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H. Leslie Adams' Twenty-Six Etudes for Solo Piano: A Performance and Stylistic Analysis

Aaron Balthazar Mathews
University of South Carolina - Columbia

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H. LESLIE ADAMS' TWENTY-SIX ETUDES FOR SOLO PIANO:
A PERFORMANCE AND STYLISTIC ANALYSIS

by

Aaron Balthazar Mathews

Bachelor of Arts
Morehouse College, 2008

Master of Music
Georgia State University, 2010

Submitted in Partial Fulfillment of the Requirements

for the Degree of Doctor of Musical Arts in

Piano Pedagogy

School of Music

University of South Carolina

2015

Accepted by:

Scott Price, Major Professor

Charles Fugo, Committee Member

Joseph Rackers, Committee Member

J. Daniel Jenkins, Committee Member

Lacy Ford, Senior Vice Provost and Dean of Graduate Studies

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DEDICATION

To Mom, Dad, Aliya, Allison, and Yasmin

ACKNOWLEDGEMENTS

My deepest gratitude goes to my parents, grandparents, sisters, family members, friends, church families, colleagues, and students. Your love, support, encouragement, and prayers have given me the strength to keep my eyes on the prize.

Special thanks go to my piano professors, Dr. Scott Price, Dr. Sergio Gallo, Dr. Jeff Ethridge, and Mrs. Tena Hehn for their stellar example of scholarship, musicianship, and pedagogy.

I would like to extend a huge thank you to my advisor Dr. Scott Price for his guidance, mentorship, and friendship. In addition, thank you to Dr. Charles Fugo, Dr. Joseph Rackers, Dr. J. Daniel Jenkins, and Dr. Sarah Williams for serving on my committees. Thank you to the staff at the Center for Black Music Research at Columbia College Chicago for their assistance in my research.

Lastly, I am sincerely grateful to H. Leslie Adams for his brilliant and captivating music. Thank you for your willingness and eagerness to share your thoughts, comments, and advice with me.

ABSTRACT

H. Leslie Adams (b. 1932) is a prolific and well-respected American composer, performer, and educator. He currently works as a full-time composer and travels the country promoting his music. Past faculty appointments of H. Leslie Adams include serving as an Assistant Professor of Music at Stillman College, Florida A & M University, and the University of Kansas. Over the years, he has received numerous commissions, honors, and awards including the Composer Fellowship Award from the National Endowment for the Arts to study in Bellagio, Italy, the Yaddo Artists Colony fellowship, the Jennings Foundation, and grants from the Rockefeller Foundation and the Cleveland Foundation. He has published three sets of works for solo piano – *Contrasts for Piano*, *Three Preludes for Piano*, and *Twenty-Six Etudes for Solo Piano*.

The focus of this study is a performance and stylistic analysis of the *Twenty-Six Etudes for Solo Piano*, Adams' largest and most important contribution to the solo piano literature. The analysis includes an examination of form, melody, harmony, rhythm, and keyboard usage in each etude. In addition, the study provides biographical information on H. Leslie Adams, an overview of his compositional style, and a transcript of a phone interview. The goal of this study is trifold—to stimulate significant interest in Adams' works, to provide new information to the musical community, and to facilitate the assimilation of the *Twenty-Six Etudes for Solo Piano* into the standard repertory of pianists and pedagogues.

PREFACE

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Piano Pedagogy. The remaining portion of the dissertation consists of two public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.

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CHAPTER I: INTRODUCTION

Contributions to American classical music by African-American composers fill a transitional place in American music history.¹ Simultaneous with developments in American jazz, African-American composers wrote music in the classical genre.² James P. Johnson and Edward Kennedy (Duke) Ellington are among several composers who composed in both jazz and classical forms.³ Since the late nineteenth century, Black American composers have been active, some gaining national and international recognition.⁴ Others, although unrecognized, provided music in church and school settings for their own enjoyment. They, too, contributed to the long-standing African-American tradition of classical music, producing a variety of works in many genres including symphonies, operas, art songs, choral pieces, and instrumental music.⁵

Black American composers may be divided into four generations.⁶

¹ I will use the terms Black American and African American interchangeably to describe a population of people who have African ancestry and either were born or lived in the United States.

² Hildred Roach, *Black American Music: Past and Present*. (2nd edition, Malabar, FL: Krieger Publishing Company, 1992), 109.

³ Ibid, 80-81.

⁴ Helen Walker-Hill, *From Spirituals to Symphonies: African American Women Composers and Their Music*. (Westport, Connecticut: Greenwood Press, 2002), xiv.

⁵ Ibid.

⁶ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*. (Lanham, MD: Scarecrow Press, Inc., 2003), xii-xiii.

Table 1.1: Generations of Black American Composers⁷

Generation	Years	Composers
First Generation	Born 1880–1900	Harry Burleigh, Robert Nathaniel Dett, Florence Price, Hall Johnson, and William Grant Still
Second Generation	Born 1900–1930	William Dawson, Margaret Bonds, Jester Hairston, and Undine Smith Moore
Third Generation	Born 1930–1950	George Walker, David Baker, Ulysses Kay, Thomas Jefferson Anderson, Betty Jackson King, and H. Leslie Adams
Fourth Generation	Born 1950–1970	Anthony Davis, Donal Fox, Lettie Alston Beckon, Uzee Brown, Jr.

These few names only begin to account for the high number of African-American composers who have produced noteworthy classical concert repertoire.

The primary visible contributions by Black American composers have been in the area of jazz. Prominent jazz figures such as William Christopher Handy, James P. Johnson, Thomas (Fats) Waller, and Edward Kennedy (Duke) Ellington are well known for their significant contributions to the genre.⁸ But there is a strong tradition of classical music as well. James P. Johnson, Florence Price, William Grant Still, George Walker, and others produced art music consisting of “various styles built upon formulas of past eras as well as the more dissonant techniques of the modern century.”⁹ As James R. Heintz states in *Perspectives on American Music since 1950*, music composed by African Americans should not be seen as limited to jazz and blues, but encompassing all genres of American music.

⁷ Further information can be found in books by William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*, (Lanham, MD: Scarecrow Press, Inc., 2003), xii-xiii and Hildred Roach, *Black American Music: Past and Present*, (2nd edition, Malabar, FL: Krieger Publishing Company, 1992), 109-184.

⁸ Hildred Roach, *Black American Music: Past and Present*. (2nd edition, Malabar, FL: Krieger Publishing Company, 1992), 75-96.

⁹ *Ibid*, 112.

“...Many individuals, including many African Americans, associate Black music only with the popular, less formal genres such as jazz, rhythm and blues, rap, gospel, and reggae. Even among those who know the corpus of classical music literature produced by Blacks associate it almost exclusively with jazz and Negro spirituals. Although there are notable examples where such an association would be appropriate, for example, in some of the symphonic music of William Grant Still (1895-1978), William L. Dawson (1898-1990), James P. Johnson (1894-1955), and Duke Ellington (1899-1974), there are still several exceptions. According to composer Olly Wilson, Black composers frequently reveal Black and nonblack influences.”¹⁰

Scholars have made significant strides to demonstrate that “Black American composers are an important part of the Western framework of composition.”¹¹ Several books on the music of Black Americans, including *Lift Every Voice: The History of African American Music* by Burton W. Peretti, have been written and revisions have been done to existing books to include that history.¹² The progress is encouraging and knowledge of such composers and their music provides a more accurate sense of American music history and literature.¹³

About the Composer

H. Leslie Adams is an American composer who works as a full-time composer and musician. He is continually growing in recognition and popularity, and his musical output reflects a synthesis of classical and contemporary genres. As summarized in the New Grove Encyclopedia, his music has a “lyrical style that fuses elements of jazz and

¹⁰ James R. Heintze. *Perspectives on American Music Since 1950*. (Taylor & Francis, 1999), 225.

¹¹ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*. (Lanham, MD: Scarecrow Press, Inc., 2003), x.

¹² Other books on the music of Black American composers include *African American Music: An Introduction* by Mellonee Burnim and Portia Maultsby, *Bibliography of Black Music, Vols. 1-4* by Dominique Rene de Lerma, *Black American Music: Past and Present* by Hildred Roach, *The Music of Black Americans: A History* by Eileen Southern, and *From Spirituals to Symphonies: African American Women Composers and Their Music* by Helen Walker-Hill.

¹³ Hildred Roach, *Black American Music: Past and Present*. (2nd edition, Malabar, FL: Krieger Publishing Company, 1992), xv.

Black folksong with 20th century compositional techniques.”¹⁴ Although best known for his art song and choral compositions, he has also composed works for orchestra, chamber ensembles, opera, piano, and various solo instruments.¹⁵

Although ethnicity has not been an issue in his schooling and career, H. Leslie Adams prefers to be known as an American composer. He has enjoyed positive and healthy relationships with people of all ethnicities, one reason being that he was reared in a culturally diverse neighborhood.¹⁶

Born in 1932 in Cleveland, Ohio, H. Leslie Adams was educated in the public school system, and he developed a love and talent for music at an early age. Throughout his schooling, Adams took piano and voice lessons and participated in school and church musical productions. Because of his enthusiasm and ability for music, his teachers suggested that he audition at Oberlin College Conservatory of Music, where he was accepted in January 1951.¹⁷

Adams received a Bachelor’s degree in Music Education with an emphasis in piano, voice, and composition from Oberlin College Conservatory of Music. His education continued at California State University at Long Beach, where he earned a Master’s degree in Composition and the Ohio State University, where he earned a Ph.D in Composition.

¹⁴ Josephine Wright, “H. Leslie Adams,” in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*. (London: Macmillan, 2001), II: 146-147.

¹⁵ Allanda Constantina Small, “H. Leslie Adams’ Nightsongs: Poetry, Music, and Performance.” (D.M.A. dissertation, The University of Southern Mississippi, 2007), ii.

¹⁶ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*. (Lanham, MD: Scarecrow Press, Inc., 2003), 27.

¹⁷ Ibid, 26.

Adams served as an Assistant Professor of Music at Stillman College, Florida A & M University, and The University of Kansas. Over the years, he received numerous commissions, honors, and awards including the Composer Fellowship Award from the National Endowment for the Arts to study in Bellagio, Italy, the Yaddo Artists Colony fellowship, the Jennings Foundation, and grants from the Rockefeller Foundation and the Cleveland Foundation. In addition, he has appeared as a performer with the Prague Radio Symphony, Iceland Symphony, Cleveland Orchestra, Buffalo Philharmonic, Indianapolis Symphony, Detroit Symphony, Savannah Symphony, Springfield Symphony, Oakland-Pontiac Symphony, Ohio Chamber Orchestra, and Black Music Repertory Ensemble.¹⁸

Pedagogical Piano Literature

The etude genre is well established with a long and venerable tradition of contributions by famous composers, including Carl Czerny, Frederic Chopin, Claude Debussy, Franz Liszt, Sergei Rachmaninov, and Alexander Scriabin. What may not be well known is that there are collections of etudes by African-American composers, specifically H. Leslie Adams, that merit examination and performance. This study investigates the *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams. The analysis focuses on the inherent pedagogical and compositional features within each etude through the musical elements of form, melody, harmony, rhythm, character, tempo, and keyboard usage.

¹⁸ Allanda Constantina Small, "H. Leslie Adams' Nightsongs: Poetry, Music, and Performance." (D.M.A. dissertation, The University of Southern Mississippi, 2007), 5-6.

This collection of etudes is noteworthy and distinctive because it uses popular and regional idioms in the music. While Black American composers, such as Florence Price, Hale Smith, and William Grant Still certainly wrote pedagogical pieces at a high level of accomplishment and acumen, H. Leslie Adams is the only African-American composer to have contributed a comprehensive set of concert-etudes to the repertoire.¹⁹

Overview of the Musical Elements

“Etude” is a French word that means “study.” In the context of piano playing, an etude is a composition that is written with the intention of improving a particular technique or skill, such as double notes, octaves, balance between melody and accompaniment, scales, and arpeggios. Composers frame their piece around a certain skill or skills, but transcend those skills in the creation of a work of art. While H. Leslie Adams’ etudes certainly require and reinforce certain technical prowess, they are also lyrical, evocative, and appropriate for concert settings.

The *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams provide an avenue for the study of a variety of technical skills. These skills include double notes, octaves, triplets, broken and blocked chords, rolled chords, oscillating chords, syncopation, hemiola, ornamentation, and hand crossing. These etudes provide pianists and teachers with a refreshing take on technical exercises.

¹⁹ Aaron Horne, *Keyboard Music of Black Composers: A Bibliography*. (New York: Greenwood Press, 1992). Aaron Horne’s book cites six black composers who have published etudes: Regina A Harris Baiocchi (*Two Piano Etudes*), Lucien Leon Guillaume Lambert (*Cloches et Clochettes: Etude Mazurka Brillante, Op. 31*), Maurice Henderson McCall (*Study No. 1*), James Orville Brown Moseley (*Piano Pieces: Five Studies*), Donald Cortez Reece (*Studies*), and Ronald Roxbury (*Three Transcendental Etudes*).

Certain stylistic elements are common among Leslie Adams' twenty-six etudes. This paper is comprised of an analysis of their form, melody, harmony, rhythm, character, tempi, and keyboard usage.

Form

The etudes use a mixture of formal structures and procedures. In regard to overall structure, a few etudes exhibit characteristics of variation form, ternary form, rondo form, and 32-bar song form, but are not bound to their formal implications and procedures. Adams deviates somewhat from these formal templates in his treatment of the harmonic and thematic material. Phrases are primarily built on four-measure symmetrical groups. Furthermore, a sense of continuity is accomplished not only by the use of melodic unity throughout each piece but also by the consistency of rhythmic treatment.

Melody

H. Leslie Adams is an avid composer of art songs, and he transfers this stylistic element of a 'singing melody' to the etudes.²⁰ The etudes are lyrical and accessible. Once the motivic ideas are introduced, they pervade the rest of the etude.

Each etude develops one or multiple melodic ideas. Written in various styles, such as Beguine, dance styles, and popular song styles, the melodies reflect a wide scope of cultural and stylistic influences. The upper melodic line usually predominates over a simple or elaborate accompaniment. However, in his development of the melody, Adams will occasionally place it in the left hand part or in an inner voice. When repeated, both melody and accompaniment are frequently embellished with subtle variations.

²⁰ H. Leslie Adams, Liner Notes, *Twelve Etudes*, Maria Corley (piano), Albany Records, 2004, compact disc.

