Schottisches and Scars: Finding the Unity in Music During the Division of the Civil War

by

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In this paper, I explore the role of social dance music, particularly the schottische, during the Civil War to address the issue of musical unity during cultural division. My research focused on a set of sixteen schottisches from Duke University's Historical American Sheet Music Project. I analyzed these pieces searching for the rhythmic, melodic, harmonic, and structural conventions associated with the schottische. What I found is that the conventions attached to the dance form hold true, regardless of the location of the publisher or the political ideology of the composer.
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Introduction

Music is a unifying force, capable of unifying a nation even during civil conflict. The American Civil War offers a case in point: it was the most deadly in American history, yet music publishing flourished throughout its duration. In the form of commercially published songs and dances, a national musical style took precedence, supplanting the various folk musics of the various immigrants who had populated the country and uniting people on either side of the war. Moreover, even on opposing sides, the music itself was often identical; only the lyrics were different. The same principles of rhythm, harmony, and melody controlled the music regardless of the composers, or listeners, ideology. Music during the Civil War served as a connective force that ignored social, political, and cultural differences and united people regardless of the divisions that separated them.

In this paper, I will explore the unifying role of dance music during the Civil War. My goal is to show that the music transcended political, social, and cultural divides; it seemed to be one of the few uniting forces across the nation. Even though the music itself contains many variables, its basis in dance kept it united in function and purpose. In order to illustrate this point, I will begin by exploring the Historical American Sheet Music project, which is the source for the music examined in this study, and explain its role and function, both in this paper and in its relationship to other historical music collections. I will then focus on the role of music, particularly dance music, in the social lives of the American people during 1860-1865. Next, I will turn to the history of the schottische, one of the most popular social dances of this era, and the main focus of this paper. Finally, I will explore the role of publishers in creating a market for this music and the significance
of the works' titles, dedications, and cover illustrations. After this explanation of its background, I will introduce the music on which this paper is built, and illustrate the general formal, harmonic, rhythmic, and melodic elements that define a typical schottische. I will then examine individually the elements of form and harmony, rhythm, and melody in a group of schottisches to show that the dances use the same principle elements. I will also inspect two separately titled and published dances that share the same melody, harmony, and many of the same rhythms in order to explain why they are nearly identical. Through all of this, it is my intent to demonstrate how dance music published between 1860 and 1865 shared a common heritage and purpose and permitted musical unity despite political division.
Chapter One: The Historic American Sheet Music Project

The music that I am using for this paper comes from the Historic American Sheet Music project sponsored by Duke University's Rare Book, Manuscript, and Special Collections Library. In this chapter, I will explore the scope and breadth of the Historic American Sheet Music project and its role as an extension of the Rare Book, Manuscript, and Special Collections Library. I will also examine similar collections and projects and compare them to the Historic American Sheet Music project.

The Historic American Sheet Music (HASM) project is an online collection of sheet music published in the United States between 1850 and 1920. The collection contains 3,042 pieces of music, in a wide variety of styles and genres, digitally scanned and uploaded to the internet. One can find songs with themes of protest, patriotism, politics, and plantation life, in addition to music that comes from the Civil War, vaudeville, musicals, and Tin Pan Alley. There are dances, marches, opera excerpts, and variations. While the majority of the compositions are for piano and voice, or are solo piano arrangements, there are also publications for a wide variety of instrumental and vocal combinations, including, but not limited to, string quartets, choral arrangements, and a variety of string band arrangements. Much of the collection encompasses music from the Antebellum South, Confederate Imprints, and other Civil War songs, although the range is broad and includes samples of other music as well.²

This online collection is accessible through a keyword search engine. The results can be narrowed by genre, year of publication, city of publication, illustration type, illustration type,

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publisher, composer, and instrumentation. The search engine lists how many results are available within each option. Images of each composition appears in thumbnail form and can be selected in order to see a larger image. In addition, every composition is available to be downloaded, printed, and otherwise reproduced for educational and research purposes. HASM also lists the publication information for every composition, so that it is possible to find other compositions with matching publication details.

The Rare Book, Manuscript, and Special Collections Library started in 1890 with the collection of primary materials by the Trinity College Historical Society. The founding of Duke University in 1924 resulted in the establishment of a Manuscript Department in 1931, followed by the Rare Book Department in 1942. The two departments were separate until 1989, when the process of merging them began. By 1992, the Rare Book, Manuscript, and Special Collections Library was fully formed. This library emphasizes the connection between books and manuscripts and allows for the inclusion of other materials such as sheet music and pamphlets. In 1993, the Library began the process of digitizing its collection and making it available online.

The Rare Book, Manuscript, and Special Collections Library acquired its holdings in many ways. Many items were donated, while others were purchased. The George Washington Flowers Memorial Collection funded the acquisition of much of the music relating to Southern history, in particular the Confederate imprints. All together, the Library’s collections make available books, music, and more that allows a glimpse into

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3 Duke University used the name Trinity College starting in 1859 and did not assume the name Duke University until 1924. The Trinity College Historical Society was the group that directed historical research at the old Trinity College.

life in historical America. The HASM serves as an extension of this by making available the sheet music in the collection for research and educational purposes.

A similar program to Duke’s HASM is the Library of Congress’ American Memory project.\(^5\) The American Memory project differs from the HASM in that it offers a wider variety of media including sheet music, maps, printed and spoken words, sound recordings, and still and moving images that in some way document the American experience. The division of the American Memory project that deals specifically with music is the Music for The Nation: American Sheet Music. It contains over 62,500 published and registered for copyright in the United States divided into two brackets. Over 15,000 of the pieces were registered between 1820 and 1860. The other 47,000 applied for copyright between 1870 and 1885. These publications include songs, arias, pedagogical materials, music for band orchestra, choir, solo instrument, and piano. This collection shows a full range of the public taste for music in late nineteenth-century America.

Other similar collections include the Lester S. Levy Collection of Sheet Music at John Hopkins University,\(^6\) the American Music Collections at the Smithsonian Institute,\(^7\) and UCLA’s Digital Archive of Popular American Music.\(^8\) The Lester S. Levy Collection is fully digitized and available online. Unlike the Duke and Library of Congress projects, though, the Lester S. Levy Collection centers on music acquired by Lester S. Levy across a fifty-five year period. The collection spans the years 1780-1980, but its primary focus is

military music from the nineteenth century. There are over 29,000 pieces of popular music contained in the collection. The American Music Collections at the Smithsonian encompasses over fourteen individual collections that have been donated to the Smithsonian Institute. These collections focus more on the late nineteenth through the twentieth century with the music ranging from Big Band Jazz to Gospel to folk music. These archives are not available online, although there are research guides available. Finally, UCLA’s Digital Archive of Popular American Music contains over 450,000 pieces of music and over 62,000 historical recordings. The focus of this archive is on film, theater, radio, and television music, as well as popular music such as country, rhythm and blues, and rock. Again, this archive can be accessed online with the sheet music available in PDF format.

Many of these projects are larger than the Historical American Sheet Music Project at Duke. Certainly most of them contain more music; however, the Duke collection focus is on a smaller range of years, allowing the collection to be more specific. Also, with the main exception of the Library of Congress’ Music for the Nations project, Duke’s collection has the most emphasis on Civil War era music. UCLA’s collection and the archives at the Smithsonian are primarily concerned with music after the Civil War, while the Lester S. Levy collection is limited by the scope of what a single person could collect.

While all of these collections are focused on popular music published in America, the HASM is the only project that directs its attention to music from the South and from Confederate origins. It is the smallest of all of the collections; but again, it is the only one that specifically deals with music from the Civil War. The Library of Congress’ Music
for the Nations skips from 1860 to 1870, missing the critical dates of the Civil War. Most of the other collections either focus on a later time period or are more concerned with genres other than social dance music. The HASM has the unique focus and scope necessary to offer the music needed for this paper. A final reason that I selected HASM is its smaller size. Because it lists only seventeen compositions between 1860 and 1865 that are schottisches, although in truth one is a polka, I will be able to examine all of them in this paper. With any of the other collections, I would not have been able to use all of them, but would rather have had to impose a set of restrictions, such as composers or publishers, to narrow the selection. In contrast, HASM allowed me to study a broader range of schottisches because I did not have to eliminate compositions based on composer, publisher, or city of publication. This permitted me to focus on the music without regard to the many different social, political, and cultural influences on the composers.
Chapter Two: Dance Music in Social Life

Music in the United States of America in the early 1860s was as diverse as the people that played it. Immigrants brought their music with them from their homelands causing musical styles from all over the world to interact in the U.S. Before the Civil War, these styles were primarily independent entities; but during the War, the rise of a national style of commercial music saw the blending of these various musical styles. All of these different musical styles and genres played an important role in the lives of Americans in the 1860s. For the purposes of this paper, I will explore the general role of music before focusing on the role of dance music in particular, as a part of social life during the Civil War in America. I will examine the protocol and etiquette for dances as well as the use of dance music in the home for private entertainment. As part of understanding the use of dance music in the home, I will explain the role of the publisher in marketing social dance music for home use.

Musical culture and taste in America in the 1860s ranged from the highly developed to the crude, depending on location and social circle. New England music critics, like John Sullivan Dwight, were busily shaping taste in their respective cities and building traditions that lasted well after their lifetimes. The “cult of the performer,” where emphasis was placed on the performer rather than the composer of the music, was just beginning to shape the course of classical music in the United States. American musical culture featured performances of European classics by well-vetted European composers. This led to much of the same music being performed every concert season by different orchestras, ensembles, and soloists. In turn, this influenced the American focus
on the performer of the work as the most important and influential element.\(^9\) American composers all traveled to Europe to build reputations before returning and attempting to build careers here. While classical music fought to gain an identity that was distinctly American, folk and popular music sprang up from the intermixed musical background of different immigrant groups.

