

Fig. 58. *Everyone Dance*, p. 47, mm. 130-132. The three-measure cadence displays the entire chromatic collection. The first measure has 10 of the 12 tones (F and B are missing) and the second measure includes the F and B, leaving out C, D# and G#.

Tritone intervals are seen in the pedal line as well as in the chords.
The pattern of threes also continues at the smallest level. In all three phrases of section I, figures are divided into threes by longer notes. (Fig. 59)

Fig. 59. *Everyone Dance*, p. 39, mm. 3-6. Three long notes divide the melody.

In addition, one of the most important melodies of the movement (phrases one and three of Sections I₁ and II₁) contains multiples of three. Nine small figures, mostly of three notes, twist and turn to make one long phrase. (Fig. 60)

Fig. 60. *Everyone Dance*, p. 40, mm. 24-28. Nine figures (multiples of three) are combined to create one long melody.

Based on the depth of Hampton’s religious life and work, one may conclude that the saturation of threes throughout the movement implies his confidence that the triune God is interacting in the perpetual human dance.

The first four movements give a contrasting sense of social interactions: primitive, artistic, frontier-like, and religious. The fifth movement provides a collage of interactions that progress through the three sections. Its seven unequal motives collaborate in various pairings in section I, while in section II, a substantial development through variation and transposition is accomplished.
The progression continues in section III's display of intense chromatic harmony and color.

It is possible, given Hampton's imagination, that the seven motives in section I represent different cultures and that the development in section II musically symbolizes evolution. Section III, with its many chromatic passages, may stand for the equality and integration of the world community. Hampton's departure from symmetry in *Everyone Dance* could indicate his optimistic outlook on the evolution of humankind—that everyone will dance.
Conclusion

In 1982, Calvin Hampton was commissioned to write an anthem for the dedication of the new Holtkamp organ at Park Avenue Christian Church in New York City. After receiving this commission, Hampton asked if he could also compose an organ work for the event. The *Five Dances for Organ* was the result of this request. These dances display the organ in a very effective, entertaining way and affirm the composer's skill and talent. The set of dances reflects his multi-faceted personality, a virtuosic knowledge of the organ, and a mastery of 20th century compositional tools.

The combination of numerous harmonies, meters, and rhythmic devices used in the dances gives ample evidence of Hampton’s eclecticism. And while his integrity and discipline as a composer are evident, musical diversity is never the goal. Instead, it is the means by which he conveys the program scenarios.

In *Five Dances for Organ*, Hampton selects a centuries-old technique—ostinato—for the backbone of all five dances. Each one gives rise to a unique scenario in which his creative and playful personality is evidenced in the selection of these musical settings. At the same time, his intellect and compositional craft are apparent in the detailed ordering and intense layering of elements to characterize the distinct scenes.

The harmonies, pitch centers, and meters are carefully thought out from a programmatic standpoint. Indeed, every choice Hampton makes in the set of dances has a programmatic purpose. *The Primitives* is characterized by
octatonic harmony, mixed meter, and an ostinato of fourths. These choices are the foundation for portraying—through sound—a primitive society.

In *At the Ballet*, the pan-diatonic collection of smooth-flowing sevenths and the selection of 10/8 asymmetrical meter create a sophisticated scene. The meter allows for the interplay of the melody cross-rhythm 5+5 pattern against the 3-3-4 ostinato pattern. This effectively frustrates a steady pulse and produces an unconfined, floating quality that communicates a ballerina solo. Freedom of pulse unites with a sweeping two-octave range in the pedal melody, evoking refined elegance.

Because of its folk music roots, the pentatonic collection was Hampton’s choice for *Those Americans*. The ostinato motive illustrates one of the features of the scale (a minor third interval), while the 6/8 meter suggests a galloping, free-wheeling character. The change to 3/4 meter is a masterful programmatic touch that allows for further development of the motive and expansion of the pulse, harmony, ostinato, and melody. The result suggests the majestic imagery of a panoramic view.

The selection of the Dorian mode (a church mode) for *An Exalted Ritual* is a programmatic one. The metronomic pedal in a simple 4/4 meter underlies a complex ostinato rhythm in the top voice. This ambiguous pattern is a typical example of Hampton’s craft. With this figure, he propels the music through an otherwise mundane, motionless landscape. The twin ostinatos are a creative expression of productivity within an ordinary existence.

For *Everyone Dance*, Hampton employed chromatic harmony to describe “everyone.” The choice of major and minor thirds in C pitch center effectively
signifies everyone, since almost every sonority can be built from these two intervals or from the half-step between the two. Through the selection of major-minor thirds for the ostinato, he suggests an integrated society.

Hampton’s use of traditional 3/4 dance meter also enhances the dance theme. At the same time, the inclusive language of ever-changing chords in the ostinato and the number of motives used in the sections are a musical depiction of “everyone.” Each of the motives is unique, but when linked they produce an energetic, colorful interplay of ideas. For the final movement, Hampton paints a musical picture of a world community dancing together, enjoying each other’s differences.

The *Five Dances for Organ* provided Hampton with the perfect venue for his particular attributes: intellect, playfulness, and compositional craftsmanship. The diversity of the scenarios allows the organ, as a solo instrument, to be exploited in a special way. He is able to use the softest, most beautiful tones on the organ in *At the Ballet*, a solo reed in *An Exalted Ritual*, the principals for *Those Americans*, and a raucous registration dominated by reeds and mixtures in *The Primitives*. *Everyone Dance* exploits the organ through many changes in registration, culminating in a full complement of organ stops.

It took a special understanding of the instrument, a creative musical imagination, and the application of the diverse aspects of the twentieth century musical language to create these dances. In many ways, the *Five Dances for Organ* is a musical representation of Calvin Hampton, a composer who has bequeathed an important organ work to future generations.
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Dear Ms. Walters:

I hereby grant you permission to use the attached list of excerpts from the music, *Five Dances for Organ* by Calvin Hampton in an unpublished thesis for your Doctoral of Musical Arts degree at Rice University. Would you please send me a copy of the thesis for our files when it is finished?

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Wayne Leupold

enclosure
Everyone Dance: An Analysis of Calvin Hampton’s
Five Dances for Organ

By Elaine Evans Walters

Figures showing excerpts from the music cited in thesis:

Fig. 1. *The Primitives*, p. 7, mm. 1-14, upper manual.
Fig. 2. *The Primitives*, p. 7, mm. 11-14, lower manual and pedal line.
Fig. 3. *The Primitives*, p. 12, mm. 97-100.
Fig. 4. *At the Ballet*, p. 18, mm. 6-7. p.19, mm. 10-11, mm. 14-15, manual parts.
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