Harmony

“The etudes each are in different tonalities, the objective being to utilize the essence of the respective tonalities. This goes beyond the more superficial to penetrate and achieve the core of the various key centers’ character.”²¹ Twelve of the etudes are in major keys, while fourteen are in minor keys.

The harmonic framework of the etudes is distinct and characteristic of Adams’ compositional style. Not only does he use tertian harmonies, but also he explores sonorities that employ fourths, fifths, sevenths, and ninths. There is a myriad of modal mixture, extended chords, non-functional harmonies, quartal and quintal harmonies, modes, chromaticism, and atypical harmonic progressions within the etudes.

Rhythm

The abundant use of syncopation is present in all of the etudes. One important compositional feature is the repeated use of simple rhythmic motives to form a unified section. Adams uses multiple meters in his etudes. In eight etudes, Adams mixes meters. Four etudes are based on rhythmic motives.

Character

These etudes vary in mood and character, and are intended to capture the essence of the given tonality. Thus, the individual character of each piece is clearly defined. Adams alludes to certain character traits through tempo indications.

²¹ H. Leslie Adams, Program Notes. Accessed on <http://www.hleslieadams.com/pnsoloinstrumentandpiano.html>

“The composer draws from his entire personal compositional experience in crafting these etudes. Some are light and charming, others more dark and pensive. Each mood represents the composer at his most personal and characteristic.”²²

Five etudes have an improvisatory effect and/or sections that yield improvisation. The last three etudes are based on pop songs in form, character, rhythm, melody, and harmony.²³ Eight of the etudes are highly virtuosic concert-etudes. They require a considerable amount of dexterity and endurance for proper execution and delivery.

Tempi

The tempo indications include descriptive language and musical terminology. Sixteen etudes indicate tempi with musical terminology, while ten etudes indicate tempi with expressive language. The former include tempi such as *allegro con fuoco*, *moderato con moto*, *allegretto grazioso*, *agitato*, *moderato tempestoso*, *molto maestoso*, *largo e molto espressivo*, *con anima*, *andante*, *molto amoroso*, *andantino cantabile*, *molto marcato*, and *beguine*. The latter includes phrases such as “flexibly, with great expression,” “brightly with movement,” “playfully and brightly,” “spirited,” “energetically, with great motion,” “very sonorously,” “andantino, with great freedom and emotion,” “very freely,” “ardently expressive,” “carefree at first, becoming more intense,” and “somewhat freely.”

Only eight of the twenty-six etudes have metronome markings. These range from the quarter note to 56, 56-72, 60, 80, 96, 98, 100, and 108.

²² H. Leslie Adams, Program Notes. Accessed on <http://www.hleslieadams.com/pnsoloinstrumentandpiano.html>

²³ H. Leslie Adams, Liner Notes, *H. Leslie Adams: Piano Etudes, Part II*, Thomas Otten (piano), Albany Records, 2014, compact disc.

Keyboard Usage

Adams takes full advantage of the range of the keyboard. He creates many different colors through writing in the high and low registers. Moreover, he uses several different articulations, including staccato, legato, tenuto, marcato, and sforzando.

The etudes have a mixture of homophonic and polyphonic textures. Those with contrapuntal textures are multi-layered—usually two, three, or four voices when layered—and each voice has its own melody. Yet the inner voices are just as important. Melodies, occasionally appearing in the left hand, are coupled with various accompaniment styles—simple or elaborate, homophonic or polyphonic.

Adams' use of various textures includes: double notes (*double thirds, fourths, sixths, sevenths, octaves*), hand crossing, thick, chordal textures, and arpeggiated chords. One etude has graphic notation and instructions for performance. There is also a predominance for left hand and right hand figures that use octaves with added fifths.

Methodology for Analysis

The aforementioned compositional and musical elements are examined in depth. The analysis for each etude includes a chart having the form, key areas and harmony, and technical and compositional devices.

Purpose of the Study

The purpose of the study was to analyze the *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams. Adams' etudes play an important function in the American classical music scene. While the etudes require and develop technical proficiency, their scope

extends past simply serving as finger exercises. Adams includes non-traditional elements such as dance rhythms and popular harmonies that help to elevate the genre and continues the practice of elevating the piano etude into a high art form. In addition, the research provides insight into an uncommon use of the etude genre and promotes research of piano etudes by African-American composers.

Need for the Study

The *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams are important compositional documents that reflect a transition in this genre of music. They are an important contribution to the literature because they incorporate a variety of non-traditional styles and some popular elements in a classical format. The etudes are works of stature that move beyond the aim of finger exercises found in the etudes of Chopin, Liszt, and Debussy. A study of these etudes will diversify the offerings in the piano etude repertoire, bring awareness to music by African-American composers, and provide new information to the musical community. To date, no comprehensive study has been done on the piano etudes of H. Leslie Adams.

Limitations of the Study

The study is limited to an analysis of the *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams. The analysis consists of an examination of form, harmony, texture, melodic and rhythmic usage and keyboard usage. References are made to other works composed by H. Leslie Adams, but the analysis is limited to the twenty-six etudes.

Related Literature

Throughout his lifetime, the intellectual community has recognized H. Leslie Adams' contributions as a composer. There is information on H. Leslie Adams and his compositions in major research sources.

In *Musical Landscapes in Color: Conversations with Black American Composers* by William Banfield,²⁴ a transcript of an interview of Leslie Adams includes the composer's personal account of his education, career, and compositional process.

There have been a number of articles written on Adams' life and music, including Ruth Anderson's "Leslie Adams, Composer" in *Contemporary American Composers: A Biographical Dictionary*²⁵ and Darlene Dawkins' "Leslie Adams, Composer: Man and His Music" for *Clubdate*.²⁶ Both give background information on Leslie Adams and provide insight into his compositional style. Karen Green-Crocheron's article, "Meet The Composer Leslie Adams,"²⁷ gives insight into Adams' career as a full-time composer as seen in his tour of the Cleveland schools, introducing children to his music and work.

A significant amount of information on Adams is available in journals for singers. "Songs of H. Leslie Adams" in *Journal of Singing* (2008) by Darryl Taylor²⁸ gives an overview of the numerous art songs that Adams has written. Taylor designates three

²⁴ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*. (Lanham, MD: Scarecrow Press, Inc., 2003).

²⁵ Ruth Anderson, "Leslie Adams, Composer," *Contemporary American Composers: A Biographical Dictionary*. (Boston: G. K. Hall, 1982).

²⁶ Darlene Dawkins, "Leslie Adams, Composer: Man and His Music." *Clubdate* (Vol. 8, No. 2, 1987).

²⁷ Karen Green-Crocheron, "Meet The Composer Leslie Adams." *Galore Magazine* (May 1982).

²⁸ Darryl Taylor, "Songs of H. Leslie Adams." *Journal of Singing* (Vol. 64, No. 3, 2008).

primary compositional periods for the composer and documents the contributions of each period.

The entries “H. Leslie Adams” by Josephine Wright in the *New Grove Dictionary of Music and Musicians*,²⁹ by Gayle Sherwood in the *International Dictionary of Black Composers*,³⁰ by Aaron Horne in *Keyboard Music of Black Composers: A Bibliography*,³¹ by Hildred Roach in *Black American Music: Past and Present*,³² and in *Who’s Who in America*³³ are important sources for biographical information and a list of Leslie Adams’ works.

Two dissertations—“The Solo Vocal Works of H. Leslie Adams: A Descriptive Commentary and Catalogue” by Linda Childs³⁴ and “H. Leslie Adams’ *Nightsongs*: Poetry, Music, and Performance” by Allanda Small³⁵—focus primarily on Adams’ vocal music, namely his art songs, but they also provide information on Adams’ background and compositional style. “Beyond Technique: An Examination of Musical and Textual

²⁹ Josephine Wright, “H. Leslie Adams,” in Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*. (London: Macmillan, 2001).

³⁰ Gayle Sherwood, “H. Leslie Adams,” in Samuel Floyd, ed., *International Dictionary of Black Composers*. (Chicago: Fitzroy Dearborn Publishers, 1999).

³¹ Aaron Horne, *Keyboard Music of Black Composers: A Bibliography*. (New York: Greenwood Press, 1992).

³² Hildred Roach, *Black American Music: Past and Present*. (2nd edition, Malabar, FL: Krieger Publishing Company, 1992).

³³ Biographical entry in *Who’s Who in America 2014*. 68th Edition.

³⁴ Linda Childs, “The Solo Vocal Works of H. Leslie Adams: A Descriptive Commentary and Catalogue.” (Ph.D. dissertation, The University of Arizona, 1997).

³⁵ Allanda Constantina Small, “H. Leslie Adams’ *Nightsongs*: Poetry, Music, and Performance.” (D.M.A. dissertation, The University of Southern Mississippi, 2007).

Expression from the Baroque to the Twentieth Century,” a thesis by Charles Moore, features a discussion of H. Leslie Adams’ *Nightsongs*.³⁶

Other dissertations which serve as important reference guides include “The Art Songs of Black American Composers” by Everett McCorvey³⁷ and “The Piano Etudes of A. P. F. Boely (1785-1858): A Stylistic Analysis” by Taeseong Kim.³⁸

This body of literature supports the idea that H. Leslie Adams is an important composer, but it also shows a need for an in-depth study of his *Twenty-Six Etudes for Solo Piano*.

Design and Procedures

The study comprises four chapters, a bibliography, and appendices. Chapter one consists of an introduction that briefly discusses the history of Black American classical music and H. Leslie Adams’ place in that history as well as the purpose and need for the study, limitations of the study, review of related literature, and design and procedures. Chapter two consists of biographical information on H. Leslie Adams. Chapter three consists of an analysis of the *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams. Chapter four provides a summary, conclusion, and recommendations for further study.

³⁶ Charles Moore, “Beyond Technique: An Examination of Musical and Textual Expression from the Baroque to the Twentieth Century.” (Thesis, The University of Mississippi, 2013).

³⁷ Everett David McCorvey, “The Art Songs of Black American Composers.” (Ph.D. dissertation, The University of Alabama, 1989).

³⁸ Taeseong Kim, “The Piano Etudes of A. P. F. Boely (1785-1858): A Stylistic Analysis.” (D.M.A. dissertation, The University of South Carolina, 2007).

CHAPTER II: BACKGROUND

Biography of H. Leslie Adams (b. 1932)

Harrison Leslie Adams was born on December 30, 1932 in Cleveland, Ohio. His affinity for music was seen at an early age and flourished as he grew. He began piano lessons at the age of four with a private teacher in his neighborhood. Adams recalls that his lesson books had empty staves in the back of the books, and he was fascinated by the notion that one could write notes down, play them repeatedly, and have someone listen to the pieces that were created.³⁹

Throughout high school, Adams continued his piano studies, accompanied the school choir, and took voice lessons. His musical education was also enriched and cultivated through experiences in both his church community and the city of Cleveland.⁴⁰ In regard to the former, he performed in local church musicales and in the youth choir at Antioch Baptist Church.⁴¹ The city of Cleveland regularly hosted renowned artists such as pianist Arthur Rubinstein and singer Paul Robeson. Adams remembers, “There was just a wealth of talent, just top notch. And then the opera [Metropolitan Opera touring company] would come on a regular basis. They had major stars: Ezio Pinza, Helen Traubel, Lily Pons, and Jan Peerce. There would usually be at least two stars in every

³⁹ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*. (Lanham, MD: Scarecrow Press, Inc., 2003).

⁴⁰ Allanda Constantina Small, “H. Leslie Adams’ Nightsongs: Poetry, Music, and Performance.” (D.M.A. dissertation, The University of Southern Mississippi, 2007), 2.

⁴¹ Ibid, 3.

production, so I really got a wonderful education.”⁴² His teachers saw great potential in him and encouraged him to audition at Oberlin College Conservatory of Music, where he was enrolled in January 1951.

While an undergraduate student at Oberlin, Adams studied music education with an emphasis in piano, voice, and composition. “While there he continued his piano instruction with Emil Danenberg and took voice from Robert Fountain. He also studied music composition with Herbert Elwell and Joseph Wood.”⁴³ He was exposed to various opportunities for performing, composing, conducting, and singing. Further, the musical culture and experiences helped to shape his future path as a composer and educator. After graduation in 1955, he studied composition privately with Robert Starer and Vittorio Giannini in New York City. “He supported himself during this period by working as a studio pianist for several New York dance companies...he also concertized as a pianist and gave concerts of his own musical compositions in the city.”⁴⁴ He produced several compositions, many of which were performed and favorably reviewed in periodicals such as the *New York Times* and *New York Herald-Tribune*.⁴⁵ His graduate studies included California State University at Long Beach for his Master’s degree in Composition and the Ohio State University, where he earned a Ph.D in Composition.

⁴² Linda Childs, “The Solo Vocal Works of H. Leslie Adams: A Descriptive Commentary and Catalogue.” (Ph.D. dissertation, The University of Arizona, 1997), 11.

⁴³ Yvonne C. Williams, “Leslie Adams and the making of the opera Blake: an interview with the composer” in Josephine Wright and Samuel Floyd, Jr., ed., *New Perspectives on Music: Essays in Honor of Eileen Southern*. (Warren, MI: Harmonie Park Press, 1992), 173.

⁴⁴ Ibid.

⁴⁵ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*. (Lanham, MD: Scarecrow Press, Inc., 2003).

Adams has served as a faculty member at Stillman College, Florida A & M University, and The University of Kansas.⁴⁶ He has appeared as a performer with several national and international symphonies along with receiving numerous commissions, honors, and awards. Most recently, he was awarded the 2015 Cleveland Arts Prize Life Achievement Award for his career as a pianist and composer.

About the Etudes

Adams has published three sets of works for solo piano – *Contrasts for Piano*, *Three Preludes for Piano*, and *Twenty-Six Etudes for Solo Piano*. His unpublished works for piano include *Four Pieces* (1951), *Theme and Variations in A-flat Minor or “Variations on a Serious Theme”* (1953), *Concerto for Piano and Orchestra* (1964). These pieces have not been examined, in part because of the lack of awareness of H. Leslie Adams’ work in the standard canon of piano literature. Consequently, his vibrant and compelling music is absent from pianists’ traditional repertoire for performance and pedagogy.

The *Twenty-Six Etudes for Solo Piano* are Adams’ largest and most important contribution to the solo piano literature. Composed over a ten-year span, beginning in 1997 and lasting until 2007, they consist of studies that vary in style, mood, and tonality.