The start of the Civil War saw a boost in the publishing of songs in popular styles as composers turned out patriotic tunes for both the Union and the Confederate States. Before the war, many songs were imported from Europe; however, the immediacy of the war and the issues involved with it created an ideal atmosphere for the development of a national musical idiom. It has been estimated that roughly 10,000 songs were published during the Civil War, with many of these songs being patriotic in nature and sponsoring either one side or the other in the war. Many of these songs also shared the same tune with only the lyrics changed to support different causes in the conflict.\(^10\) In addition to the rise in songs composed in popular styles, dance music of many forms, generally arranged for the piano, was also a staple of music publishing in the 1860s.

Dance held an interesting position in early American culture. Balls were one of the main social events that heralded high society, and country-dances were staples of every smaller community. Informal dances were also a part of the evening activities in soldiers’ encampments.\(^11\) It was not unusual for local people to venture out to the camps,


or for the soldiers to come into town in order to have dances. Part of the reason for the popularity of dances is that they allowed young people to interact without the constant presence and interference of chaperones. Dances also came with a particular set of rules of etiquette that dictated everything from invitations to clothing and position in the dance line.

Depending on the formality of the dance event and the available musicians, an orchestra, brass band, or some other configuration of a string band generally accompanied the balls. The more formal balls typically featured a small orchestra while larger events or outdoor affairs often used a brass band. One ballroom handbook from the time actually lists which instruments would be best, given the number of instruments available, and the order in which they should be added.

Brass instruments and most of those which . . . make up a military band would be highly improper in a small parlour or drawing-room. If one instrument is used . . . the Violin is unquestionably the best, if two are used . . . a Violin and a Clarionette . . . . The third instrument . . . should be another Violin, Harp or Flute . . . Cornet, Sax-horn, Post-horn or E-flat, Bugle. If a fourth is added some Bass instruments would be proper.

The dances in the military encampments and the smaller country-dances normally had a small string band consisting of a melody instrument such as the fiddle or hammered dulcimer, and a rhythm section featuring instruments like the banjo, double bass, guitar, and percussion elements. At the military camps, the inclusion of brass instruments like the bugle would not be unusual because the soldiers often played in the bands for the dances. Many of the less formal dances also featured a caller, who called out the dance

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steps in the order they appeared and set the tempo for the dances. Dancing guides published at the time also offered lists suggesting good tempos to perform the different dances in an attempt to standardize the tempos used by differing dance orchestras. In regards to the schottische, one guide suggests a metronome marking of 50 while another recommends a half note equaling 76.  

The most common dances were line dances, such as the Virginia Reel, where couples stood opposite one another in a long line of dancers. The dance progressed by having the head couple, that is the couple at the top of the line, interact with each successive couple. After each repeat of the dance, there is a new head couple, as the old one has now moved to the end of the line. Another popular dance was the cotillion, a more formal version of the square dance where four couples face each other in an open square and dance with each other across that square. The polka, waltz, and schottische were all considered vulgar dances because they were danced in a closed position – that is face to face in close contact with the man’s hand on the lady’s waist. This is in stark contrast to most dances, which are danced in an open position with the man and woman either side by side or across from one another in a line. Not everyone believed that dances such as the schottische were suitable for public balls or for dancing with anyone other than near relations or spouses. Others offered alternative places to dance these partner dances.

But the waltz, the polka, the schottisch; the dances of couples, involving personal associations of too free a character for the public ball-room, strangers, or ball-room acquaintances, may yet be proper and agreeable, as

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the pleasant exercise of a morning or evening at home, where, in a family group, or a little party of select and intimate friends, the pianoforte is opened, and the dance occupies the pauses of conversation, and gives life and motion; a deeper respiration and a quicker circulation to those who so often grow languid and want for it.\textsuperscript{15}

The alternative, then, to dancing in public was to play these dances at home and use them for a type of exercise and entertainment to alleviate the monotony of the evening.

This brings us to the role of the dance music in the home. It functions both as afternoon and evening entertainment. Young women often spent time practicing instruments, as this was still considered a sign of good education and social status, and it was normal for them to show off their skills at afternoon teas as well as later in the evening for post-dinner entertainment. As the above quote shows, another acceptable use of dance music in the home was to accompany those dances that were not appropriate to be danced among strangers.

Publishers seized on the market for dance music arranged either for solo piano or for small ensemble, often piano with violin or flute, and opened up the opportunity for dance music to reach beyond the ballroom and become more of a part of everyday life. The Civil War served as an impetus for launching many publishers as they sought to keep up with the music portraying the conflict. As important as the music is, it would not exist without the publishers. These publishers helped shape musical taste, regardless of location on either side of the war.

Music publishing in America experienced its first large increase in business during the Revolutionary War. Hostilities between Britain and the United States necessitated the growth in the publishing business in the States. After this development

\textsuperscript{15} Aldrich, \textit{From the Ballroom to Hell}, 155. Quoting pages 397-399 of the “Illustrated Manners Book,” published in New York in 1855.
the progress of American music publishing followed the trends in Europe from plates, to engraving, to ink and paper, and then to the rolling press.\textsuperscript{16} The changes in technology allowed for music publishing to become more affordable and more broadly distributable. If the Revolutionary War served as the catalyst for the first large wave of American music publishing, then the Civil War served as the second.

It was during the Civil War that the music publishing business in America really came of age. The onset of catastrophe seems to have released in the country a lyric impulse that made the war as significant a catalyst in the nation's musical life as in its economic, political, and social development.\textsuperscript{17}

American composers produced music that followed and supported both sides of the war. There were songs in favor of the Union efforts, those lauding the plight of the Confederacy, and those that crossed the gulf between the two and simply lamented the deadly cost of war. One reason that dance music proved so popular and successful during the Civil War is that it could generally be marketed on both sides. The dances did not change just because of locations and politics and neither did the music. Outside of the cover illustrations, dedications, and titles, all of which could be changed for marketability, the music itself did not claim a side or an ideal.

Paralleling the break of American publishing from European influence was the break of Southern publishers from their Northern counterparts. Before the Civil War, as well as after it, Northern musicians, critics, and publishers held the reins of musical taste and culture.\textsuperscript{18} From the start of the secession, Southern publishers seized upon the opportunity to further the musical taste that more accurately reflected Southern ideals.


\textsuperscript{17} Davis, \textit{A History of Music in American Life}, 258.

\textsuperscript{18} Davis, \textit{A History of Music in American Life}, 252.
without interference from Northern culture.\textsuperscript{19} The music though, still reflected similar compositional ideals, and did not stray far from the dance model it was built upon.

In reality, the only way to distinguish between dance music published in the North and that published in the South is through the titles, dedications, and cover illustrations. These extra-musical clues allow one to see at a glance where the sympathy of the composer fell. They also illustrate the fact that physical location is not always an indicator of political persuasion even in the middle of a civil war. Of the three schottisches that use the title “Contraband,” a title that reveals Northern ideological persuasions, two of them were published in the South, one in Louisiana and the other in Tennessee. Another dance, titled the “Confederate Schottisch” bears a dedication to the “Ladies of the Confederacy” in spite of being published in the North. Other dances contain dedications to particular soldiers, batteries, and leaders on both sides.

After the title and dedication, the final extra-musical element of the dances is the cover art. Of the sixteen dances in the collection, seven have actual illustrations on the cover page. These range from a picture of the dedicatee, as in the “Douglas Schottisch,” to a political statement, as in Septimus Winner’s “Contraband Schottisch,” and the “Sally Come Up Schottisch.” Others serve as visual depictions of the title, such as the “Whispering Schottisch,” which shows two girls whispering to each other; the “Storm Schottisch,” which depicts a shepherdess fleeing a storm with her flock; and the “Mule Schottisch,” which has a picture of a mule on the cover. One, the “Poor Oppressed Schottisch,” uses color in the illustration. The remaining schottisches use embellished fonts for the titles, but lack any other type of illustration. Today, reprints of many of these cover illustrations are auctioned as unique historical pieces on their own.

\textsuperscript{19} Davis, \textit{A History of Music in American Life}, 266.
Music publishing saw an unprecedented growth during the Civil War primarily because of the sudden influx of songs and dances illustrating the many political, social, and cultural issues of the day. While ultimately the musical center would return to the North at the end of the war, during the conflict the South, particularly publishers in New Orleans, Louisiana and Augusta, Georgia, gained independence in determining what good music comprised. Overall, though, the instrumental dance music itself held no political ideologies of its own, only those ascribed to it through title, dedication, and illustrated cover.

Dance music played an active part in social interactions during the 1860s. It functioned as the focal point for events as well as played a role in home life in showing off the skilled playing of young instrumentalist and allowing for dancing to be a part of evening entertainment in the home. It seeped into every aspect of social interactions between people, from the formal to the casual. A study of this music should then serve as an enlightening element to the unity found in social life in the 1860s.
Chapter Three: The History of the Schottische

The schottische is a social dance that first appeared in the mid to late 1840s. While the origins of the dance are highly disputed, this is also the case with many other dances. Although many countries might claim to own the genesis of a dance, it can be difficult to determine where the dance truly originated. This is certainly the case with the schottische, as will be seen below. Despite its confused origins, the schottische was undeniably popular between the 1850s and 1870s and spread across Europe to the United States very quickly. As a dance, the schottische owed part of its popularity to the way in which its unique steps were combined with steps similar to those in the waltz and polka. In this chapter, I will focus on the origins of the schottische, explain the dance steps, and examine the elements of the music essential to the dance.

As stated above, the precise origins of the schottische as a dance are disputed. While most scholars agree that it developed and spread during the 1840s, others place its appearances as early as the 1830s. Many accounts link the schottische to other dances. One account reports that the schottische was “invented by the dancing master Markowski nearly a hundred years after the appearance of the Écossaise.” Another report states that the schottische’s emergence in the 1840s was preceded by appearances of a dance known in Bavaria as the Rheinlaender and in the Rhenish countries as the

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22 Richardson, 103. Quoting Mr. Douglas Kennedy of the English Folk Dance and Song Society.
Bavarian Polka. It has also been suggested that, "the polka step itself was ...a combination...with the so-called schottische step," which led some German cities to use the titles polka and schottische interchangeably.

Despite these conflicting reports concerning its origins, it is known that the schottische appeared in Europe sometime in the late 1840s. It likely originated from one of the Germanic countries, getting its start as a peasant dance, before it moved up the ranks of social dances. The dance's name, "schottische," is a German noun meaning "Scottish," a common alternative spelling is "schottisch," which is the adjective form of the word. In spite of this titular connection with Scotland, there is no evidence suggesting that any aspect of the dance actually originated in Scotland. Another factor that supports the Germanic origin of the dance is its entanglement with the waltz and the polka, both of which come from the same region of the world around the same time.

Another point of contention among scholars of dance history is the relationship between the schottische and the écossaise. Some scholars are adamant that the schottische "must not be confused with the Écossaise." Others believe that it "arose from the incorporation of waltz-like turns in the écossaise." The écossaise was a popular dance in lively 2/4 time and was a cross between a reel and a country-dance. In this it differs from the schottische, a partner dance, (as opposed to a line dance), that traditionally appeared in a slow 2/4 time. The écossaise slowly faded from the ballroom circuit in the 1830s,

23 Richardson, 102. Quoting Albert Zorn, from his Grammar of the Art of Dancing.
24 Sachs, 435.
25 Richardson, 102.
26 Sachs, 432.
almost completely disappearing by 1833. Before its disappearance, steps known as "waltz turns" were added to the écossaise, lending credence to the suggestion that the schottische developed out of a merger of the two dances. In the end, regardless of intent, both the schottische and the écossaise share Scotland as an inspiration point, even if the realizations vary greatly and if the two dances have nothing other than their names in common. Both draw on a foreign interpretation of Scottish dance and music, the écossaise from the French and the schottische from the Germans.

The schottische draws from both the waltz and polka, combining their steps with a lilting hop that is reminiscent of Scottish dancing, to create a unique dance. It is danced in waltz position, that is, the couple dances facing one another in a closed dance position. As noted earlier, during the 1850s to 1870s in America, the majority of the dances were line or square dances, which the couples danced in an open position. The steps of the schottische can be divided into two sets of movements. First, there is a step similar to that of the polka, a sliding step-together-step, followed by a hop on the lead foot. This is danced starting with the man's left foot and then repeated with the man leading right; each repeat requires a measure of music in slow 2/4 time. The second set of steps draws from the turns popularized by the waltz and combines a hop into the step. This is realized by the man leaping on his left foot and then hopping on that same foot; he then turns and springs to his right foot and then hops on that foot. This step also requires a measure of

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27 Sachs, 439.
28 As a dance, the schottische is most easily understood if viewed, therefore, I recommend that my readers refer to http://soupgreens.com/category/schottische in order to best grasp the movements of the dance. Accessed March 9, 2009.
music. This set of steps repeats before returning to the first set of steps.\textsuperscript{29} The schottische was also incorporated into the quadrille, which was a social dance done by four couples, with the partners switching off in intricate movements.\textsuperscript{30}

The music for the schottische had two main requirements: it needed a duple rhythm to sustain the basic dance steps, and it needed a lilting rhythm to support the hopping movement. As noted above, the schottische traditionally appeared in a slow 2/4 time. By the 1860s, a few schottisches had been published in 4/4 time, but the majority of them still were written in 2/4. The slow rendering of the 2/4 time resulted in the feel of 4/4 in the performance of the dance. The important element was that the meter was duple and that the tempo was slow. Another necessity of the music was syncopation. The lilting hop added to each step of the dance found its place in the syncopation of the music. This duality of a square rhythmic frame and a lilting syncopation is mirrored in the steps of the dance.

Like many dances of the time, the schottische has standard formal and harmonic conventions associated with its form. Standard formal constructs range from a pattern where each successive section uses a new melody and typically repeats twice – AABBCCDD – to rondo forms of ABACA or ABACABA. These formal patterns are common in the music for many folk or country dances from the time. The standard harmonic feature of the music for a schottische is the modulation to the sub-dominant after the first two strains of the dance.


\textsuperscript{30} Durang, 112.
Dance historians have remarkably little to say regarding the music that accompanied the schottische other than that it was German and slow. It is described as "Germanic and of antiquity, although it impresses…with novelty and inspiration."31 Another opinion held was that if dancers requested a schottische and the musicians did not know any music for schottisches, they could substitute a "polka played in half-time."32 A final comment is that the schottische served as a "waltz in two-four time."33 This is the extent of the commentary on the music of the schottische provided by dance guides.

In all, the schottische shares much in common with both the polka and the waltz, while maintaining a unique profile. All three originate from the Germanic countries and are partner dances. While the waltz is the earliest of the three, both the polka and the schottische seem to have appeared around the same time. Moreover, the polka and schottische both share the same essential step. The waltz lends the schottische its graceful turns, although the schottische enlivens this move by combining it with a hop.

Concerning the music, all three dances require a strong rhythmic profile to provide the framework for the dance steps. The schottische finds its originality in the lilting hops that are actualized in the music through the syncopation as well as in its combination of dance steps in both duple and triple time. Overall, the schottische is a distinct dance whose musical profile demonstrates a unity that is maintained during the division of the Civil War.

31 Charles Durang, The Fashionable Dancer's Casket, 66.

32 Richardson, 102. Quoting Albert Zorn, from his Grammar of the Art of Dancing.

33 Curt Sachs, World History of the Dance, 432.
Chapter Four: Introduction of the Dances in this Study

Up to this point, I have established the role of social dance music in everyday life in Civil War America, examined some of the difficulties facing composers and publishers during this era, explained the history of the schottische as a dance form, and explored the scope and breadth of the Historic American Sheet Music Project. In this chapter, I introduce the schottisches found in the HASM. In order to demonstrate the diversity in these works I will analyze one piece in depth as a point of departure for the analyses in the following chapters, which will then break down the music in terms of form, harmony, rhythm, and melody.

While the majority of the music from HASM comes from Confederate sources, of the sixteen schottisches in the collection published between 1860 and 1865, half came from the North and half from the South. Of those published in the North, one was publically dedicated to the “ladies of the Confederacy,” indicating that there was sympathy on both sides of the war for both sides of the war. Table 1 is a list of the sixteen schottisches. One caveat is that the HASM actually lists seventeen compositions as schottisches, but one is in reality a polka and so it was not included in this study. The table is organized by year of publication; in the case where a composition was published in more than one year, it is listed here under the year of its first publication. As indicated in Table 1 some compositions were published by more than one publisher.

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Table 1

A Chronological Listing of the Schottisches available on HASM and published between 1860 and 1865

<table>
<thead>
<tr>
<th>Title:</th>
<th>Composer:</th>
<th>Publisher:</th>
<th>City:</th>
<th>Year:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Confederate Schottisch</td>
<td>Frederic Southgate</td>
<td>Henry McCaffrey</td>
<td>Baltimore, MD</td>
<td>1861</td>
</tr>
<tr>
<td>The “Contraband” Schottische</td>
<td>Septimus Winner</td>
<td>Oliver Ditson Lee &amp; Walker</td>
<td>Boston, MA</td>
<td>1861</td>
</tr>
<tr>
<td>Tiger Rifles Schottisch</td>
<td>J. Schrenk</td>
<td>Louis Grunewald</td>
<td>New Orleans, LA</td>
<td>1861</td>
</tr>
<tr>
<td>The McClelland Schottische</td>
<td>James S. Hambaugh</td>
<td>H. M. Higgins</td>
<td>Chicago, IL</td>
<td>1862</td>
</tr>
<tr>
<td>Here’s Your Mule Schottisch (Found at Last)</td>
<td>E. Heinemann</td>
<td>P. P. Werlein &amp; Halsey</td>
<td>New Orleans, LA</td>
<td>1862</td>
</tr>
<tr>
<td>Poor Oppressed or The Contraband Schottisch</td>
<td>E. A. Benson</td>
<td>C. D. Benson</td>
<td>Nashville, TN</td>
<td>1862</td>
</tr>
<tr>
<td>Sally Come Up Schottisch</td>
<td>Frederick Buckley</td>
<td>Russell &amp; Patee</td>
<td>Boston, MA</td>
<td>1862</td>
</tr>
<tr>
<td>Battery Schottisch</td>
<td>Herman Bechter</td>
<td>John C. Schreiner and Son</td>
<td>Macon, GA Savannah, GA</td>
<td>1863</td>
</tr>
<tr>
<td>Cora Schottisch</td>
<td>Charles Young</td>
<td>Blackmar &amp; Co.</td>
<td>New Orleans, LA</td>
<td>1863</td>
</tr>
<tr>
<td>The Only Genuine and “Reliable” Contraband Schottische</td>
<td>Charles Young</td>
<td>Blackmar &amp; Co. Blackmar &amp; Bro</td>
<td>New Orleans, Augusta, GA</td>
<td>1863</td>
</tr>
<tr>
<td>The Signal Corps Schottische</td>
<td>Mason M. Bunow</td>
<td>Blackmar &amp; Bro. A. E. Blackmar</td>
<td>Augusta, GA</td>
<td>1863</td>
</tr>
<tr>
<td>Whispering Schottisch</td>
<td>James E. Magruder</td>
<td>Henry McCaffrey John Ellis</td>
<td>Baltimore, MD</td>
<td>1863</td>
</tr>
<tr>
<td>Flash Schottische</td>
<td>Septimus Winner</td>
<td>Lee &amp; Walker Chas. W. Harris</td>
<td>Philadelphia, PA New York, NY</td>
<td>1864</td>
</tr>
<tr>
<td>Storm Schottisch</td>
<td>Edward Mack</td>
<td>Lee &amp; Walker W. H. Boner</td>
<td>Philadelphia, PA</td>
<td>1865</td>
</tr>
</tbody>
</table>
Table I demonstrates some of the similarities and differences among the publications in this collection. One obvious difference concerns the various versions of the word “schottische.” Three compositions use the noun – “schottische” – and the other thirteen use the adjective – “schottisch.” Only two composers are represented by more than one composition: Charles Young and Septimus Winner each composed two works on the list. Of the eight compositions published in the North, Lee & Walker published half, but each of these also had a secondary publisher as well. 1862 and 1863 each saw the publication of five; three appeared in 1863. 1860, 1864, and 1865 each saw the publication of only one schottische.