Adams’ etudes blend many stylistic elements, including lyricism, syncopation, counterpoint, modal mixture, and complex harmony. His writing reflects “the rich and diverse musical training and involvement in his community’s music scene in

⁴⁶ Allanda Constantina Small, “H. Leslie Adams’ Nightsongs: Poetry, Music, and Performance.” (D.M.A. dissertation, The University of Southern Mississippi, 2007), 5-6.

Cleveland.”⁴⁷ Additionally, it reveals his passion for Romantic music and also his admiration for Johann Sebastian Bach. Regarding Bach, Adams says,

“J. S. Bach is the musician that I have listened to the most and have the greatest respect for. I am in awe of his ability, talent, and beauty in creation. I never cease to enjoy listening to him. I do appreciate all kinds of composers, and I began listening to many composers in my teens. I enjoyed the music of Jerome Kern, George Gershwin, Cole Porter, Johannes Brahms, Beethoven and Richard Rodgers. Yet without a doubt, Bach by all accounts is number one.”⁴⁸

Impressionistic and jazz influences are apparent in Adams’ widespread use of modal harmonies and quartal and quintal spacing of chords in certain etudes. Furthermore, rhythmic elements such as syncopation and hemiola indicate that aspects of African-American idioms are included. Adams says, “I feel my American orientation emerges freely throughout the etudes, often mixing with European classicism.”⁴⁹

H. Leslie Adams also states, “My work is more heart-based and intuitive than analytical. For me, composing is pulling out what’s inside, and I’m often surprised what that may turn out to be.”⁵⁰

Adams draws from “his entire personal compositional experience in crafting these etudes. Some are light and charming, others more dark and pensive. Each mood represents the composer at his most personal and characteristic. Each is like an extended theme, as the Composer brings to the piano the characteristic quality he renders in his art

⁴⁷ Allanda Constantina Small, “H. Leslie Adams’ Nightsongs: Poetry, Music, and Performance.” (D.M.A. dissertation, The University of Southern Mississippi, 2007), 7.

⁴⁸ Ibid, 8-9.

⁴⁹ H. Leslie Adams, Liner Notes, *H. Leslie Adams: Piano Etudes, Part II*, Thomas Otten (piano), Albany Records, 2014, compact disc.

⁵⁰ Ibid.

songs.”⁵¹ Regarding the melody of his art songs, Adams states, “...I usually begin with a tune that can be heard throughout each piece. It will sometimes develop and expand, but it always returns.”⁵² The melodies of the etudes share this lyrical quality and a certain amount of accessibility is created through repetitive melodic figures, which allow listeners to remember them throughout the etude.

The *Twenty-Six Etudes for Solo Piano* are divided into two parts. Twelve etudes comprise Part 1, and fourteen etudes comprise Part 2. Pianist Maria Corley recorded the first twelve etudes on the Albany label. Corley describes the etudes as “highly representative of his compositional language, including jazz-inflected syncopations, neo-romantic harmonies, and the strong melodic sense one would expect of such a brilliant composer of songs.”⁵³ In the spring of 2004, corresponding with the release of the recording, Corley and Adams gave a series of presentations to the Piano Literature classes at the Juilliard School in Lincoln Center, New York.⁵⁴

Thomas Otten recorded the last fourteen etudes. The recording was released in the fall of 2014. The premier performance took place on November 1st and 2nd, 2014 at the University of North Carolina at Chapel Hill. Both performances have helped stir wider appeal and interest in Adams’ repertoire. Regarding the etudes, Otten says,

⁵¹ H. Leslie Adams, Program Notes. Accessed on <http://www.hleslieadams.com/pnsoloinstrumentandpiano.html>

⁵² Allanda Constantina Small, “H. Leslie Adams’ Nightsongs: Poetry, Music, and Performance.” (D.M.A. dissertation, The University of Southern Mississippi, 2007), 9.

⁵³ H. Leslie Adams, Liner Notes, *Twelve Etudes*, Maria Corley (piano), Albany Records, 2004, compact disc.

⁵⁴ H. Leslie Adams, Program Notes. Accessed on <http://www.hleslieadams.com/pnsoloinstrumentandpiano.html>

“As one unfamiliar with Leslie’s music, I found myself in for a real treat! His style, though classically rooted, incorporates strong elements of jazz and pop music, giving it a crossover vibe that’s most engaging and very current/“hip” in feel. It’s highly melodic and gorgeously crafted in terms of sonority and texture, invoking a sound world where Rachmaninoff meets Burt Bacharach, so to speak. These engaging pieces are enjoyable and rewarding to play, and people respond strongly to their inherent warmth and depth of emotion.”⁵⁵

For several years, Adams has worked as a full-time composer, and he takes great pride in this fact. He says, “I have the freedom to express myself in any way I see fit, unlike many famous composers of the past, some of whom wrote for patrons or never lived to see their works honored. I am so lucky that I have the chance to express myself without reserve and see others appreciate it also.”⁵⁶ Still quite active, he is dedicated to sharing his music with the wider community. His main goal is for his music “to have a timelessness, a spirituality to it, something that can last and not be limited to a style, trend, or ideology.”⁵⁷ He describes his compositional inspiration as “fluid, spontaneous, almost coming from an unearthly source.”⁵⁸

Inspiration for the Research

In April 2007, when I was studying at Morehouse College in Atlanta, GA, I had the pleasure of meeting H. Leslie Adams and hearing his music for the first time. He had

⁵⁵ H. Leslie Adams, Liner Notes, *H. Leslie Adams: Piano Etudes, Part II*, Thomas Otten (piano), Albany Records, 2014, compact disc.

⁵⁶ Allanda Constantina Small, “H. Leslie Adams’ Nightsongs: Poetry, Music, and Performance.” (D.M.A. dissertation, The University of Southern Mississippi, 2007), 1.

⁵⁷ William C. Banfield, *Musical Landscapes in Color: Conversations with Black American Composers*. (Lanham, MD: Scarecrow Press, Inc., 2003), 28.

⁵⁸ Darryl Taylor, “Songs of H. Leslie Adams.” *Journal of Singing* (Vol. 64, No. 3, 2008), 3.

been invited to conduct a weeklong residency, in which he would share his music and knowledge with the students there. This residency featured studies of his art songs. Prior to his arrival, voice students were assigned one of his pieces to learn. Dr. Adams agreed to coach the students on their assigned song throughout that week before the culminating recital of his works. I accompanied a friend who was singing the beloved, “For You There is No Song.”

Dr. Adams graciously and diligently worked with the students and the student accompanists on his music, providing insight into his compositional intent and how the piece should be performed to maximize its effectiveness of communication. I benefitted a great deal from Dr. Adams’ comments and encouragement while working with him. Little did I know that this chance encounter would affect my future educational and research endeavors.

At the time, I was aware that Dr. Adams had sketched some piano etudes; however, they were not complete, so I could not obtain a copy of the score.

It is Adams’ approachable manner and distinctive style that have inspired me to expand the body of research in this area. Not only has working with these etudes opened my eyes, heart, and mind to the power and influence that music can bring, but also it has given me new techniques and teaching strategies that may be applied to all students.

Having studied etudes in the past, I know the importance and value in including them in my own teaching. Several composers have written sets of etudes, be it for their students or for the larger musical community. However, few have approached the genre in a way that incorporates the African-American experience through the use of rhythm,

harmony, and inflections. I hope that my investigation and analysis will open the door to further inquiry into the music of H. Leslie Adams.

CHAPTER III: STYLISTIC ANALYSES OF THE TWENTY-SIX ETUDES FOR SOLO PIANO BY H. LESLIE ADAMS (b. 1932)

The *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams are studies of various technical skills. These skills include, but are not limited to, double notes (thirds, fourths, sixths, sevenths), octaves, octaves with the added fifth, arpeggios, rolled chords, oscillating chords, hand crossing, hemiola, ornamentation, and voicing/balance.

In these etudes, certain stylistic elements emerge that are indicative of H. Leslie Adams' compositional style. These include lyrical melodies, syncopation, chromaticism, modal mixture, quartal and quintal harmonies, extended chords and harmonies, popular and jazz styles, counterpoint, multiple-layered textures, mixed meters, adventurous harmonic progressions, and symmetrical phrases.

The table below explains symbols and abbreviations that will be used in the analysis of the etudes.

Table 3.1: List of Symbols and Abbreviations

Symbol	Meaning
-----	Ambiguous harmonic shifts
—	Harmonic modulation or tonicization of a new key area. Ex: E major—D major
LH	Left Hand
RH	Right Hand

Part 1, No. 1 Etude in G minor “Flexibly, with great expression”
(Quarter note at 60)

Length: 82 measures, approximately 6 minutes

Technical Devices: Hemiola, voicing/balance, full chords, thirds,
LH leaps, arpeggiated accompaniment patterns (triplets)

Special Features: Chromaticism, long melodic lines, meter changes, use of wide
keyboard range

Table 3.2: An overview of Etude in G minor

Form	Sub-section	Key Area/Harmony
A (mm. 1–17)	(mm. 1–9)	G minor
	(mm. 10–17)	E-flat major—F minor
Transition (mm. 17–18)	(mm. 17–18)	F minor
B (mm. 19–35)	(mm. 19–27)	F minor - - - - -
	(mm. 28–35)	F minor - - - - -
C (mm. 36–56)	(mm. 36–44)	E-flat minor—E minor—D minor
	(mm. 44–52)	A-flat minor—E minor—D minor
	(mm. 52–56) extension	D minor
A (mm. 57–73)	(mm. 57–65)	G minor
	(mm. 65–73)	E-flat major
Transition (mm. 73–74)	(mm. 73–74)	F minor
Coda (mm. 75–82)	(mm. 75–82)	F minor—A minor—G minor

Etude in G minor is lyrical and sectional. One of the chief technical exercises in this etude is the balance between melody and accompaniment. Adams accompanies the long, lyrical and melodic lines with various accompaniment styles, the first of which is reminiscent of a nocturne or barcarolle. The haunting melody atop an oscillating bass figure creates a mystical atmosphere. In regard to form, this etude follows an A B C A Coda structure with brief transitional material after each ‘A’ section. The material in each individual section is repeated but varied. Phrases in this first theme area follow a “short-short-long” scheme or groups of 2+2+4 measures.

The first theme area motive is repeated three times for emphasis. Each phrase begins with a rising interval, either a sixth or an octave, and then descends mainly by step (Figure 3.1).



Figure 3.1 Adams: Etude in G minor, Part 1, No. 1, mm. 1-4

Harmonically, Adams begins the etude in G minor, with a LH pedal point, but quickly moves away, tonicizing B-flat, then reaches the submediant of E-flat major for the second statement, which features full chords and wide leaps. By the transition, Adams has arrived at F minor, but takes the listener through a series of keys in the second theme area, utilizing such techniques as blocked thirds in parallel and contrary motion, voicing, layering, and hemiola (Figure 3.2).



Figure 3.2 Adams: Etude in G minor, Part 1, No. 1: Transition, mm. 17-18 and Second theme, mm. 19-20

This second theme area is more fluid and reflective, incorporating stepwise accompaniment material, but has the same “short-short-long” phrase structure. The third theme area springs forth two-measure motivic material through several key areas, including E-flat minor, A-flat minor, E minor, and D minor. This section has a darker, more brooding atmosphere (Figure 3.3).

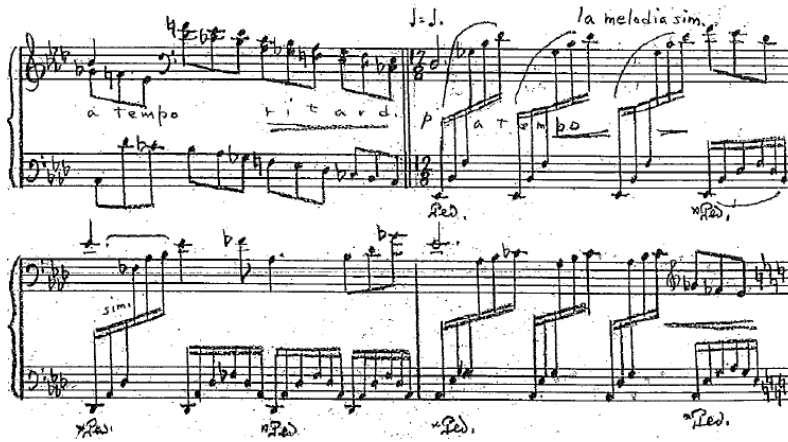


Figure 3.3 Adams: Etude in G minor, Part 1, No. 1: Third theme (starting at m. 36), mm. 35-38

The recapitulation of the ‘A’ material has a different accompaniment pattern, time signature (12/8), and harmonic treatment. The second statement is in the traditional E-flat major. The recapitulation employs the full range of the keyboard, arpeggiated leaps in the LH, and RH octaves and full-texture chords. A climax is reached in mm. 66–73, which is marked “molto appassionato.” The entire range of the keyboard is used through the use of full chords and wide leaps and arpeggios in a culmination of the intensity.

This one etude includes several technical and stylistic elements, including long, melodic lines and phrases, balancing melody and accompaniment through voicing of several textural layers, octaves, leaps, thirds, arpeggios, scalar figures, LH melody, meter changes, rhythmic complexity, including widespread use of hemiola (5 against 3), and

articulations – staccatos and finger legatos. Shifts in mood, full textures, and long lines abound and demand great attention to voicing and phrasing.