As I described in Chapter 3, there are standard formal, harmonic, and rhythmic conventions for the music of a schottische. Like most dance music, the schottische requires eight-bar musical phrases to accommodate the dance steps. Each basic unit of the dance steps that comprise the schottische requires four measures. The choice of harmonies are generally secondary to the rhythms, which place a heavy emphasis on the strong beats. The dance I have chosen to use as an example of the typical schottische is the “McClelland Schottische” by James S. Hambaugh, because out of all of the compositions it conforms to the most elemental aspects of form, harmony, and rhythm.

A general overview of the form of the “McClelland Schottische” shows a five-part rondo in the key of D major. Each section of this rondo contains an eight-measure period, which repeats before moving on to the next section. The repeats are written out in this composition and they are not exact repeats; the final form is AA’BB’AA’CC’AA’. Example 1 shows the first AA’ section in its entirety. In it, we find the expected four-bar phrases making up two eight-measure periods.
In each period, the first four-bar phrase ends on a dominant seventh chord half-cadence that pushes straight into the next phrase. The second four-bar phrase in both periods ends with a perfect authentic cadence. In between these cadences, the only chords are the tonic and the dominant seventh. In the eight-bar phrase, we have three bars on D, one on A, two more on D, and then one on A and a final one on D. Harmonically speaking, the composition is simple, allowing the rhythm to take precedence over the other elements of the music.

To that end, Example 1 displays the steady, driving rhythm in the bass that supports the structure of the dance. Remembering that the schottische is performed in a slow 2/4 time that resembles 4/4, the first and second beats of 2/4 time take on the emphasis generally found on the first and third beats of 4/4 time. As seen in Example 1,

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this rhythmic stress is accomplished in the “McClelland Schottische” by using the lowest note of each measure on the first beat. The second beat is emphasized through duration, with the lowest note of that chord often lasting for an entire quarter note. The result is a rhythm that drives forward in spite of being harmonically static.

Finally, turning our attention to the melodic line found in Example 1, there are two key features: the rhythm and the diatonic shape of the line. As far as the rhythm goes, the melody here features the swung-eighth rhythmic pattern often found in the music for schottisches, because it lends itself to the lilting hop in the dance step. The melody is strictly diatonic and there are practically no non-chord tones outside of the grace notes. The general shape of the melodic line is of a broken chord arpeggiated across the measure, the only other shape is a rising line that spans the interval of a fifth. Overall, this A section of the McClelland Schottische demonstrates the importance of rhythm and phrase structure to the dance form.

Example 2 turns to the BB’ section and illustrates the similarities and differences between the two sections. The BB’ section is very similar to the first segment. Although the first four-bar phrase opens on the dominant chord, this part remains in the tonic D major.
Example 2, "McClelland Schottische," James S. Hambaugh, mm. 17-32

As Example 2 shows, the harmonic rhythm stays slow, steady, and predictable. The first four bars of this phrase alternate dominant and tonic chords with every measure, and the final four bars are a variation of the last four bars of the A period, which suggests a rounded binary form. The rhythmic profile of both the melody and the bass stay the same, except for the final bar in the bass line. There, the composer utilizes a D-major arpeggio to emphasize the close of the section. The melodic contour of the B period is practically identical to the A period. In the first four bars, the only difference is that the
line that rose in the third measure of A, descends in the third measure of B. The last four bars are identical to the close of the A.

The return of the AA' section is an exact repeat of its first appearance, except that the melody occurs an octave higher. This leads us straight into the CC' period, which is shown in Example 3. This is the first period to modulate away from the key of D; it modulates to the subdominant key of G. As noted in Chapter 3, this is the standard modulation associated with the schottisches as a dance form.

The harmonic rhythm remains slow and still features only the tonic and dominant or dominant seventh chords. This pattern features two bars of the tonic, two of the dominant, two more in the tonic, and then one in the dominant, before finally cadencing on the tonic. The first four bar phrase ends on a half-cadence, much like the opening of the AA' pattern, and this lends credence to the overall tonality on D, even while establishing G as the tonic key.

The rhythmic profiles of both the bass and melodic lines remain unchanged. In fact, other than the modulation, the main difference between the CC' sections and the earlier periods is the contour of the melody. Where both of the earlier sections outlined an arpeggiated triad as the main aspect of the melody, this section uses two distinct motives. The first is a falling motive that descends a sixth (or a seventh, if you include the grace note) in a shape where a minor third is bookended by stepwise motion. This motive is immediately repeated an octave lower. The second motive is a rocking motive that steps upward from E to G, F-sharp to G, and ending on A, all over a D-major triad. These two motives dominate the entire CC' section. The first motive is repeated exactly in both
halves of the period, while the second motive is varied at the repeat in order to cadence on the tonic instead of the dominant.

Example 3 “McClelland Schottische,” James S. Hambaugh, mm. 49-64

After the CC' section, the AA' period returns one final time in the original key of D major, completing the rondo. This final statement of AA' is an exact repetition of its first appearance. Overall, the structure of this dance and the elements that make it up are simple; however, it is in their simplicity that they allow the dance structure to shine. The dance finds a certain coherence through the repetition of rhythmic, harmonic, and melodic motives throughout the music. The sameness that is found throughout the dance
keeps anything from standing out, and this blending lends itself to the very nature of
dance music, which is to provide the undergirding for the dance steps. This music fulfills
that function, even if it does not move very far afield from that function.

In Examples 1-3, I have shown the form, harmony, rhythm, and melody that
typically go into the makeup of an 1860s schottische. While not every schottische follows
the same structure, or uses the same harmonies, rhythms, and melodic profiles, there are
quite a few correlations among the sixteen compositions. However, there are also
interesting differences that add unique flavor to each individual composition. In the
following chapters, I will break down the remaining pieces from the HASM collection,
and I will compare and contrast them to the standard established by the “McClelland
Schottische.” The next chapters will be broken up into sections on rhythm, form and
harmony, and melody appearing in the order of their importance to the dance form. In
each chapter, I will examine the elements employed by the composers to add interest and
personality into their music. Finally, I will turn to the case of two schottisches that were
published by different composers, with different publishers, in different states, and yet
are practically identical.
Chapter Five: Rhythmic Analysis

Rhythm is perhaps the single most important element of dance music. Many cultures dance to drum beats alone; indeed, melody and harmony are secondary to rhythm in a dancer's mind. It is rhythm that informs dancers of their place in the dance and call to mind the required steps. With this in mind, I turn to the rhythmic patterns found in the surveyed dances looking for a rhythmic unity that goes beyond what is necessary for the dance to be distinguished as a schottische. I will begin by examining the rhythms used in the bass lines before turning my attention to the rhythmic patterns that occur in multiple melodic lines.

The rhythmic profile of the bass lines in the majority of the schottisches published between 1860 and 1865 feature a steady, pulsing rhythm. These schottisches stay true to their dance nature and the bass provides an underlying structure that allows dancers to stay on beat. With this goal in mind, most of these dances emphasize the strong beats, i.e., beats one and two in 2/4 time. However, there are repeating rhythms in the bass lines of these dances that add interest and syncopation to the steady pulse of the dance beat. Every single schottische that I am examining uses one of two rhythmic patterns for the majority of the composition, if not the entire composition. One is a steady droning rhythm that accents the main beat of every measure and the other is a variant that accents the first three beats and leaves a rest on the last one.

The first rhythmic pattern I want to examine emphasizes the strong beats in order to establish the dance pattern. As noted earlier, a steady beat is probably the most important part of a piece of dance music: the melody and harmony make it interesting,

36 Bear in mind that the metrical profile of the schottische is for a slow 2/4 time that feels similar to 4/4 time.
but the rhythm is what makes it a dance. In this pattern, an agogic accent typically stresses the first beat, with that note being the lowest note in the measure. Examples 1a, 1b, and 1c show this pattern in use across several measures of different dances. Example 1a is the “McClelland Schottische,” serving as our point of departure for standard rhythmic profiles. Other schottisches feature this pattern in alternation with others, but not with the single-minded prevalence of the samples used in Example 1.

Example 1a “McClelland Schottische,” James S. Hambaugh, mm. 1-6

Example 1b “Confederate Schottisch,” Frederic Southgate, mm. 1-5

Example 1c “Contraband Schottisch,” Septimus Winner, mm. 17-21

A variation on the pattern seen in Example 1 can be seen in Examples 2a, 2b, and 2c. It involves the use of the agogic accent on beats one and three. Both of these patterns imitate a string band configuration and the sound of the string bass plucking notes, usually the tonic and dominant, on the first and second beats of 2/4 time and the first and third beats of 4/4. This compositional rhythmic pattern allows the piano to replicate a

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37 Hambaugh, “McClelland Schottische.”

38 Southgate, “Confederate Schottisch.” While the “Confederate Schottisch” indicates that it is in 2/4 time it is actually notated in 4/4 time.

39 Septimus Winner, “Contraband Schottisch,” (Boston, MA, Oliver Ditson, 1861).
dance band's ability to emphasize rhythm harmonically while still providing a steady dance beat.

Example 2a “Flash Schottisch,” Septimus Winner, mm. 5-8

Example 2b “Sally Come Up Schottische,” Frederick Buckley, mm. 1-4

Example 2c “Storm Schottische,” Edward Mack, mm. 87-90

Another common rhythmic pattern in the dances is one that emphasizes the first three beats of each measure. In a pattern in 2/4 time, this encompasses beats one and two as well as the half beat in between. In 4/4 time, it generally spans beats one through three and does not accent any of the half beats. Examples 3a and 3b are both in 2/4 time and use this pattern throughout the entirety of the composition. Example 3c serves as an instance of this pattern’s usage in 4/4 time.

Example 3a “John Morgan Schottisch,” C.D. Benson, mm. 1-4


Another rhythmic characteristic shows a tendency towards stressing either the half beat in between beats one and two in 2/4 time or the second beat in 4/4 time. This is achieved through agogic accent with a sustained pitch begun on the second beat, as seen in Example 4a; as well as the use of sixteenth notes on the weaker beats drawing emphasis to them, as shown in Examples 4b, 4c, and 4d.

Example 4a “Confederate Schottisch,” Frederic Southgate, mm. 12-16

Example 4b “Cora Schottisch,” Charles Young, mm. 20-22
All of the rhythmic devices shown in Examples 1-4 are mixed in the different compositions, adding rhythmic variety while still focusing on the dance beat. All of the above patterns share in common a continuous beat pattern that indicates where in the dance pattern the dancer is. However, not all of the schottisches use this incessant rhythmic drive exclusively. Examples 5a, 5b, and 5c show three different schottisches that break from this pattern in some way. In Example 5a, there is an eight-bar phrase from the “Douglas Schottisch” that alternates a measure long rest in the bass with the three-beat rhythmic pattern seen in Example 3. This section is labeled “Ain’t I glad I got out de wilderness” and seems to be an interlude within the dance, suspending the strict dance rhythm from the other sections. Example 5b shows a two-measure pattern that repeats twice where the bass features a dotted-eighth and sixteenth pattern. Finally, Example 5c shows a series of thirty-second note figurations in the bass in both the opening and closing measures of the “Storm Schottisch,” which serve as a prelude and postlude to the actual dance. These last examples all suggest more of an arts-music


50 This tune can be traced back to the minstrel song, “Down in Alabam’” by J. Warner that was published by William Hall and Song and performed by Bryant’s Minstrels.
influence than the earlier compositions with their minor variations on the dance music feel of the composition. Nevertheless, none of the compositions feature any rhythms in the bass that would keep them from being danced in a small social setting.

Example 5a “Douglas Schottisch,” Charles Grobe, mm. 25-32\(^{51}\)

![Example 5a](image)

Example 5b “Sally Come Up Schottisch,” Frederick Buckley, pick up into mm. 78-79\(^{52}\)

![Example 5b](image)

Example 5c “Storm Schottisch,” Edward Mack, mm. 1-3 and 93-94\(^{53}\)

![Example 5c](image)

While Examples 5a, 5b, and 5c, demonstrate a non-driving rhythm used in the bass, the majority of the pieces use a bass line that offers a steady rhythm associated with

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\(^{52}\) Buckley, “Sally Come Up Schottisch.” Also seen in mm. 82-83.

\(^{53}\) Mack, “Storm Schottisch.”
the dance form. Of course, this rhythmic regularity is required in order to keep the composition within the stylistic framework of the dance. The melody line, on the other hand, offers the composer more room to add interesting rhythmic syncopation and figurations to decorate the composition. Several patterns appear as a common device throughout the selected compositions in addition to some unique rhythmic profiles that appear only in one or two dances.

The most common rhythmic pattern used to decorate the melodic line of the compositions is the swung eighth; that is, a dotted eight-note and sixteenth note combination in 4/4 time and the corresponding dotted sixteenth and thirty-second combination in 2/4 time. This pattern appears in eight of the sixteen compositions used in this survey. Of these pieces, four are in 2/4 time and use the dotted sixteenth and thirty-second note combination, two are in 4/4 time with the dotted eighth and sixteenth note combination, and two are in 2/4 time with a dotted eight and sixteenth note combination. Examples 6a, 6b, and 6c compare each of the three trends, with Examples 6d and 6e showing two minor variations. 6d employs a double-dotted quarter note and sixteenth note combination in 4/4 time and 6e contains the use of a dotted eighth followed by two thirty-second notes in 2/4 time. In Example 6e, the use of the two thirty-seconds, smooths out the rhythm, removing the swung feel that is prominent in the other examples.

Example 6a “Whispering Schottisch,” by James E. Magruder, mm. 1-3

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Another common device used to vary the rhythmic profile of the melody is the use of the grace note. Seven of the sixteen compositions make use of the grace note. Of these seven: three use it in combination with the swung eighth or sixteenth pattern, two use it as part of a scalar or turn pattern, and three use multiple notes in the grace note. There is some overlap between the uses of grace notes in the compositions. Examples 7a, 7b, and 7c illustrate these three patterns of grace-note usage, respectively showing the use of a grace note in combination with a swung sixteenth pattern, a grace note to start a turn, and multiple-note grace notes.

55 Benson, “John Morgan Schottisch.”
57 Buckley, “Sally Come Up Schottisch.”
58 Heinemann, “Mule Schottisch.”
Septimus Winner, in the “Flash Schottisch,” uses the grace notes at the end of the composition in an interesting manner that incorporates the rhythmic pattern from the opening of the dance, as seen in Examples 8a and 8b. Here, he compresses the opening rhythmic fragment into a grace note at the comparable melodic material in the Trio section of the composition, offering a delightful connection between the two sections.

Example 8a “Flash Schottisch” Septimus Winner, mm. 1-4

Example 8b “Flash Schottisch” Septimus Winner, mm. 25-26

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59 Hambaugh, “McClelland Schottische.”
60 Southgate, “Confederate Schottisch.”
61 Mack, “Storm Schottisch.”
62 Winner, “Flash Schottisch.”
63 Winner, “Flash Schottisch.”
A less common rhythmic device employed by the composers is the triplet. While it shows up in four compositions, two of them are almost identical and the other two both show heavy art-music influence. Still, the composers employ the triplet in a variety of ways in order to add interest to the rhythmic profile of the melody. Examples 9a, 9b, and 9c feature the employment of a broken triplet pattern. Example 9a also contains a full triplet in the measure after the broken ones and 9c shows the composers' contrast between the broken triplets and the swung eighth pattern. Examples 10a and 10b show the use of full triplets, with 10a illustrating running triplets and 10b demonstrating how triplets were used as a part of a larger rhythmic pattern.

Example 9a “Contraband Schottische,” by Charles Young, mm. 19-20

Example 9b “Poor Oppressed Schottisch,” by E.A. Benson, m. 3

Example 9c “Sally Come Up Schottisch,” by Frederick Buckley, mm. 15-16

64 Young, “Contraband Schottische.”

65 Benson, “Poor Oppressed Schottisch.”

66 Buckley, “Sally Come Up Schottisch.”
Examples 11a and 11b show the use of off-beat syncopation in the dances. Example 11a features a melody that plays only on the off-beats and rests on the main beats. This occurs in alternation with the bass line creating a give and take between the upper and lower parts. Example 11b demonstrates using a sixteenth note to set a steady rhythmic pattern up to fall on the offbeat, as well as a sixteenth-eighth-sixteenth pattern. Both of the uses of off-beats seen in Examples 11a and 11b illustrate the importance of syncopation to creating rhythmic interest in dance music.

Example 11a “Flash Schottisch,” by Septimus Winner, mm. 9-12

Example 11b “Signal Corps Schottische,” by Mason M. Bunow, mm. 29-31

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67 Buckley, “Sally Come Up Schottisch.”
68 Mack, “Storm Schottisch.”
69 Winner, “Flash Schottisch.”
One final pattern used to create rhythmic diversity and interest is the Scottish snap. Also known as a Lombard rhythm, the Scottish Snap reverses the standard dotted rhythm as seen in Example 6, which is generally realized as a sixteenth note leading into a dotted eighth. This lilting rhythm is common in Scottish country dances, particularly the Strathspy. Example 12a shows the only true occurrence of the Scottish snap in any of these dances, in the “Ain’t I glad I got out de wilderness, section of the Douglas Schottisch. In contrast, Example 12b illustrates the use of slurring across the bar-line to create the effect of the Scottish Snap to the listening ear. The pattern is set up by a double-dotted quarter note leading into a sixteenth that is slurred across the bar into a dotted eighth, beginning the pattern of the Scottish Snap. The success of this pattern depends on the performer stressing the slurs.

Example 12a “Douglas Schottisch,” by Charles Grobe, mm. 25-32

Example 12b “Sally Come Up Schottisch,” by Frederick Buckley, mm. 42-45

All of the previous examples demonstrated the variety of rhythms used, in both the bass and melody lines. One expects to find unity among the rhythms used in the bass of dance music, due to the constraints of music that requires a certain rhythmic structure to be placed within the genre. Outside of this genre-related unity though, the rhythms

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71 Grobe, “Douglas Schottisch.”

72 Buckley, “Sally Come Up Schottisch.”
used vary greatly. They do show a unity of style with the use of rhythms found in both regional and national compositional techniques at the time. What is important, though, is that the unity or lack thereof does not fall neatly into categories of dances from the North or the South; instead, the dances simply show a great variety in the rhythms used. The dance rhythm, and indeed, the dance form, is the glue that holds these compositions together.
Chapter Six: Formal and Harmonic Analysis

As I established in previous chapters, form and harmony play a pivotal, if understated, role in shaping the elements of dance music. Because harmony is one of the determining elements of form, I have elected to analyze them together. In this chapter, I will begin by comparing the formal elements of the other dances to that of the "McClelland Schottische." I will begin with dances similar in form and then explore several variations. After the scope of the form has been established, I will close by examining the harmonic direction of the various forms and the harmonic progressions employed.

The form of the "McClelland Schottische" is a five-part rondo ABACA, in which each eight-measure period is repeated. The use of rondo form in this group of dances is common: two of the schottisches are in a straightforward seven-part rondo form of ABACABA. In the first, the "Contraband Schottisch" by Charles Young, each eight-measure period repeats exactly before moving on to the next. In the "Cora Schottisch," also by Young, the A section repeats only at its first appearance. The B section is not repeated at either appearances, but the C part is repeated. Like the "McClelland Schottische," these two dances use a clear rondo form that remains unconfused by any extra parts or extra repetitions. Their harmonic structure is also like that of the "McClelland Schottische:" both dances feature a modulation to the subdominant key in the C sections.

Three of the remaining schottisches employ a form related to rondo form, but their composers have blended it with the "dance and trio" form. Each one of these dances – the "Flash" and "Contraband" Schottisches by Septimus Winner and the "Confederate
Schottisch” by Frederic Southgate – features a returning A section that alternates with various other sections.