Part 1, No. 2 Etude in G major “Brightly, with movement”
(No metronome marking)

Length: 113 measures, approximately 7 minutes

Technical Devices: RH broken octave patterns with added fifths, voicing/balance, LH wide leaps, octaves, ornamentation

Special Features: Syncopation, meter changes, harmonic shifts, irregular phrase lengths, multi-layered textures

Table 3.3: An overview of Etude in G major

Form	Sub-section	Key Area/Harmony
A (mm. 1–10)	(mm. 1–6)	G major; circle progression
	(mm. 7–10) extension	Modal mixture
B (mm. 11–31)	(mm. 11–18)	G major—B minor—F-sharp minor
	(mm. 19–20) extension	C-sharp minor
	(mm. 21–28)	G major—B minor—F-sharp minor
	(mm. 29–31) extension	G major
A' (mm. 32–39)	(mm. 32–37)	G major; circle progression
	(mm. 38–39) extension	Modal mixture
B' (mm. 40–51)	(mm. 40–43)	G minor—D minor
	(mm. 44–47)	D minor—A minor
	(mm. 48–51) extension	A minor
C (mm. 52–67)	(mm. 52–58)	F major—A-flat major
	(mm. 59–65)	F major—C-sharp minor
	(mm. 66–67) extension	-----
A'' (mm. 68–79)	(mm. 68–73)	G major; circle progression
	(mm. 74–75) extension	Modal mixture
Development and Transition (mm. 76–95)	(mm. 76–79)	-----
	(mm. 80–83)	G major—C-sharp minor
	(mm. 84–87)	C-sharp minor
	(mm. 88–89)	B minor
	(mm. 90–94)	C major -----
	(m. 95) extension	G major
A''' (mm. 95–103)	(mm. 95–100)	G major; circle progression
	(mm. 100–103) extension	Modal mixture
Coda (mm. 104–113)	(mm. 104–113)	G major ----- G major

Etude in G major, marked “brightly, with movement,” is a study in RH broken octave patterns with added fifths, voicing/balance of melody and accompaniment as well as multi-layered textures, articulation, syncopation, and LH wide leaps. This etude presents consistent rhythmic motives throughout, but has irregular phrase lengths and several meter changes. In terms of form, the etude exhibits a rondo-like structure (7-parts with a development and coda), in that it continuously returns to the first theme after each contrasting section.

The first theme presents RH broken octave patterns with added fifths accompanied by disjunct LH notes that outline the harmony (Figure 3.4). The second half of the theme uses a rhythmic motive that recurs in several other etudes – two groups of four sixteenth notes with a syncopation tie. Harmonically, this first theme features a brief circle progression and some modal mixture.

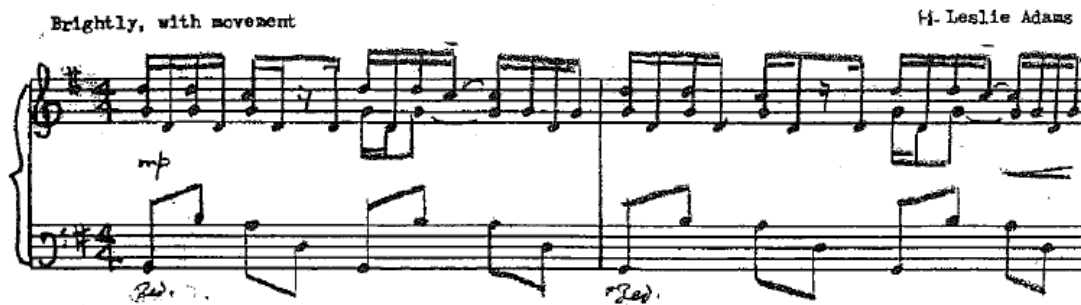


Figure 3.4 Adams: Etude in G major, Part 1, No. 2, mm. 1-2

The second theme’s syncopated motive includes a rising and falling third and is repeated three times in a “short-short-long” phrase structure (Figure 3.5). Adams instructs the performer to play in a “more languid” style. The melody is coupled with a new LH accompaniment pattern of arpeggiated 9th chords and octaves with added fifths.



Figure 3.5 Adams: Etude in G major, Part 1, No. 2: Second theme, mm. 11-12

A brief, contrasting third theme beginning in F major incorporates several meter changes. Melodic material is found in the middle register and is surrounded by disjunct, staccato chords and ornamental embellishments (Figure 3.6).



Figure 3.6 Adams: Etude in G major, Part 1, No. 2: Third theme, mm. 52-54

The development section is segmented and harmonically unstable, exploring the first theme material in multiple keys. The coda features a brief restatement of the first theme along with new chromatic material that leaves the tonic key; however, Adams ends the etude with an emphatic, and somewhat abrupt, V-I authentic cadence (Figure 3.7).



Figure 3.7 Adams: Etude in G major, Part 1, No. 2: Ending of the piece, mm. 112-113

Part 1, No. 3 Etude in A minor “Allegro con fuoco” (No metronome marking)

Length: 172 measures, approximately 4 minutes

Technical Devices: Octaves, double sixths, contrary motion, LH arpeggiated ninth chords, RH voicing/balance (for octaves, chords, melody), glissando

Special Features: Use of wide keyboard range, meter changes, syncopation, accents, whole tone scale, connection between sections in this etude is seamless with no identifiable cadences

Table 3.4: An Overview of Etude in A minor

Form	Sub-section	Key Area/Harmony
A (mm. 1–43)	(mm. 1–8)	A minor
	(mm. 9–16)	E minor
	(mm. 17–26)	G-sharp minor/A-flat minor
	(mm. 27–43)	G-sharp minor/A-flat minor
B (mm. 44–75)	(mm. 44–59)	D major—E-flat minor
	(mm. 60–75)	D major—E-flat minor
A' (mm. 76–102)	(mm. 76–89)	G-sharp minor/A-flat minor—A minor
	(mm. 90–102) transition	A minor—B Mixolydian
C (mm. 103–140)	(mm. 103–124)	A Mixolydian—G Dorian—D Dorian—A Dorian
	(mm. 125–140)	A Mixolydian—G Dorian—F major
A (mm. 141–148)	(mm. 141–148)	A minor
(Repetition of all material from mm. 9–89)		
Coda (mm. 149–172)	(mm. 149–172)	B minor—B-flat major—A minor

Etude in A minor serves as the quintessential octave etude. This bravura piece marked “allegro con fuoco” is an effective study of octaves as well as dexterity and control. It requires a considerable amount of virtuosic skill and endurance. In regard to form, this etude has three main themes plus a coda. Major thematic sections are connected by elided rhythmic and motivic activity rather than conventional cadences, while sub-sections are determined by harmonic movement.

The first theme is comprised of three motifs of three-note groupings: a lower neighbor-upper neighbor figure (Figure 3.8); a three-note ascending-descending scalar figure (Figure 3.9); and broken octaves with added fifths (Figure 3.10), all of which recur throughout the piece. This theme is transposed to four keys (Figure 3.11).



Figure 3.8 Adams Etude in A minor, Part 1, No. 3: Motive one, m. 1



Figure 3.9 Adams Etude in A minor, Part 1, No. 3: Motive two, mm. 2-3



Figure 3.10 Adams Etude in A minor, Part 1, No. 3: Motive three, m. 5



Figure 3.11 Adams: Etude in A minor, Part 1, No. 3, mm. 1-4

A descending whole tone scale leads to a second theme in the key area of D major. In this second theme area, a new LH arpeggiated ninth figure accompanies a new RH melodic motive in octaves (Example 3-5). The second statement of this theme is an octave lower and accompanied by chords. Harmonically, this section is ambiguous and traverses through several key areas.



Figure 3.12 Adams: Etude in A minor, Part 1, No. 3: Descending whole tone scale into the second theme (starting at m. 44), mm. 41-48

The third theme, similar in form to the second theme, is two parts, the second statement being varied. There is a change of texture and material, with softer dynamics. In addition, the composer explores Mixolydian and Dorian harmony. The RH chordal

and syncopated melody has double sixths, while the LH uses blocked, then broken 7th chords (Figure 3.13).



Figure 3.13 Adams: Etude in A minor, Part 1, No. 3: Third theme, mm. 101-108

The coda is quite dramatic and features motives from the first and third themes, but also has some different closing material, such as octaves that move in contrary motion and drive to the final cadence.

Harmonically, Adams fluctuates between minor and modal tonalities and incorporates whole tone scales as well as quartal and quintal harmonies.

The etude demands an ease of wrist movement and execution of articulations in both hands encompassing the entire keyboard range. Wide leaps, fast octaves, scalar passages, syncopation, a glissando, and repetitive blocked chords are among the important features of the piece.

Part 1, No. 4 Etude in C major “Playfully and brightly” (No metronome marking)

Length: 37 measures, approximately 2 minutes

Technical Devices: Counterpoint, thirds, voicing/balance of melody and accompaniment, LH arpeggiated ninth chords

Special Features: Meter changes, syncopation, syncopated motive

Table 3.5: An Overview of Etude in C major

Form	Sub-section	Key Area/Harmony
Simple Introduction (m. 1)	(m. 1)	C major (added 9 th)
A (mm. 2–9)	(mm. 2–5)	C major—A minor
	(mm. 6–9)	C major—F minor
Transition (mm. 9–13)	(mm. 9–13)	F minor—A minor
A' (mm. 14–17)	(mm. 14–17)	A minor
Simple Introduction (m. 18)	(m. 18)	F major
B (mm. 19–26)	(mm. 19–22)	F major—B-flat major
	(mm. 23–26)	B-flat major—C major
A'' (mm. 27–34)	(mm. 27–30)	C major
	(mm. 31–34)	C major—A minor
Codetta (mm. 35–37)	(mm. 35–37)	A minor—C major

“Playfully and brightly” aptly describes Etude in C major. This etude is a study in projecting a syncopated melody over varied textures with a syncopated accompaniment pattern. The piece demands careful rhythmic and melodic control and balance between the contrapuntal lines. The first theme material is stated three times, each one varied; however, there is a brief, contrasting second theme. The etude’s syncopated character pervades the piece and provides the rhythmic pulse by which the piece is propelled.

There are three main motives in the piece. The first motive, which is a slight variation of a recurring motive that can be found in several other of Adams’ etudes, is the two groups of four sixteenth notes with a syncopation tie (Figure 3.14). The second motive is a two-note falling third/fourth dotted eighth note plus a dotted sixteenth tied to a quarter note (Figure 3.14). The third motive is an ascending arpeggiated figure

followed by a stepwise descent: four sixteenth notes connected to two sixteenths and an eighth with a syncopation tie (Figure 3.14).

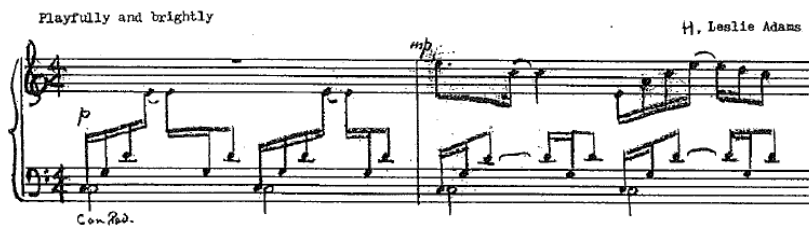


Figure 3.14 Adams: Etude in C major, Part 1, No. 4, mm. 1-2

The second theme is preceded by a simple one-measure introduction and contrasts in key and texture (Figure 3.15). It explores F major and B-flat major before modulating back to the tonic key.



Figure 3.15 Adams: Etude in C major, Part 1, No. 4: Second theme, mm. 19-20

Throughout the etude, Adams uses extended chords. There are some changing meters, yet sections are identifiable by clearly defined cadences.

At measure 27 or A'', Adams layers all of the rhythmic motives and repeats this material in the upper registers before presenting the codetta and a very emphatic V7–I final cadence (Figure 3.16).



Figure 3.16 Adams: Etude in C major, Part 1, No. 4: Layered motives, mm. 27-28

Part 1, No. 5 Etude in D minor “Allegro” (No metronome marking)

Length: 76 measures, approximately 4 minutes

Technical Devices: Rapidly oscillating and repeated chords between hands, voicing/balance, octaves with added fifths

Special Features: Use of wide keyboard range, modal mixture, thick textures

Table 3.6: An Overview of Etude in D minor

Form	Sub-section	Key Area/Harmony
A (mm. 1–22)	(mm. 1–8)	D minor (Dorian)/F major
	(mm. 9–12)	D minor (Dorian)/F major
	(mm. 13–20)	G minor (Dorian)—B-flat major
	(mm. 21–22) transition	D minor
(Repetition of all A material)		
Transition (mm. 23–34)	(mm. 23–28)	-----
	(mm. 29–34)	A minor—D minor
B (mm. 35–51)	(mm. 35–42)	D minor
	(mm. 43–49)	D minor
	(mm. 50–51) transition	
(Repetition of all material from mm. 1–51)		
Coda (mm. 52–76)	(mm. 52–53) transition	
	(mm. 54–57) B material	G minor
	(mm. 58–66) A material	D minor
	(mm. 67–72) transition	-----
	(mm. 73–76) new material	----- D minor

Etude in D minor is a virtuosic study in rapidly oscillating and repeated chords between the hands, wide leaps, and the voicing/balance of thick textures. This etude demands endurance and control of finger and wrist movement. A consistent eighth note pulse propels the rhythmic motives throughout. This etude is made up of two chordal themes that contrast in texture, articulation, and dynamics.

The first theme features LH octaves with added fifths that rapidly oscillate with RH first inversion triads (Figure 3.17). The conjunct and disjunct motion of the chords supports the melody line.



Figure 3.17 Adams: Etude in D minor, Part 1, No. 5, mm. 1-2

The phrase structure is symmetrical, with two four-measure groups making up a section. This is similar to an antecedent-consequent structure, but without the tonal implications. In terms of harmony, this theme stays within D minor (Dorian) and the relative F major and the closely related keys of G minor (Dorian) and B-flat major.

The second theme, also in D minor, makes full use of the range of the keyboard. Accented and arpeggiated octaves with added fifths coupled with wide leaps in both parallel and contrary motion characterize the texture (Figure 3.18).



Figure 3.18 Adams: Etude in D minor, Part 1, No. 5: Second theme, mm. 35-36

The coda provides a summation of all previous thematic material, but also has a surprise ending with completely new material as well as a harmonic deviation. Even with this tonal diversion, Adams emphatically ends the etude in D minor (Figure 3.19).



Figure 3.19 Adams: Etude in D minor, Part 1, No. 5: Ending of the piece, mm. 73-76

This etude travels through several passing tonalities and chromatic and modal harmonies over a span of six octaves. Connection between sections is seamless without an identifiable cadence. Thematic areas are discernible because of their textural variety.