The form of the “Flash Schottisch” is AABBAACDCA; and of the three dances with which I have grouped it, it is probably the furthest afield from an actual rondo form. However, the key element, the returning A section, is there at the end of the work, and if you view the CDC section as a single entity instead of three separate parts, then it fits perfectly as a five-part rondo form. The key relationship between the sections also supports a viewing of the CDC section as a single part. The first part of the dance is in B-flat with the CDC section in the related keys of E-flat, A-flat, and E-flat respectively.

The “Contraband Schottisch” has a form of AA’BCADD’A’. Viewing the BC and DD’ sections as single entities, it also fits the form of a five-part rondo. In this dance, the DD’ section is labeled as a Trio; however, it is not treated as a standard trio from a “dance and trio” form because the first half does not reappear in its entirety. Again, the DD’ section is the only section in a different key from the rest of the schottische; it is in the subdominant key of C to the main key of G.

The final dance to fit into this modified rondo category is the “Confederate Schottisch.” Its form is ABAB’ACDABA. Again, the CD section operates as a kind of trio and is in the subdominant key: the main key of this schottische is G and the trio section in C. The B’ section at the beginning of the composition, as seen in Example 1, is an interesting one, with a reharmonization towards the dominant and away from the tonic key. An A dominant seventh chord and the leading tone of C-sharp in this section accomplish this tonicisation of the dominant key area that of D. This is quite a contrast to the first appearance of B, which is firmly rooted in G major. The entire section ends on a
D dominant seventh chord, preparing for the return to G major harmonies with the return of A.

Example 1: “Confederate Schottisch,” by Frederic Southgate, mm. 25-32

All three of these dances take the main element of a rondo form, the repeating A section, and combine it with elements of what I have termed a “trio form” schottische. This is the next category that I will examine. The seven schottisches in this section can be divided into two categories. The first four are straightforward “dance and trio” forms, with a clear trio section surrounded by an exterior ABA form, while the second set contains introductions, interludes, codas, and irregular phrase lengths.

Of the first category, the “Whispering Schottisch” by James E. Magruder, the “Mule Schottisch” by E. Heinemann, and the “Tiger Rifle’s Schottisch” by J. Schrenk fit perfectly into the form of a “dance and trio” movement. The fourth dance in this group, the “Poor Oppressed Schottische” by E. A. Benson, fits a little less neatly. In the “Whispering Schottisch”, the form is ABA-CDC-ABA. Each letter represents an eight-measure period that repeats exactly. Each letter has its own key as well. The A sections

73 Southgate, “Confederate Schottisch.”
are in the tonic key of F major while the B sections modulate to the dominant key of C major. The trio section tonicizes the subdominant key of B-flat major, with the D section back in the key of F major, which serves here as the dominant of B-flat.

The "Mule Schottisch" has an ABA-CD-ABA form, where again, each letter represents an eight-measure period that is repeated. In this dance, the harmonic structure again has the tonic-dominant tension between the A and B sections, this time centered on the key of A major, with the trio segment occurring in the subdominant key of D major. Everything in this dance functions as it should, both structurally and harmonically.

Next is the "Tiger Rifle's Schottisch" with a form of AABBA-CCDDEE-AABBA. This is notated as a da capo ternary form. The AABBA section is entirely in the key of B-flat major. Starting with the C section each successive section is in a different key. The C period is in the expected sub-dominant key of E-flat major, the D period returns to B-flat major, and the E period modulates to the dominant F major in order to build up the tension for the return of the opening material in the tonic key.

Finally, the "Poor Oppressed Schottische" has a form of ABA-CDC-A. This schottische is identical to the others in its use of eight-measure, repeating periods. The tonic key of this dance is C major, with the B sections in the dominant. The trio section is not labeled as such, but functions as one harmonically: it emphasizes first the subdominant key of F major in the C section. Its unique twist on this convention is that the D section is not in the dominant of F major, but is instead on its subdominant of B-flat. This keeps from placing the key of C as the dominant key instead of the tonic key and results in affirming its status as the overall tonic key for the dance. This dance's final irregularity within its category is the lack of a complete return of the ABA section. Each
of these dances modifies the dance and trio form, but mostly they follow the predicted structure.

The second group of dances that fit into the “dance and trio” form adds additional segments such as introductions, codas, interludes, and extra phrases. The “Douglas Schottisch” by Charles Grobe is in an AABBA-x-CCDD-ABA form, with an interlude directly before the trio section of CCDD. The overall key of the composition is D major, which is emphasized in the A sections. The B segments contain the standard modulation to the dominant, and the trio goes to the expected sub-dominant. The interlude is also in the sub-dominant key of G major. This interlude, seen in Example 2, is not at all “dance-like” and suspends the constant dance rhythms in favor of a sparse melody with the heading: “Ain’t I glad I got out de wilderness.” The whole dance, then, serves as more of an art piece than a composition meant for dancing. While the interlude is eight measures long and the dancers could conceivably continue the dance motion, every other measure is a full measure of rest in the bass, making dancing difficult, although not impossible since the dance rhythm has been firmly established in the previous sections.

Example 2 “Douglas Schottisch” by Charles Grobe, mm. 25-32

74 Grobe, “Douglas Schottisch.”
The next schottische to add extra segments to the dance form is the “Sally Come Up Schottische” by Frederick Buckley. This schottische has possibly the most interesting form, with a structure of ABA-CDE(F)-ABA plus a coda. The B section is nine measures long at both of its occurrences, featuring a one-bar extension at the end of its eight-measure phrase. The (F) phrase is labeled as such because it features new material, but it is only four bars long, and functions as a coda to the CDE section. The final statement of A is eight bars long; however, it blends straight into a ten-measure coda that obscures the cadence of the A phrase with its continuity. The key structure operates mostly as expected with the A and B periods alternating between the tonic and dominant keys of D major and A major respectively. The CDE(F) section centers tonally around the subdominant key of G major although it also briefly tonicizes the relative minor.

In comparison with both the “Douglas” and “Sally Come Up” the “Storm Schottisch” by Edward Mack is the most danceable with regular eight-measure phrases throughout the body of the dance. The form is ABA-CDC-ABA with no internal repeats of the periods. This structure is bookended by an introduction and coda. The introduction, seen in Example 3a, functions as a typical slow introduction by emphasizing the dominant and building harmonic tension that is resolved in the first statement of the A material. The introduction is twelve bars long and the coda is eleven. The coda, seen in Example 3b, begins with an elision on the final cadence of the final appearance of A. It then features an eight-bar period that features multiple dominant-tonic cadences all in triplets. The final three bars of the coda return to the material from the introduction to conclude the dance. All three of these dances show more art-music influence than any of
the other schottisches from this collection, and this is evident on more levels than simply the form.

Example 3 “Storm Schottisch” by Edward Mack

3a “Introduction” mm. 1-12

3b “Coda” mm. 83-94

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75 Mack, “Storm Schottisch.” Example 3b begins with the elision from the end of the A statement.
One final category for the formal structure of the dances is that of the successive form. These dances feature new material every sixteen bars. Two of the schottisches, the "Battery Schottisch" and the "Signal Corps Schottisch," follow this pattern with AABBCDD and AABBCDD’ forms respectively. The two remaining dances, the "John Morgan Schottische" and the "Tiger Rifle’s Schottisch," each feature a return of the A materials, although at different places in their respective forms. The "Battery Schottisch" is straightforward in terms of form and the harmonic underpinnings. The A, B, and D sections are all in the key of D major, while the C section makes the expected modulation to G major. The "Signal Corps Schottisch" is slightly more problematic, in terms of form, in that the initial A section ends with an indication of fine at the final double bar for the period. This should indicate that the music repeats and ends with this phrase; however, there is no indication anywhere else in the music to repeat to the beginning of the song. However, the harmonic movement of the dance requires a return to the A section in order to end the dance in the tonic key. The first half, AABB, is in A-flat major and the second half is in D-flat major; so, for the song to close in the tonic key it would have to repeat, resulting in an actual structure of AABBCDDEAA.

This necessary return to A links the "Signal Corps Schottisch" more closely to the remaining schottisches in this collection. The "John Morgan Schottische" has a notated form of AABBCDDEAA. All of the periods occur for the expected durations; however, this dance is the only one out of this collection that does not modulate to the subdominant somewhere during the composition. Instead, each section is either in the tonic key of B-flat major or the dominant F major. This variation on the expected tonal relations is
surprising, given the regularity with which this relationship has occurred in the other compositions.

As has been illustrated above, the harmonic conventions of a schottische, with the modulation to the subdominant, is met in fifteen of the sixteen dances from this collection. The predictability and simplicity of the harmonic language extends to the chord progressions of every dance. While a few of the composers exercise creativity in their choice of chords, most of them place the harmony into a secondary category to the rhythm and form. I am now going to examine some of the progressions used in the dances, from the mundane to the creative, in order to demonstrate the sameness found in the music.

The most common chord progression employed in the schottisches barely deserves the classification. It is comprised simply of the alternation between the tonic and a dominant chords, sometimes with a seventh. Each of the sixteen dances use this basic progression for part of the dance, and eight dances use it exclusively. Examples 4a, 4b, and 4c each show a brief example of this pattern as used by three different composers for the opening measures of the A pattern in each dance.

Example 4a “Contraband Schottisch” by Septimus Winner, mm1-4\(^{76}\)

\[ \text{Example 4a “Contraband Schottisch” by Septimus Winner, mm1-4}^{76} \]

\[ \text{G: I V7 I} \]

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\(^{76}\) Winner, “Contraband Schottisch.”
The next progression that occurs with some regularity is that of ii\(^6\)-V\(^7\)-I: it appears in three of the sixteen dances. While it is used less regularly than the previous example, it is more interesting and seems to be a fairly regular way of adding harmonic interest to the dances. Examples 5a, 5b, and 5c illustrate the use of the ii\(^6\) in each of the three dances in which it appears. Again, it is a simple progression that is secondary to the rhythmic devices. Example 5a comes from the closing four measures of the B section of the dance, 5b and 5c both come from the opening four measures of the A statements of their respective dances.

\[^{77}\text{Benson, “John Morgan Schottisch.”}\]

\[^{78}\text{Schrenk, “Tiger Rifle’s Scottish.”}\]
Example 5a “Battery Schottisch,” by Hermann Bechter, mm. 20-24

Example 5b “Douglas Schottisch” by Charles Grobe, mm. 17-20

Example 5c “Mule Schottisch” by E. Heinemann, mm. 1-4

Another chord that occurs in three of the sixteen dances is the IV\(^6\)_4 chord. In each instance, seen in Examples 6a, 6b, and 6c, it adds interest and flavor in between two tonic chords. This barely breaks the monotony of the tonic-dominant alternations, but it is at least a change. Example 6a shows the use of IV\(^6\)_4 in the beginning of the C section of the dance. Both Example 6b and 6c use IV\(^6\)_4 at the opening of the A section.

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79 Bechter, “Battery Schottisch,”

80 Grobe, “Douglas Schottisch.”

81 Heinemann, “Mule Schottisch.”
Example 6a “Cora Schottisch” by Charles Young, mm. 33-34

Example 6b “Signal Corps Schottische” by M.M. Bunow, mm. 1-2

Example 6c “Whispering Schottisch” by James E. Magruder, mm. 1-2

Finally, we turn to the last set of examples. Examples 7a, 7b, and 7c each show a different chord progression that adds unique flavor and interest to the dance. Example 7a breaks the alternation of tonic and dominant chords with the insertion of a I-I-V-V-I progression. This is by far the longest progression used in any of the dances and it flirts with the tonicisation of the dominant by means of secondary dominants. This

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82 Young, “Cora Schottisch.”
83 Bunow, “Signal Corps Schottische.”
84 Magruder, “Whispering Schottisch.”
progression occurs in the final four measures of the A section. 7b and 7c both come from the same dance and employ the use of augmented chords to add color to the dance. 7b uses an augmented triad to add interest in the first measures of the A section. Example 7b shows a $I^6$ chord moving to a $ii^6$ and then a $V^7$ before resolving to the tonic. This use of an augmented triad in first inversion foreshadows Example 7c, which illustrates the use of a French augmented-sixth chord that is found at the end of the B section. By far, Examples 7b and 7c demonstrate the use of the most sophisticated chords and harmonic progressions in any of the schottisches.

Example 7a “Flash Schottisch” by Septimus Winner, mm. 5-885

Example 7b Sally Come Up Schottische by Frederick Buckley, mm. 1-486

85 Winner, “Flash Schottisch.”

86 Buckley, “Sally Come Up Schottische.”
While the majority of the dances use extremely basic harmony, a few do break out of that box and employ interesting and sophisticated chords. The harmony clearly is not the focus of the dance; however, its role in determining form is undeniable. The form of the dance plays a stronger role, as it informs the dancers of the more complicated dance steps, with the change of music often indicating a change of partners in the quadrille arrangement of the dance.

87 Buckley, "Sally Come Up Schottische."
Chapter Seven: Melodic Analysis

I now want to turn from the formal, harmonic, and rhythmic constructs that I have analyzed in the preceding chapters to focus on the melodic shapes used by the composers. I have divided the dances into four categories based on the following melodic contours: are arpeggio, scale, skip and turn, and mixed elements. These categories are not hard and fast, as nearly every schottisch uses some aspect of each, but the categories were determined by the predominant figures in each melody. Both the arpeggiated – and scalar –melodic profiles are self-explanatory. The “skip and turn” based category concerns melodies that feature a skip or leap that is followed by an upper or lower neighbor related turn. The mixed elements category is quite broad and spans melodies that alternate scalar and arpeggiated sections and those that simply defy any of the other categories. I will examine examples from each of the categories in order to better define each and to search for a common thread that carries through the compositions. These examples will often appear as only parts of the melodies that they are pulled from because the majority of the periods feature open and closed endings with the same melodic material in both halves.

The melody of the “McClelland Schottische,” examined in Chapter 4, uses arpeggations almost exclusively for the entire composition. While there are some scalar and turn-based motives, the primary contour is that of an arpeggio. The only other schottisch from the collection to feature such exclusive use of the arpeggio is the “Flash Schottisch.” However, the two dances use arpeggations in very different ways. Examples 1a and 1b compare the primary motives for both compositions and the different way that they use the arpeggio to construct a melody. Example 1a, from the “McClelland Schottische,” shows a descending and rising triad. Example 1b, from the “Flash
Schottisch,” uses arpeggiation to cover distance on the keyboard and to travel to a succession of different pitches. In the first, the approach is essentially a broken chord outlining the underlying harmonic structure, and the result is a sense of semi-stasis that is broken by the second half of each measure. In contrast, Example 1b features a sense of direction and movement with the arpeggios ascending to a destination pitch. Example 1c shows the opening of secondary theme from the “Flash Schottisch,” which again uses a broken chord approach, sometimes simply descending, and other times centering on a pitch in a triad and ranging up and down the chord tones.

Example 1a “McClelland Schottische” by James S. Hambaugh, mm. 1-6

Example 1b “Flash Schottisch” by Septimus Winner, mm. 1-8

Example 1c “Flash Schottisch” by Septimus Winner, mm. 9-12

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88 Hambaugh, “McClelland Schottische.”

89 Winner, “Flash Schottisch.”

90 Winner, “Flash Schottisch.”
The next category of melodic contours, those based on step-wise motion, is also
the largest cohesive group. Melodies that move by step lend themselves to diatonicism,
which the majority of these dances use exclusively. It is no surprise then that scalar
patterns dominate the largest number of dances. Five of the sixteen dances use motion by
step almost exclusively as the basis of their melodic profile. However, the manner in
which the step-wise motion is employed varies by composer. Some of the dances use
simple ascending or descending lines, while most involve upper or lower neighbor tones
to create the melodic line. The following examples illustrate the variety of ways
composers use step-wise motion to construct their melodies.

Example 2a shows the use of a descending scale in the “Douglas Schottisch,” and
Example 2b shows a descending scale in the “Cora Schottisch.” These are the only two
examples of a continuous scale that spans at least an octave, although they differ in the
function of the scale. Example 2a shows a scale – with a melodic function – that walks
from the fifth of an A major chord to the third a tenth below that in its first appearance.
The second use of this scale stops on the sixth of the scale and descends a total interval of
an eleventh, again with the third of the scale being the lowest note. Example 2b features a
chromatic scale that starts on an E and goes down to its lowest note on a C-sharp a tenth
below, before beginning to move back up. The scale featured in Example 2b is really
more of a vocal flourish than an actual melody.
Two other schottisches that use a simple descending pattern that is un-decorated by turns are the “Contraband Schottisch” by Charles Young, seen in Example 3a and the “Poor Oppressed Schottisch” by E. A. Benson, seen in Example 3b. Both feature a pattern that descends a fourth and repeats every note immediately. These stand apart from the other dances because of their simplicity.

Example 3a “Contraband Schottisch” by Charles Young, mm. 1-2

Example 3b “Poor Oppressed Schottisch” by E. A. Benson, mm. 1-2

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91 Grobe, “Douglas Schottisch.”

92 Young, “Cora Schottisch.”

93 The issue of the similarity between these two compositions is dealt with in Chapter 8.

94 Young, “Contraband Schottisch.”

95 Benson, “Poor Oppressed Schottisch.”
The majority of the scalar patterns span the distance of a fifth or smaller or they employ neighbor turns or leaps to add interest to the contour and extend it beyond the fifth. Examples 4a, 4b, 4c, and 4d show how composers use the turn to create a melody out of a scalar pattern. Examples 5a and 5b show two four-bar melodies from the "Douglas Schottisch." The second phrase repeats the first four-bar melody at the octave and uses neighbor tone turns to embellish the repeat. Both sets of examples demonstrate the variety of ways in which composers create a melody using step-wise motions.

Example 4a “Contraband Schottisch” by Charles Young, m. 4

Example 4b “Cora Schottisch” by Charles Young, mm. 3-4

Example 4c “Douglas Schotssich” by Charles Grobe, mm. 1-8

Example 4d “Whispering Schottisch” by James E. Magruder, mm. 1-2

96 Young, “Contraband Schottisch.”

97 Young, “Cora Schottisch.”

98 Grobe, “Douglas Schottisch.”

99 Magruder, “Whispering Schottisch.”
Another category employs the skip and turn based melodies. This melodic profile includes a skip or leap from one pitch to another followed by a turn generally centered on a set of neighbor tones. This category is closely related to the previous category; indeed all of the categories feature some elements of the others; however, the two schottisches that use this motive for the main premise of their melody do so in a distinctive manner.

Examples 6a, 6b, and 6c come from the “Confederate Schottisch” by Frederic Southgate. Each example illustrates the way that Southgate varies the use of the leap and turn based melody to create three of the four distinct melodic sections in the dance. Example 6b really does not use a skip between the first two chords, but there is one between the turn and the return to the skip. The variations are minor, but they are prominent enough to result in a different section.

Example 6 “Confederate Schottische” by Frederic Southgate

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100 Grobe, “Douglas Schottisch.”

101 Southgate, “Confederate Schottische.”
By contrast, Examples 7a and 7b show the use of the skip and turn contour by Septimus Winner in his “Contraband Schottisch.” The melodic contour seen in Example 7b is a variation on the material in 7a. The content is simpler in some ways; however, it more faithfully portrays a skip followed by a turn that is not obscured by any step-wise motions where there should be a skip.

Example 7 “Contraband Schottisch” by Septimus Winner

The final group of dances combines the elements of melodic construction from the preceding categories. These dances mix the use of arpeggiation, scalar motion, and turn figuration in order to create a more complex melodic profile. The dances in this category primarily resist further reduction into sub-categories; however, the “Battery Schottisch” serves as a particular example of sectional compositions, where the composer

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102 Winner, “Contraband Schottisch.”
alternates the use of arpeggio based and scale based melodic lines. All of the other dances are regular in their employment of the mixed melodic constructs.