Part 1, No. 6 Etude in D major “Moderato con moto” (Quarter note at 108)

Length: 73 measures, approximately 3:30 minutes

Technical Devices: Rolled chords, octaves with added fifths, voicing/balance, rapid ornamental triplet figures

Special Features: Use of wide keyboard range, extended chords, unexpected modulations, modal mixture, substitutions, dynamic contrast

Table 3.7: An Overview of Etude in D major

Form	Sub-section	Key Area/Harmony
A (mm. 1–16)	(mm. 1–8)	D major—F minor
	(mm. 9–16)	D major—F minor
B (mm. 17–38)	(mm. 17–24)	D major—G-sharp minor
	(mm. 25–32)	D major—G-sharp minor
	(mm. 33–38) extension/transition	G-sharp minor—D major
A' (mm. 39–46)	(mm. 39–46)	D major—F minor
Transition (mm. 47–54)	(mm. 47–50)	A-flat minor—A major - - - -
	(mm. 51–54)	G-sharp major
B' (mm. 55–65)	(mm. 55–62)	D major—G-sharp major
	(mm. 63–65) extension	- - - - -
Coda (mm. 66–73)	(mm. 66–73)	D major

Etude in D major is a study in rolled chords, octaves with added fifths, voicing/balance, wide leaps, and extended harmony. This etude contains two themes, and they both provide an abundance of textural variety.

The first theme presents the rolled chordal motive and ascending and descending ornamental triplet figures (Figure 3.20). These figures create an improvisatory effect. The eight-measure theme is repeated twice, and each statement begins in D major and modulates to F minor.

ETUDE IN D MAJOR

Moderato con moto ♩ = c. 108

H. Leslie Adams

mp cresc.

Con Ped, sempre

f

Figure 3.20 Adams: Etude in D major, Part 1, No. 6, mm. 1-4

The second theme has a multi-layered texture that presents a duet between the soprano/tenor and alto/tenor voices (Figure 3.21). Projecting and balancing the continuous polyphonic layers requires careful control of the fingers. Within a four-voiced texture, the principal melody is situated in the top layer. Both themes are recapitulated but with more elaborate figuration. The coda features a brief return of the first theme material.

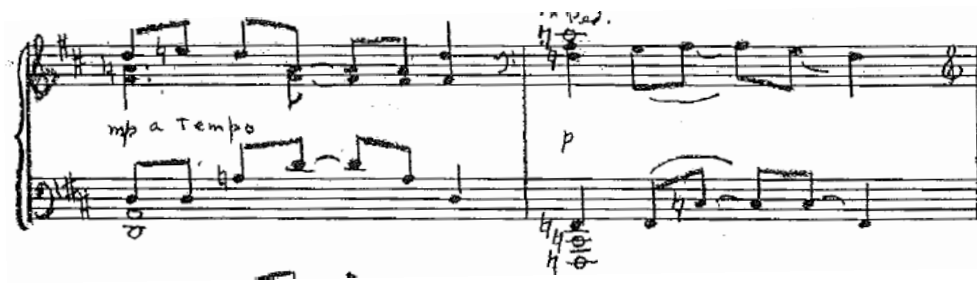


Figure 3.21 Adams: Etude in D major, Part 1, No. 6: Second theme, mm. 17-18

The harmonic scheme of this etude is somewhat different in scope from previous etudes. Much colorful harmony is created through the use of chromaticism. Adams' harmonic idiom in this etude is impressionistic. He utilizes many harmonic procedures that are characteristic of pieces by Claude Debussy, such as quartal and quintal harmonies, extended harmonies, substitutions, unexpected modulations, and modal mixture. Adams meticulously notates dynamic contrasts and tempo changes, providing many color possibilities in this dramatic work.

Part 1, No. 7 Etude in B minor “Allegretto grazioso” (No metronome marking)

Length: 56 measures, approximately 2:40 minutes

Technical Devices: Broken sixths (alternates between hands), voicing/balance, seventh chords, LH chordal leaps, octaves

Special Features: Call and answer, points of imitation

Table 3.8: An Overview of Etude in B minor

Form	Sub-section	Key Area/Harmony
A (mm. 1–38)	(mm. 1–12)	B minor (Dorian)
	(mm. 13–19)	B minor
	(mm. 20–31)	B minor (Dorian)
	(mm. 32–38)	B minor
B (mm. 39–56)	(mm. 39–44)	B minor
	(mm. 45–51)	B minor
	(mm. 52–56)	B minor (Dorian)
A (exact repetition of all material)		

Etude in B minor is a study in broken sixths. Other technical elements include the execution of seventh chords, octaves, and chordal leaps. The LH adds animation with a stride-like accompaniment. This, in combination with the piece’s triple meter, evokes a feeling of a waltz. In terms of form, this etude uses a ternary structure and a quintessential “call and answer” theme.

The first theme is divided into four subsections, and it consists of a theme and transitional material. In the first part, the RH gets the one-measure “call” motive followed by two measures of “answer” (Figure 3.22). This combination is presented in four phrase groups.



Figure 3.22 Adams: Etude in B minor, Part 1, No. 7, mm. 1-3

A transition section features another variant of the call and answer: the LH presents the broken sixth motive, and the RH imitates a third above. In the third subsection of the first theme, the roles are reversed. The LH now has the one-measure “call” motive followed by a more elaborate two-measure response. After another four phrase groups, Adams presents the transition material with some slight variation. This time it begins one octave lower.

The second theme contrasts in tempo, dynamic, texture, and rhythmic continuity, but still utilizes the broken-sixth figure (Figure 3.23). It functions as a developmental section and has continuous rhythmic activity.

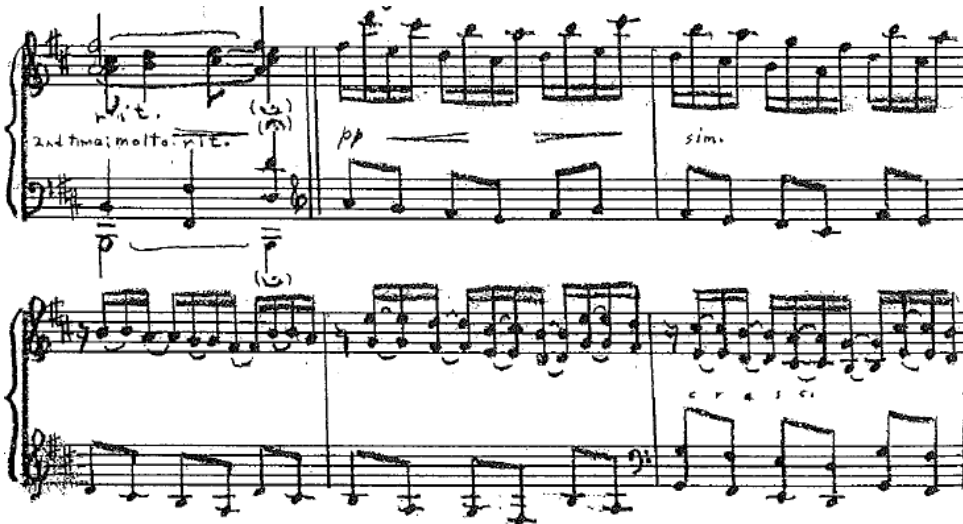


Figure 3.23 Adams: Etude in B minor, Part 1, No. 7: Second theme (starting at m. 39), mm. 38-43

Much colorful harmony is created through the use of chromaticism. This etude does not begin in a clear tonality. The first measure “call” material suggests E major. Coupled with the “answer,” it could be considered B Dorian. The principal key is not secured with a cadence until measure 19, halfway through the first theme area.

Part 1, No. 8 Etude in G-flat major

“Agitato” (No metronome marking)

Length: 65 measures, approximately 6:30 minutes

Technical Devices: Arpeggiated chords, blocked chords, voicing/balance

Table 3.9: An Overview of Etude in G-flat major

Form	Sub-section	Key Area/Harmony
A (mm. 1–16)	(mm. 1–8)	G-flat major—circle progression
	(mm. 8–16)	G-flat major—circle progression
B (mm. 17–35)	(mm. 17–20)	B (Lydian, major, minor)
	(mm. 21–24)	D major—D minor
	(mm. 25–28)	B (Lydian, major, minor)
	(mm. 29–32)	D major—D minor
	(mm. 33–35)	G-flat major
Transition (Repetition of all material to m. 38) *mm. 36–37 are restatements of mm. 1–2		
Transition (mm. 39–46)	(mm. 39–46)	F major—G-flat major
A' (mm. 47–54)	(mm. 47–54)	G-flat major—circle progression
B (mm. 55–57) Fragment	(mm. 55–57)	B (Lydian, major, minor)
Coda (mm. 58–65)	(mm. 58–65)	G-flat major

Etude in G-flat major is an effective study in rapid arpeggiated chords, voicing, even touch, dexterity, and control. This piece demands a masterly technique in fingering and ease of wrist movement. There is a clear symmetrical phrase structure based on the harmonic motion. This virtuosic romantic etude is comprised of two contrasting themes that alternate three times throughout the piece.

The first theme consists of a series of broken chordal 32nd note motives (Figure 3.24).

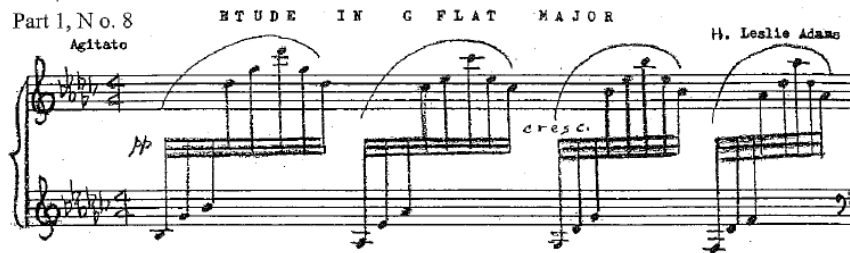


Figure 3.24 Adams: Etude in G-flat major, Part 1, No. 8, m. 1

The motives descend in a stepwise fashion for four measures and then move in a circle progression for four measures. The circle progression moves down a perfect fourth, then up a minor third.

The second theme is a blocked chordal, syncopated melody with moving inner voices (Figure 3.25).



Figure 3.25 Adams: Etude in G-flat major: Second theme, mm. 17-20

The transition section develops ideas from the first and second themes. The coda contains a black-key pentatonic scale, spanning almost the entire range of the keyboard.

The harmonic scheme of the whole piece is straightforward, and the harmonic rhythm is repetitive, rapid, and incorporating modal mixtures. Much colorful harmony is

created through the use of chromaticism, especially in the second theme. The beginning and ending of the etude are of note, the former starting on the tonic 6/4 and the latter ending with a raised minor dominant before cadencing on the tonic chord (Figure 3.26).

Handwritten musical score for the ending of Adams' Etude in G-flat major, measures 60-65. The score is written in G-flat major (three flats) and 6/4 time. Measures 60-61 show a piano introduction with a "cresc." marking and an "8va" instruction. Measures 62-63 feature dense, chromatic arpeggiated figures in both hands, with "8va" markings. Measure 64 begins with a "cresc." marking, followed by a "sf" (sforzando) dynamic and a "molto riti." (molto ritardando) instruction. The final measure (65) shows a cadence with a "ppp" (pianissimo) dynamic. The score is signed "1-4-00 Cleve, OH" at the bottom right.

Figure 3.26 Adams: Etude in G-flat major: Ending of the piece, mm. 60-65

Part 1, No. 9 Etude in B-flat minor

“Spirited” (No metronome marking)

Length: 84 measures, approximately 7:30 minutes

Technical Devices: Voicing/balance of the melody and accompaniment, double fourths, embellishments

Special Features: Rhythmic motives, syncopation, use of wide keyboard range, reminiscent of ragtime

Table 3.10: An Overview of Etude in B-flat minor

Form	Sub-section	Key Area/Harmony
Introduction (mm. 1–6)	(mm. 1–6)	B-flat minor with F pedal (Dominant harmony)
A (mm. 7–38)	(mm. 7–14)	B-flat minor—E Major
	(mm. 15–22)	
	(mm. 23–30)	C-sharp minor—E Major
	(mm. 31–38)	
B (mm. 39–52)	(mm. 39–42)	E minor—D major—B major—G major/E minor—F-sharp major
	(mm. 43–46)	
	(mm. 47–50)	
	(mm. 51–52)	
Transition (mm. 53–60)	(mm. 53–60)	E-flat minor/G-flat major—B-flat minor
A' (mm. 61–76)	(mm. 61–68)	B-flat minor
	(mm. 69–76)	
(Repetition of all material from mm. 23–76)		
Coda (mm. 77–84)	(mm. 77–84)	C-sharp minor—B-flat minor

This spirited etude is a study in rhythm, voicing/balance of the melody and accompaniment, descending fourths, embellishments, and syncopation. The use of consistent propulsive syncopated motives throughout, thick textures, and a wide keyboard range are reminiscent of ragtime.

This etude consists of an introduction, two contrasting themes, a transition, and a coda. The brilliant introduction begins on a dominant (V) pedal point with an ascending build-up of chords, followed by a descending RH fourths sequence that leads into the first theme (Figure 3.27).

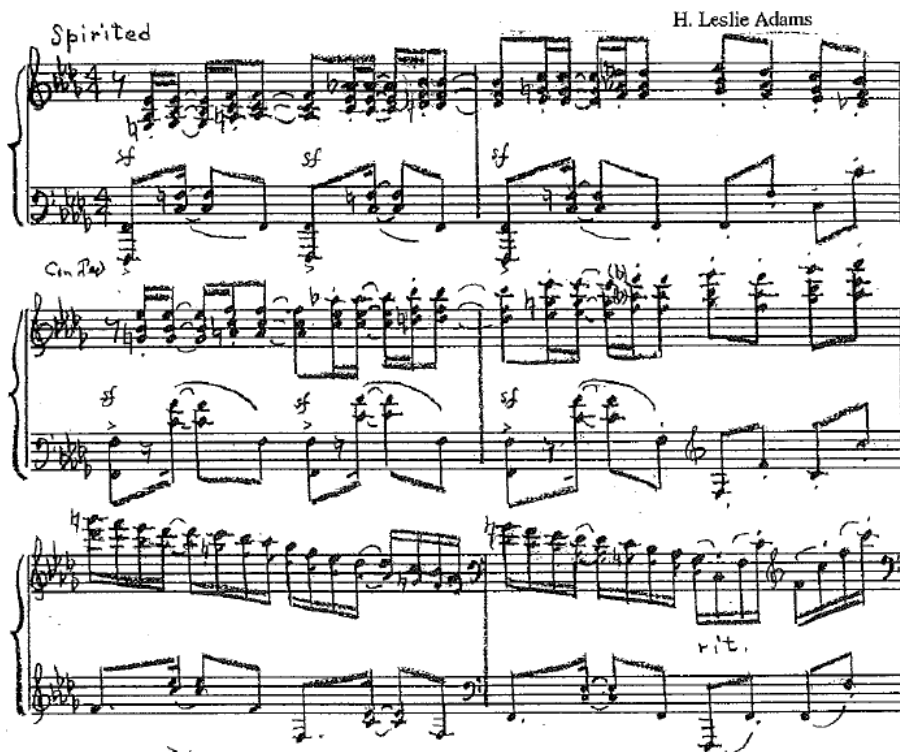


Figure 3.27 Adams: Etude in B-flat minor, Part 1, No. 9, mm. 1-6

The first theme is chordal and syncopated (Figure 3.28). The first two measures feature a descending chromatic melodic line in the lower RH voice. The LH provides a syncopated accompaniment with varied articulations.