The “Battery Schottisch,” seen in Example 8, is melodically sectional. As seen in Examples 8a, 8b, 8c, and 8d, it clearly alternates between segments with and without scalar passages. Example 8d utilizes a pattern of a skip and scale reminiscent of the skip and turn dances. This dance is almost militaristic in its use of the figurations between phrases.

Example 8 “Battery Schottisch” by Hermann Bechter\(^{103}\)

8a, mm. 1-4

8b, mm. 21-24

8c, mm. 25-28

8d, mm. 33-36

The remaining dances, seen in Examples 9a, 9b, 9c, 9d, 9e, and 9f, have sections that are primarily based on one of the constructs but combine them all in such a fashion that they cannot be extracted into passages with or without a particular element. Each

\(^{103}\) Bechter, “Battery Schottisch.”
example comes from a different dance that fulfills the criteria of mixing movement by skip and movement by step.

Example 9a “John Morgan Schottische” by C.D. Benson, mm. 21-24\textsuperscript{104}

Example 9b “Mule Schottisch” by E. Heinemann, mm. 9-12\textsuperscript{105}

Example 9c “Sally Come Up Schottisch” by Frederick Buckley, mm. 1-8\textsuperscript{106}

Example 9d “Signal Corps Schottisch” by Mason M. Bunow, mm. 1-4\textsuperscript{107}

Example 9e “Storm Schottische” by Edward Mack, mm. 57-60\textsuperscript{108}

\textsuperscript{104} Benson, “John Morgan Schottische.”

\textsuperscript{105} Heinemann, “Mule Schottisch.”

\textsuperscript{106} Buckley, “Sally Come Up Schottisch.”

\textsuperscript{107} Bunow, “Signal Corps Schottisch.”

\textsuperscript{108} Mack, “Storm Schottische.”
As seen in this chapter, the composers use a variety of motifs to create their melodic profiles. The result is widely varying melodies that exhibit little cohesion among the dances. All of the dances defy the standard convention that folk or popular music should have a narrow melodic range, and instead show their artistic nature in melodies that often span multiple octaves in brief periods. Many of the dances feature melodies that are barely melodic in nature, being more motivic and vertical in their organization than linear. Overall, the dance's melodies remain true to a diatonic model, while creatively using skips, steps, and as decoration.

Schrenk, "Tiger Rifle's Schottisch."
Chapter Eight: The "Poor Oppressed Schottisch" and The "Contraband Schottische"

As has been explained in the previous chapters, there are many differences among the schottisches and only a few similarities. It is this situation that makes the case of the "Poor Oppressed Schottisch" by E.A. Benson\textsuperscript{110} and the "Contraband Schottische" by Charles Young\textsuperscript{111} such an interesting one. These two schottisches go beyond surface similarities into a resemblance that could not be accidental. They are clearly based on the same source tune, but that does not explain all of the similar features of these dances. In this chapter, I will explore these melodic, harmonic, and rhythmic likenesses in as well as the limited differences between the two compositions. In order to make the best comparisons, I will display each dance’s related sections and analyze them together. I will also discuss some of the nonmusical issues related to the dances such as location, publishers, and source material.

Examples 1a and 1b show the opening periods of both dances: the similarities are striking. From the general melodic and harmonic structure to the detail of the rolled chords, the dances are practically identical. The first difference that is evident is in terms of meter: the "Poor Oppressed Schottisch" is in 4/4 time and the "Contraband Schottische" is in 2/4 time. Another is that the "Contraband Schottische" has a more ornamented melodic line that fills in between the longer notes and it has thicker harmonies that also are often an octave lower than that of the "Poor Oppressed Schottisch."

\textsuperscript{110} E. A. Benson, "Poor Oppressed or The Contraband Schottisch," (Nashville, TN, C.D. Benson, 1862).

\textsuperscript{111} Charles Young, "Contraband Schottisch," (New Orleans, LA, Blackmar & Co., 1863).
Schottisch.” One final difference is that the melody in the “Poor Oppressed Schottisch” ends both phrases an octave higher than the “Contraband Schottische.”

Example 1a “Poor Oppressed Schottisch” by E.A. Benson, mm. 1-8

Example 1b “Contraband Schottische” by Charles Young, mm. 1-8

In the B sections of both dances there are more major similarities. As seen in Examples 2a and 2b the dances even share the same grace notes to ornament the turns at the end of measures 10 and 11. The “Contraband Schottische” has added rhythmic
interest to the bass line and the “Poor Oppressed Schottisch” doubles the second half of the phrase in octaves in addition to repeating it an octave higher, but otherwise the material used is the same.

Example 2a “Poor Oppressed Schottisch” mm. 9-16

Example 2b “Contraband Schottische” mm. 9-16

The respective C sections, shown in Examples 3a and 3b, show the break down of the identical motives. Here the “Poor Oppressed Schottisch” employs a dotted rhythm throughout the melodic line that does not appear at all in the “Contraband Schottische.” However, both melodic lines are essentially the same outside of rhythm; Young also smoothes out the melodic line with passing tones that Benson does not add.
It is after this C section that the two dances cease to be identical. The “Contraband Schottische” returns to a final statement of ABA to close, giving it a final form of ABACABA. In contrast, the “Poor Oppressed Schottisch” turns to a D theme, seen in Example 4, before a second statement of C and a final one of A. Its final form is ABACDCA. Both dances follow an identical harmonic pattern, moving through the keys of C major, G major, and F major in the A, B, and C sections respectively. The “Poor Oppressed Schottisch” continues the trend of tonic-dominant relations and modulates to B-flat major in the D segment.
Much can be determined about these two dances and their relationship to one another simply from their full titles. E.A. Benson calls his composition the "Poor Oppressed or the Contraband Schottisch." Charles Young is even more direct, his composition is titled, "The Only Genuine and ‘Reliable’ Contraband Schottische." It is easy to deduce that the composers were aware that they must surely share the same source tune for their compositions. That is the most reliable explanation for the hostility in Young’s title, as it was Young who published his dance second. The origin of the title “Contraband” dates back to Septimus Winner and his “Contraband Schottisch,” which appeared at the time that Union General Benjamin F. Butler declared runaway slaves “contraband of war” in order to circumvent having to return them without acknowledging whether human beings could be considered property or not.\(^{112}\) However, the tune of Winner’s “Contraband Schottisch” bears no resemblance to the one used in these two compositions.

A source tune is the only way to explain the similarities between the compositions unless Young composed the tune and Benson heard it and then published it as his own. The composers were from different states or at least published in different states. They also used different publishers and published in different years. Benson published his dance through C.D. Benson in Nashville, TN in 1862 while Young published his composition with Blackmar and Co. in New Orleans, LA in 1863. The fact that Young found it necessary to publish his dance with the words “genuine” and “reliable” when he in fact is the one who published later, indicates that these composers were arranging a tune familiar to both. Either this tune was well-known and both felt the right to use it or Young felt that it was his composition, and thus his phrasing choices for the title of his composition.

We will probably never know the answers to some of the questions raised by this chapter. It is impossible to know if Benson and Young knew each other or crossed paths before or after the composition of the two dances, just as it can never be known whether there was a source tune or not. If there was a source tune, it has since been lost to time and obscurity. All that remains are these two dances. Two dances that are too much alike for coincidence alone.
Conclusion

The goal of this paper has been to show that the unity that can be found in a specific body of music transcended the divisive ideologies of the Civil War. To this end, I have examined the role of dance music in society and analyzed sixteen dances published between 1860 and 1865 searching for that unity. However, the unity that I found resulted mainly from the musical requirements of the schottische. As shown in the preceding chapters, the individual schottisches contain many kinds of variation. The music is comprised of diverse melodic, rhythmic, and harmonic motives, in addition to the employment of many different formal structures.

However, in spite of all of these minor differences, the music still meets the requirements of a specific dance genre. The unity that can be found in form, harmony, and rhythm comes directly from the musical standards established as necessary for the schottische. The dance did not change on either side of the war and neither did its music. The music was equally diverse regardless of where it was composed or published. The dance steps did not alter because of varying political ideologies and neither did the music. Any ideological differences related to the music were imposed by the composer or publisher through the title, dedication, and cover illustrations. The music itself carries no hidden agenda or meaning.

What then does this mean for my goal? The music I analyzed showed more diversity than unity outside of the genre conventions. I believe that it shows that it is the genre conventions that are the unifying force, both in the music and the nation. The same dances were danced on both sides of the war. For that matter, the same songs were sung, albeit often with different sets of lyrics, but the music did not change. It maintained its
right to be different; the composers felt no need to conform to a single style on either side of the war effort.

In asking why the music did not meld into two distinct styles I have come up with two answers. First, one could argue that the five years of the Civil War were not long enough to see the divergence of musical styles into two distinct groups. This is a valid point; the Civil War was not long enough to break the connections between the North and the South; the same dances were still danced and they needed the same kind of music to accompany them. Second, the music maintained some separateness of style because before the Civil War there was not one single style that dominated American music. Rather, much of the music was either still imported from Europe, part of a struggling national industry, or it came from one of the many immigrant camps; regardless, the result was that the music was of many diverse styles. While the Civil War set the stage for the rise of American music publishing and the diverse tastes of the composers all merged to form a national idiom, this idiom was not yet united into a single style. One could still argue today that American music is as diverse as the people that live in America.

Is my goal then unattainable or unrealistic? I do not believe so. Within the dance conventions, I did find unity of form, harmony, and rhythm. All of the dances conformed to some degree to the stylistic needs of the schottische. The melodic and rhythmic contours that demonstrate the diversity of the musical styles of the time do so within these dance conventions. The music of the schottische still served as a unifying force that defied political idealization during the Civil War. In spite of the many divisions along political, social, and cultural lines, this dance music reflects none of them. Instead, it rises
above these divisions and in so doing it provides a cultural unity to the people that dance to it.
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