Figure 3.28 Adams: Etude in B-flat minor, Part 1, No. 9: First theme, mm. 7-10

The second theme, which begins in the distant key area of E minor, is also in a blocked chordal texture with inner voices and moving lines (Figures 3.29 and 3.30).

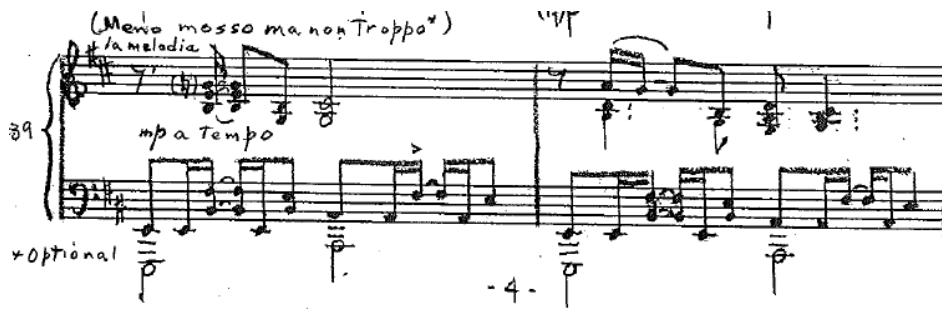


Figure 3.29 Adams: Etude in B-flat minor, Part 1, No. 9: Second theme, mm. 39-40

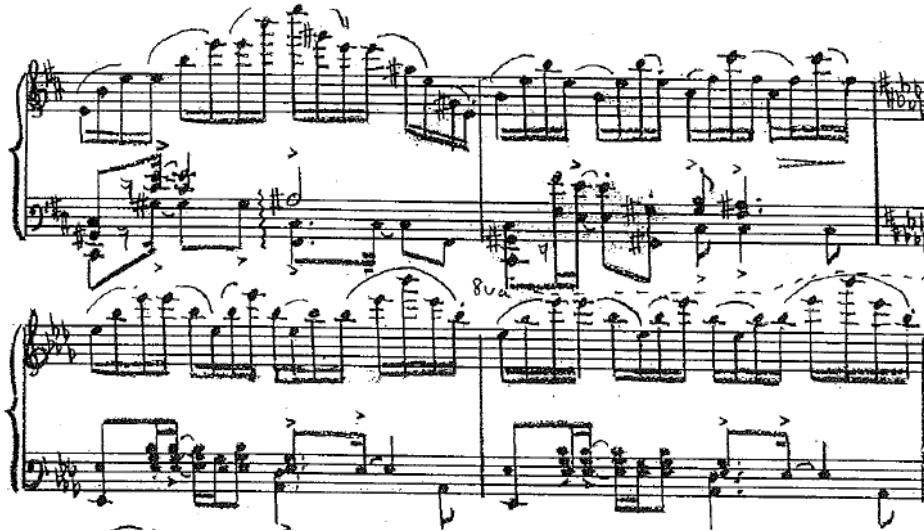


Figure 3.30 Adams: Etude in B-flat minor: Second theme in the LH, mm. 51-54

The transition incorporates fragments of the first and second themes. Sections are easily determined by contrasts in texture, dynamics, and tempo.

There are hints of jazz influence in this piece, emphasized by the ii-V-I chord progressions at key changes. Sections with embellishments and rapid passagework evoke an improvisatory effect.

Part 1, No. 10 Etude in D-flat major “Energetically, with great motion”
(No metronome marking)

Length: 156 measures, approximately 7:30 minutes

Technical Devices: Arpeggiation, voicing/balance of melody and accompaniment, LH
broken octave chords with added fifths

Special Features: Unpredictable harmonic shifts, 8/8 meter (6+2 beat groupings),
accents, use of wide keyboard range, multi-layered textures;

Table 3.11: An Overview of Etude in D-flat major

Form	Sub-section	Key Area/Harmony
A (mm. 1–24)	(mm. 1–24)	D-flat major (pedal point)
B (mm. 25–56)	(mm. 25–40)	F minor
	(mm. 41–56)	F minor—E-flat minor
Transition (mm. 57–72)	(mm. 57–72)	-----
B' (mm. 73–88)	(mm. 73–88)	F minor—E-flat minor
C (mm. 89–96)	(mm. 89–96 downbeat)	E-flat minor
Re-transition (mm. 96–103)	(mm. 96–103)	-----
(Repetition of all material from mm. 1–87)		
Coda (mm. 104–156)	(mm. 104–120) B material	-----
	(mm. 120–128 downbeat) C material	E-flat minor
	(mm. 128–135) Re-transition material	-----
	(mm. 135–153) A material	D-flat major
	(mm. 154–156) C material	D-flat major

Etude in D-flat major, marked “energetically, with great motion,” is a study in arpeggiation, voicing/balance of inner-melodies and accompaniment, articulation, meter changes, and syncopation. There is consistent rhythmic propulsion throughout the etude and its’ three contrasting themes.

The beginning of this etude resembles the beginning of Chopin’s Etude Op. 25, No. 12 (“Ocean” Etude) in that its first theme features a melody projected by the thumb while it is decorated with two-handed ascending and descending arpeggios over a tonic pedal tone (Figure 3.31). A significant difference, however, is Adams’s use of unpredictable harmonic shifts and an unusual meter: 8/8 with 6+2 beat groupings.



Figure 3.31 Adams: Etude in D-flat major, Part 1, No. 10, mm. 1-2

The second theme, in F minor, provides contrast with a three-voice texture. The LH presents a consistent motive that ascends in an arpeggio and descends in a stepwise motion. Meanwhile, the RH maintains both a lyrical melody and an oscillating accompaniment (Figure 3.32). A transition section contains an inverted motivic figure from the first theme and meter changes.



Figure 3.32 Adams: Etude in D-flat major, Part 1, No. 10: Second theme (starting at m. 25), mm. 24-29

The third theme, in E-flat minor and marked “meno mosso ma non troppo,” is chordal and requires attention to voicing, articulation, and meter shifts (Figure 3.33). A

re-transition leads to a repetition of all previous material. An extensive coda recalls all previously presented themes.

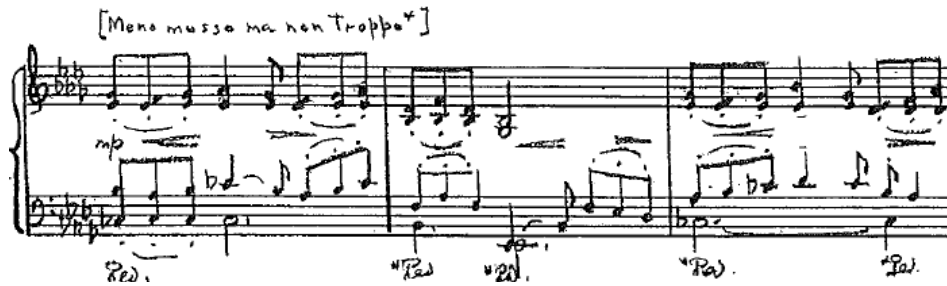


Figure 3.33 Adams: Etude in D-flat major, Part 1, No. 10: Third theme, mm. 89-91

Part 1, No. 11 Etude in C-sharp minor “Very sonorously” (Quarter note at 56)

Length: 87 measures, approximately 9:30 minutes

Technical Devices: Voicing/balance, texture, octave chords with added fifths

Special Features: Rhythmic motives, syncopation, multiple textures, use of wide keyboard range

Table 3.12: An Overview of Etude in C-sharp minor

Form	Sub-section	Key Area/Harmony
Simple Introduction	(m. 1)	C-sharp minor (Dorian)/Dominant
A (mm. 2–17)	(mm. 2–9)	C-sharp minor (Dorian)
	(mm. 10–17)	C-sharp minor (Dorian)
Transition (mm. 18–29)	Two-measure units	-----
B (mm. 30–41)	(mm. 30–33)	D-flat major—G minor—F-sharp major
	(mm. 34–37)	E Lydian—C-sharp Dorian; D Lydian—B Dorian (two-measure sequence down a minor third)
	(mm. 38–41)	C-sharp minor (Dorian) (two-measure sequence down a step)
B' (mm. 42–49)	(mm. 42–45)	E-flat minor—A minor—C major
	(mm. 46–49)	C minor
Transition (mm. 50–53)	(mm. 50–53)	E-flat minor
(Repetition of all material to m. 59) *mm. 54–58 are restatements of mm. 1–5		C-sharp minor (Dorian)/Dominant
Transition (mm. 59–62)	(mm. 59–62)	----- (quartal/quintal harmonies)
Development	(mm. 63–68) B material	-----
	(mm. 69–72) A material	C-sharp minor (Dorian)
	(mm. 73–80) A material	C-sharp minor (Dorian)—B-flat minor
Coda	(mm. 81–87)	C-sharp minor (Dorian)

Etude in C-sharp minor is a study in voicing/balance of a singing melody with accompaniment, multiple textures, rhythmic motives, and syncopation. In this lyrical and expressive etude, marked “very sonorously,” there is a consistent rhythmic flow and motivic development throughout as well as an expansive range in dynamics and keyboard usage. Motives are varied on repetition. The piece demands careful rhythmic and melodic control and balance between the contrapuntal lines, involving independence between voices. There are two main themes plus transitions and a coda. Each section is identifiable by changes in texture, harmony, dynamic, and rhythm.

The first theme is comprised of a chordal rhythmic motive over a LH ostinato (Figure 3.34). It is further characterized by a “short-short-long” phrase structure and multi-layered texture.

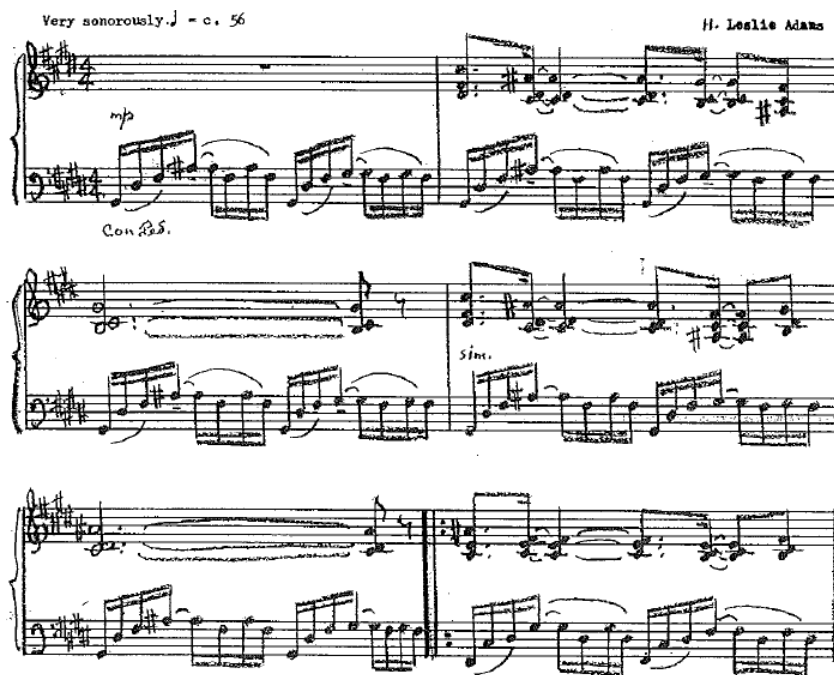


Figure 3.34 Adams: Etude in C-sharp minor, Part 1, No. 11, mm. 1-6

The transition section contains syncopated arpeggios in contrary motion and explores several keys, which serves both a developmental and transitional function (Figure 3.35).

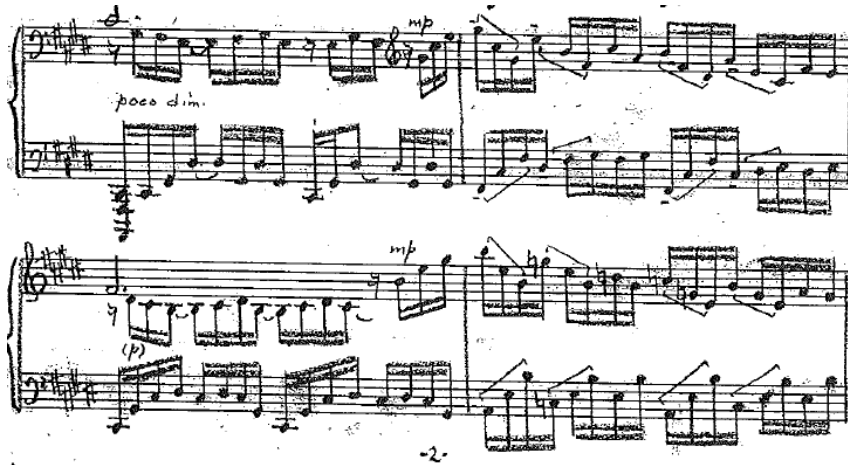


Figure 3.35 Adams: Etude in C-sharp minor: Transition (starting at m. 18), mm. 17-20

The second theme presents a similar rhythmic motive, but expanded (Figure 3.36), and later includes octaves with added fifths at mm. 42-48. The coda draws its material from the first theme.



Figure 3.36 Adams: Etude in C-sharp minor, Part 1, No. 11: Second theme, mm. 31-34

Harmonically, this etude is adventurous and makes use of colorful harmony and chromaticism. Of all the etudes, this is the most picturesque and ethereal.

Part 1, No. 12 Etude in E-flat minor

“Moderato tempestoso” (Quarter note at 96)

Length: 258 measures, approximately 8:50 minutes

Technical Devices: Voicing/balance, arpeggios, full chords

Special Features: Quintuplet motive, multiple textures, articulation (accents), virtuosic ending (cadenza-like)

Table 3.13: An Overview of Etude in E-flat minor

Form	Sub-section	Key Area/Harmony
Simple Introduction	(m.1)	E-flat minor
A (mm. 2–41)	(mm. 2–5) question	E-flat minor
	(mm. 6–13, extension) question	E-flat minor
	(mm. 14–17) question	E-flat minor
	(mm. 18–21) question	E-flat minor
	(mm. 22–27, extension) answer	E-flat minor
	(mm. 28–31) LH question	E-flat minor
	(mm. 32–35) LH question	E-flat minor
	(mm. 36–41, extension) RH answer	E-flat minor
B (mm. 42–65)	(mm. 42–45)	G-flat major/E-flat minor
	(mm. 46–49)	G-flat major/E-flat minor
	(mm. 50–53)	G-flat major/E-flat minor
	(mm. 54–57)	G-flat major/E-flat minor
	(mm. 58–61)	C minor
	(mm. 62–65)	E-flat minor
C (mm. 66–73)	(mm. 66–69)	D-flat Mixolydian—B-flat minor
	(mm. 70–73)	E-flat minor
Development (mm. 74–116)	(mm. 74–116) in segments	- - - - -
A (mm. 117–130)	(mm. 117–120) question	G-flat Major
	(mm. 121–124) question	G-flat Major
	(mm. 125–130) answer	E-flat minor
Transition (mm. 131–147)	(mm. 131–147) in segments	- - - - -
A (mm. 148–161)	(mm. 148–151) question	E-flat minor
	(mm. 152–155) question	E-flat minor
	(mm. 158–161) answer	E-flat minor
B (mm. 162–177)	(mm. 162–165)	E-flat minor
	(mm. 166–169)	E-flat minor
	(mm. 170–173)	C minor
	(mm. 173–177)	E-flat minor
C (mm. 178–185)	(mm. 178–185)	D-flat Mixolydian—E-flat minor
Transition (mm. 186–197)	(mm. 186–197) in segments	- - - - -
A (mm. 198–211)	(mm. 198–211)	E-flat minor
B (mm. 212–216)	(mm. 212–216) fragments	- - - - -
Development (mm. 217–227)	(mm. 217–227) in segments	- - - - -
A (mm. 228–239)	(mm. 228–231) question	E-flat minor
	(mm. 232–235) question	E-flat minor
	(mm. 236–239) answer	E-flat minor
Coda (mm. 240–258)	(mm. 240–258)	E-flat minor

Etude in E-flat minor, marked “moderato tempestoso,” is the longest of Part 1, and is arguably the most difficult etude out of the entire set of twenty-six. It is a study in voicing/balance, articulation, arpeggios, full chords, dexterity, control, and endurance. Its virtuosity is especially clear in the conclusion, which includes a cadenza-like section.

A pervasive quintuplet motive is present throughout the piece as well as LH perpetual motion and a clear phrase structure. There are three contrasting themes.

The first theme presents a marcato melody with an accompaniment featuring quintuplets (Figure 3.37).

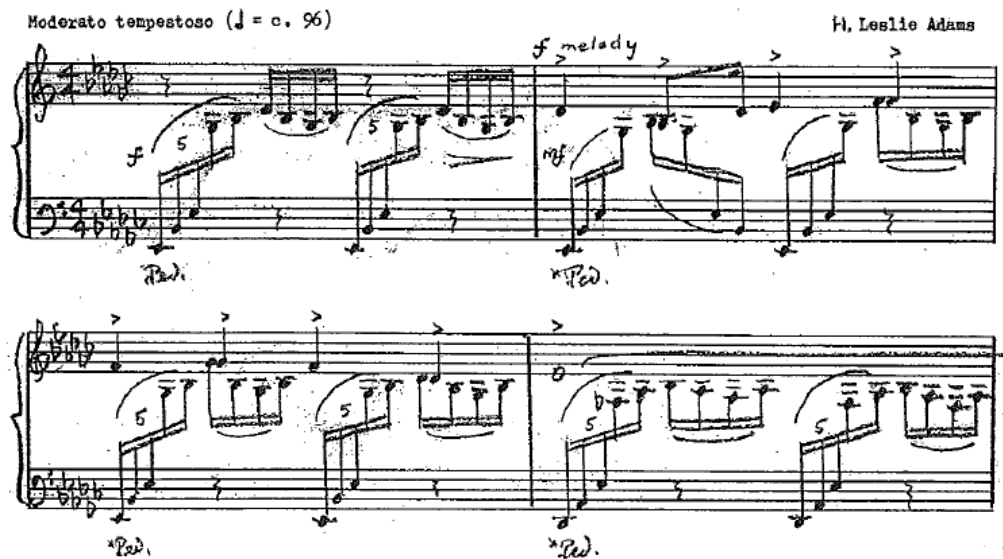


Figure 3.37 Adams: Etude in E-flat minor, Part 1, No. 12, mm. 1-4

In terms of form, it follows a symmetrical phrase structure, first as a single line, then in a chordal texture (Figure 3.38). When the first theme is recapitulated in measure 117, it appears in the relative major, G-flat.



Figure 3.38 Adams: Etude in E-flat minor, Part 1, No. 12: First theme “Answer”, mm. 21-26

The second theme features a melody given to the LH thumb with a RH sixteenth-note accompaniment and a new rhythmic motive (Figure 3.39).

Figure 3.39 Adams: Etude in E-flat minor, Part 1, No. 12: Second theme, mm. 41-46

The third theme contains an entirely new syncopated motive (Figure 3.40).

Figure 3.40 Adams: Etude in E-flat minor, Part 1, No. 12: Third theme (starting at m. 66), mm. 65-70

A development section includes penta-scale figures that move in parallel and contrary motion. The bravura coda section is cadenza-like, especially during measures 241-258, and encompasses the entire range of the keyboard (Figure 3.41). It is highly chromatic; however, the piece concludes on an emphatic tonic chord (Figure 3.42).

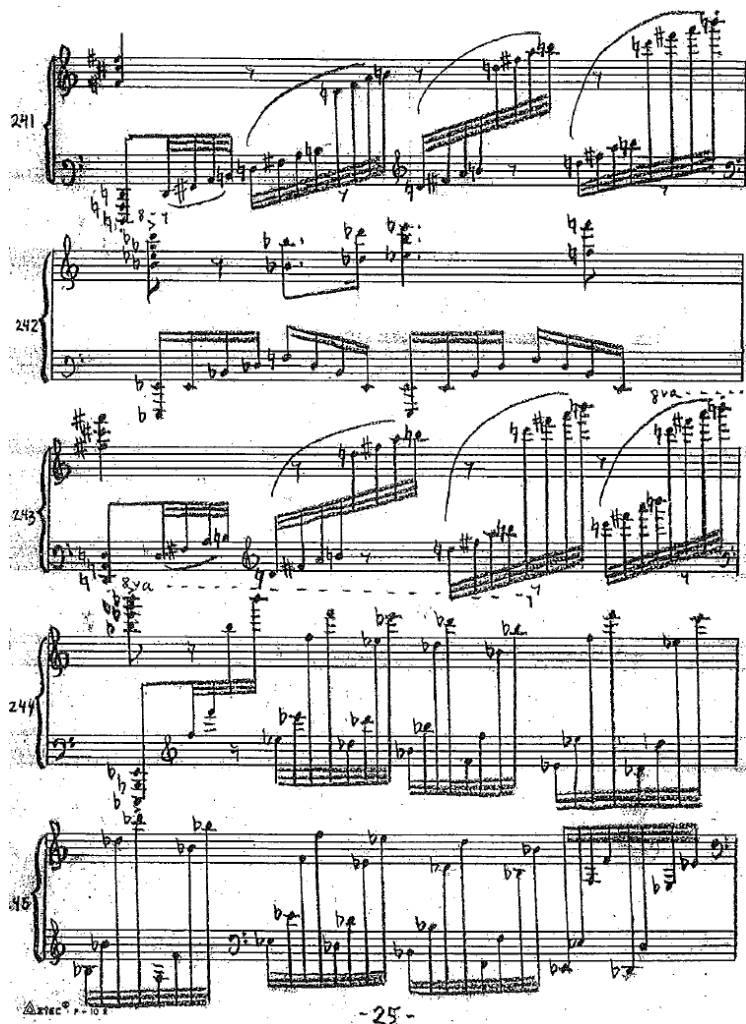


Figure 3.41 Adams: Etude in E-flat minor, Part 1, No. 12: Cadenza-like section, mm. 241-245

Figure 3.42 Adams: Etude in E-flat minor, Part 1, No. 12: Ending of the piece, mm. 254-258

Part 2, No. 1 Etude in E major “Molto maestoso” (No metronome marking)

Length: 29 measures, approximately 2 minutes

Technical Devices: Voicing/balance, hemiola, octaves, wide LH leaps

Special Features: Thick chordal texture, pervasive rhythmic motive, harmonic shifts

Table 3.14: An Overview of Etude in E major

Form	Sub-section	Key Area/Harmony
Simple Introduction (m.1)	(m. 1)	E major
A (mm. 2–13)	(mm. 2–5)	E major (circle progression, borrowed chords from parallel minor)
	(mm. 6–9)	E major/C-sharp minor
	(mm. 10–13)	E major/C-sharp minor
Transition (mm. 14–17)	(mm. 14–17)	A major—G major—E major
A' (mm. 18–25)	(mm. 18–21)	E major (circle progression, borrowed chords from parallel minor)
	(mm. 22–25)	E major/C-sharp minor
A'' (mm. 26–29)	(mm. 26–29)	E major (circle progression, borrowed chords from parallel minor)

Marked “molto maestoso,” this etude in E Major makes a grand and majestic opening to Part 2. The technique lies in voicing and balancing the melody and accompaniment in a very thick chordal texture. A rhythmic motive, characterized by hemiola and wide LH leaps, is pervasive throughout this brief etude.

This etude is monothematic, with varied restatements of the subject material. Sections of the etude are connected seamlessly without an identifiable cadence. There are four-measure phrase groups that are clearly defined by the slowing down of the tempo.

The chordal texture is constituted of two to four layers, and varies from contrapuntal to homophonic. Double thirds, double sixths, wide leaps, blocked octaves, and use of extreme registers increase the complexity of the piece.

The harmonic scheme of the whole piece is straightforward, and the harmonic rhythm is rapid. There are some ii-V-I progressions as well as measures with circle progressions (Figure 3.43). A unique moment of harmony happens at the end when the circle progression does not resolve to the tonic chord, but rather ends on the flat-two chord (bII) of F major.

Part II, No. 1

Etude in E Major

Molto maestoso H. Leslie Adams

The musical score is written for piano and features a melody line. The tempo is marked "Molto maestoso". The key signature is E major (two sharps). The score includes dynamic markings such as *f* (forte) and *poco più* (a little more). The melody line is marked with *melody* and *stacc.* (staccato). The accompaniment consists of a steady eighth-note pattern. The score is divided into measures, with measure numbers 3, 5, and 6 indicated. The final measure (6) ends on a flat-two chord (bII) of F major.

Figure 3.43 Adams: Etude in E major, Part 2, No. 1, mm. 1-6

Part 2, No. 2 Etude in A-flat minor

“Andantino, with great freedom and emotion”
(No metronome marking)

Length:	36 measures, approximately 2:20 minutes
Technical Devices:	Voicing/balance, hemiola, octaves, double notes (sixths), counterpoint
Special Features:	Irregular meters: 7/8 meter (3+2+2 beat groupings), 8/8 meter (3+3+2 beat groupings), 12/8 meter, rhythmic propulsion, chromaticism

Table 3.15: An Overview of Etude in A-flat minor

Form	Sub-section	Key Area/Harmony
Introduction	(mm. 1–4)	A-flat minor (Dorian)
A	(mm. 5–15)	A-flat minor (Dorian)—F-sharp minor—B Mixolydian
Introduction	(mm. 16–19)	A-flat minor (Dorian)
A'	(mm. 20–30)	A-flat minor (Dorian)
Introduction'	(mm. 31–34)	A-flat minor (Dorian)
Codetta	(mm. 35–36)	A-flat minor

Etude in A-flat minor provides a study in irregular meters, counterpoint, voicing/balance, hemiola, octaves, and double notes (sixths). It requires a flexible tempo and is quite introspective, as indicated by the tempo marking “andantino, with great freedom and emotion.”

This etude is monothematic with two primary motives, which are combined and altered in various ways. The LH part acts as a quasi-ostinato and provides an accompaniment to the lyrical melody (Figure 3.44). The piece demands careful rhythmic and melodic control and balance between the contrapuntal lines.

The etude is formed around two eleven-measure theme sections with four-measure introductions for each. The second statement of the theme is in octaves. Each phrase of the etude is elided to the next. The irregular phrase structure is “short-short-long” (2+2+7 measure groupings), and incorporates changing meters: 7/8 meter (3+2+2

beat groupings), 8/8 (3+3+2 beat groupings), and 12/8. The harmony features a consistent underlying harmonic progression with use of some modal mixture and chords in the Dorian mode.



Figure 3.44 Adams: Etude in A-flat minor, Part 2, No. 2, mm. 1-6

Part 2, No. 3 Etude in D-sharp minor “Very freely” (No metronome marking)

Length: 132 measures, approximately 7 minutes

Technical Devices: Arpeggios, voicing/balance, full chords, octaves, hand crossing, syncopation, RH double thirds, octaves with added fifths, ascending/descending triplet figures

Special Features: Extreme registers, varied textures, harmonic shifts, irregular phrase lengths, cadenza-like sections, changing meters

Table 3.16: An Overview of Etude in D-sharp minor

Form	Sub-section	Key Area/Harmony
Introduction (mm. 1–16)	(mm. 1–9)	G-sharp minor—C-sharp minor
	(mm. 10–13)	C-sharp minor
	(mm. 14–16)	F-sharp minor - - - - -
	(mm. 17–18)	D-sharp minor
A (mm. 18–36)	(mm. 18–22) *3+2 measure groupings	D-sharp minor—F-sharp minor
	(mm. 23–28) *3+2 measure groupings, one-measure extension	D-sharp minor—C-sharp minor
Transition (mm. 29–42)	(mm. 29–32)	A minor
	(mm. 33–36)	G minor
	(mm. 37–38)	E-flat minor
	(mm. 39–42)	G-sharp minor—F-sharp major
A (mm. 43–53)	(mm. 43–47) *3+2 measure groupings	D-sharp minor
	(mm. 48–53) *3+2 measure groupings, one-measure extension	D-sharp minor—C-sharp minor
Transition (mm. 54–67)	(mm. 54–57)	A minor
	(mm. 58–61)	G minor
	(mm. 62–63)	E-flat minor
	(mm. 64–67)	G-sharp minor—F-sharp major
A (mm. 68–78)	(mm. 68–72) *3+2 measure groupings	D-sharp minor
	(mm. 73–78) *3+2 measure groupings, one-measure extension	D-sharp minor—C-sharp
Transition	(mm. 79–82)	A minor
	(mm. 83–86)	G minor
(Repetition of mm. 38–85) *includes m. 87		
Transition (mm. 88–92)	(mm. 88–92)	- - - - -
A (mm. 93–103)	(mm. 93–97) *3+2 measure groupings	G-sharp major—G-sharp minor
	(mm. 98–103) *3+2 measure groupings, one-measure extension	D-sharp minor—C-sharp minor
Transition (mm. 103–111)	(mm. 103–106)	A minor
	(mm. 107–111)	G minor
Introduction (mm. 112–124)	(mm. 112–120)	B major—G-sharp minor—C-sharp minor
	(mm. 121–124)	C-sharp minor
Coda (mm. 125–132)	(mm. 125–132)	C-sharp minor—G-sharp minor—D- sharp minor

Etude in D-sharp minor is a study in arpeggiation, voicing/balance, full chords, octaves, hand crossing, syncopation, varied textures, and changing meters. This bravura piece requires a masterly technique in fingering and wrist movement. The entire range of the keyboard is employed, with wide leaps and vaulting motions in both hands, fast octaves and scalar passages, and repetitive blocked chords.

This etude is monothematic. The introduction to the piece is unique in that it presents the theme in a fragmentary form, with an irregular phrase structure, open harmony, frequent harmonic shifts, wide leaps, two-handed arpeggios, hand crossing (Figures 3.45 and 3.46), and beginning in a key other than the tonic. This improvisatory material appears again towards the end of the piece.



Figure 3.45 Adams: Etude in D-sharp minor, Part 2, No. 3, mm. 1-4

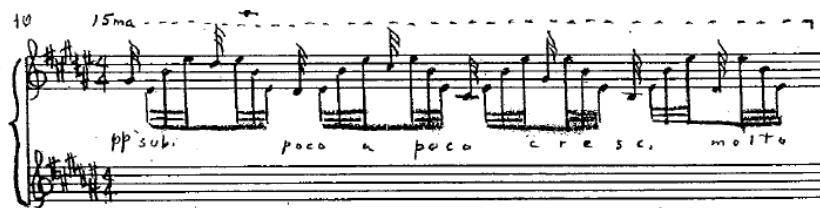


Figure 3.46 Adams: Etude in D-sharp minor, Part 2, No. 3: Hand crossing in the introduction, m. 10

The five-measure theme may be subdivided into 3+2 phrase groups. It consists of lyrical and syncopated melody over a syncopated accompaniment that is both in two-part and three-part textures (Figure 3.47). Throughout the piece, the theme is developed in various ways with the addition of thirds, octaves, and triadic harmony.



Figure 3.47 Adams: Etude in D-sharp minor, Part 2, No. 3: Theme, m. 18-19

The transition sections feature a LH pedal point and syncopated rhythm while the RH has a descending arpeggiated sequence of notes. This material is modulatory and falls into four-measure groups (Figure 3.48).



Figure 3.48 Adams: Etude in D-sharp minor, Part 2, No. 3: Descending arpeggiated sequence over a pedal (starting in m. 29), mm. 28-31

The ending of the piece features octaves that accelerate to an emphatic cadence.

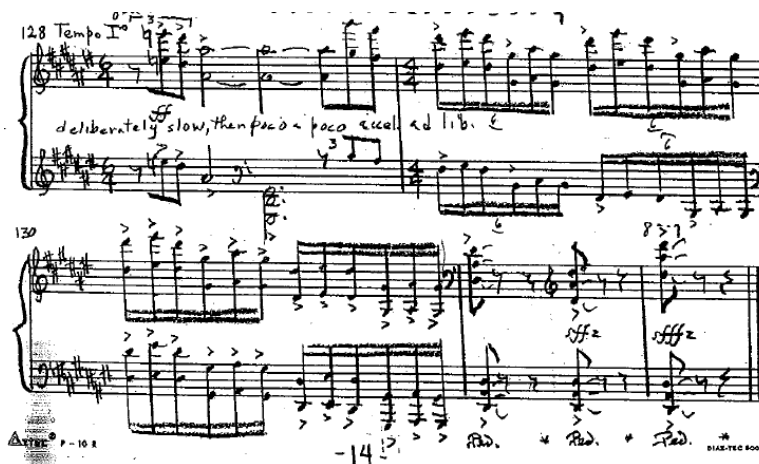


Figure 3.49 Adams: Etude in D-sharp minor, Part 2, No. 3: Ending of the piece, mm. 128-131

Part 2, No. 4 Etude in F-sharp minor

“Largo e molto espressivo”
(No metronome marking)

Length: 56 measures, approximately 6:20 minutes

Technical Devices: Voicing/balance of the melody in a three-voice texture, counterpoint, syncopation, finger legato, chords

Special Features: Some graphic notation and specific performance instructions in the coda, 12/8 and 6/8 meters

Table 3.17: An Overview of Etude in F-sharp minor

Form	Sub-section	Key Area/Harmony
Simple Introduction (m. 1)	(m. 1)	C-sharp minor
A (mm. 2–17)	(mm. 2–5)	C-sharp minor
	(mm. 6–9)	----- F-sharp minor
	(mm. 10–13)	F-sharp minor
	(mm. 14–17)	-----
Transition (m. 18)	(m. 18)	-----
B (mm. 19–26)	(mm. 19–20)	F-sharp Dorian
	(mm. 21–22)	A Dorian
	(mm. 23–24)	G Dorian
	(mm. 25–26)	D-sharp/E-flat minor
Transition (mm. 27–28)	(mm. 27–28)	E major—D major -----
(Repetition of all material to m. 16)		
Coda (mm. 29–56)	(m. 30) transition	-----
	(mm. 31–34) B material	A Dorian—C Dorian
	(mm. 35–36) transition	A Dorian—G Dorian
	(mm. 37–50) A material	F-sharp minor
	(mm. 51–54)	F-sharp minor
	(mm. 55–56)	F-sharp minor

Etude in F-sharp minor is a study in counterpoint and voicing/balance of melody and accompaniment in multiple layers and various textures. Marked “largo e molto espressivo,” the piece demands careful rhythmic and melodic control and balance between the contrapuntal lines in order to evoke its expressive qualities effectively. This etude contains such technical challenges as wide leaps, broken octaves, agitated sixteenth runs, and multi-layer textures.

The etude has two main thematic areas with brief transitions and a coda. In the first theme, the RH fifth finger needs to project the syncopated melody over a three-

layered texture and arpeggiated accompaniment. The eight-measure theme exhibits a “short-short-long” phrase structure with groups of 2+2+4 measures. The etude begins in C-sharp minor, but progresses to F-sharp minor for the second statement of the first theme, which features full chords and wide leaps (Figure 3.50).

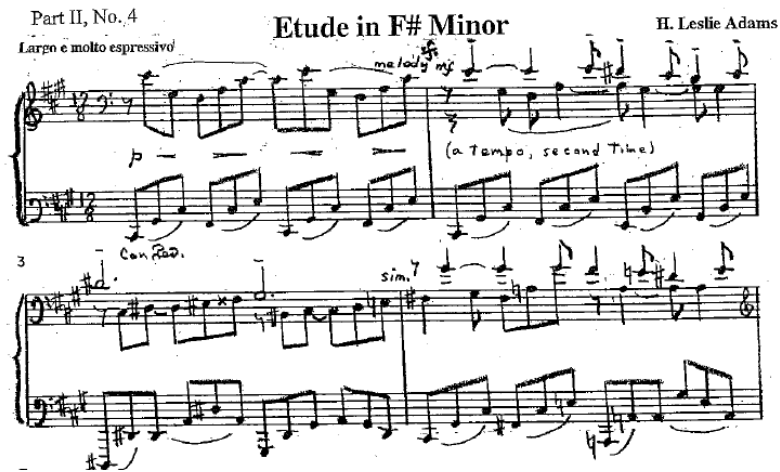


Figure 3.50 Adams: Etude in F-sharp minor, Part 2, No. 4, mm. 1-4

The second theme encompasses a RH descending arpeggiated motive while the LH moves in both scalar and arpeggiated motions (Figure 3.51). The key area and harmony change with every two-measure phrase group. There is some modal mixture and the use of the Dorian mode.

An extended coda section derives its material from the previous themes and transitions. A unique textural and harmonic moment towards the end of the etude includes some graphic notation and calls for specific performance instructions (Figure 3.52). This quasi-improvisatory end to the piece invites some creativity from the performer.



Figure 3.51 Adams: Etude in F-sharp minor, Part 2, No. 4: Second statement of the first theme, mm. 11-17; Transition, m. 18; Second theme, mm. 19-20



Figure 3.52 Adams: Etude in F-sharp minor, Part 2, No. 4: Ending of the piece, mm. 55-56

Part 2, No. 5 Etude in C minor “Con anima” (No metronome marking)

Length: 136 measures, approximately 3:10 minutes

Technical Devices: Voicing/balance of multiple voices, octaves, octaves with added fifths

Special Features: Counterpoint

Table 3.18: An Overview of Etude in C minor

Form	Sub-section	Key Area/Harmony
A (mm. 1–16)	(mm. 1–4)	A minor
	(mm. 5–8)	D minor
	(mm. 9–12)	C minor
	(mm. 13–16)	D-flat major—C minor
B (mm. 17–44)	(mm. 17–24)	C minor—G minor—A-flat major
	(mm. 25–32)	F minor—D-flat major—E-flat minor
	(mm. 33–44, downbeat)	E-flat minor—circle progression
C (mm. 44–60)	(mm. 44–51)	B-flat minor—E-flat minor—C-sharp minor - - - - - C major
	(mm. 52–60)	C minor—G minor—A-flat major (deceptive motion)
B' (mm. 61–88)	(mm. 61–68)	C minor—G minor—A-flat major (deceptive motion)
	(mm. 69–76)	F minor—D-flat major—E-flat minor
	(mm. 77–88, downbeat)	E-flat minor—circle progression
C' (mm. 88–104)	(mm. 88–95)	B-flat minor—E-flat minor—C-sharp minor - - - - - C major
	(mm. 96–104) extension	C-sharp minor - - - - - C minor (deceptive motion)
Transition (mm. 105–116)	(mm. 105–116)	- - - - - (sequence) - - - - - (D minor)
A' (mm. 117–136)	(mm. 117–120)	A minor
	(mm. 121–124)	D minor
	(mm. 125–128)	C minor
	(mm. 129–132)	D-flat major—C minor (deceptive motion)
	(mm. 133–136) extension	C minor

Etude in C minor is an effective study in counterpoint, voicing/balance, octaves, and octaves with added fifths. There is a lot of textural variety in this piece, including polyphonic, homophonic, and chordal sections; therefore, a high level of independence within each hand and ease of wrist movement is necessary to perform the piece successfully. In regard to form, sections are determined by textural and motivic activity; each of the three themes is varied on repetition.

The first theme is a simple melody in a four-voice texture, presented in four-measure phrase groups. The texture produces a three-hand effect with wide leaps between the layers (Figure 3.53). There are multiple lines within the polyphonic layers that must be projected, but the principal melody is primarily in the top voice. In regard to harmony, the piece does not begin in the tonic key; the tonic is not established with a cadence until measure 16.



Figure 3.53 Adams: Etude in C minor, Part 2, No. 5, mm. 1-4

The second theme contains more contrapuntal elements but maintains the same four-measure phrase group structure (Figure 3.54).



Figure 3.54 Adams: Etude in C minor, Part 2, No. 5: Second theme, mm. 17-20

This section is reminiscent of J. S. Bach's *Inventions* in that the motivic figures are imitated between the hands. This section and its recapitulation constitute two to three layers of polyphonic texture and presents large leaps and consecutive octaves. The harmonic motion changes rapidly and many key areas are established (Figure 3.55).



Figure 3.55 Adams: Etude in C minor, Part 2, No. 5: Second theme harmonic motion, mm. 37-40

The third theme presents a contrasting chordal melody with a forte dynamic.

Increased chromaticism establishes additional distant key areas (Figure 3.56).

Figure 3.56 Adams: Etude in C minor, Part 2, No. 5: Third theme (starting at m. 44), mm. 41-48

Part 2, No. 6 Etude in B major “Andante” (Quarter note at 80)

Length: 92 measures, approximately 8 minutes

Technical Devices: RH and LH bouncing broken 6/4 and 7th chords (ascending and descending), LH rolled chords, octaves, octave chords added fifths

Special Features: Anacrusis, irregular phrase length, multiple textures, LH melody

Table 3.19: An Overview of Etude in B major

Form	Sub-section	Key Area/Harmony
A (mm. 1–14)	(anacrusis–4)	B major
	(mm. 5–9.5)	C-sharp minor—D major
	(mm. 9.5–14) extension/transition	G major—F major - - - - -
A' (mm. 15–26)	(mm. 15–18)	B major
	(mm. 19–23)	C-sharp minor—D major
	(mm. 23–26) extension/transition	G major—F major - - - - -
A'' (mm. 27–40)	(mm. 27–30)	B major
	(mm. 31–35.5)	C-sharp minor—D major
	(mm. 35.5–40) extension/transition	- - - - - B major
B (mm. 41–58)	(mm. 41–44)	B major
	(mm. 45–48)	B major
	(mm. 49–52)	B major
	(mm. 53–58) extension	B major
B' (mm. 59–69)	(mm. 59–62)	B major
	(mm. 63–66)	B major
	(mm. 67–69) extension	B major
Transition (mm. 70–75)	(mm. 70–75)	- - - - -
A (mm. 76–79)	(mm. 76–79)	B major
(Repetition of all material to m. 69) *to Coda		
Coda (mm. 80–92)	(mm. 80–85) transition material	- - - - -
	(mm. 86–87) A material	B major
	(mm. 88–92) closing material	B major

Etude in B major is an effective study in broken-chord melodies and accompaniments and the projection and balance of multiple layers and textures. Hand independence is important to balance the contrapuntal lines. The LH adds animation with an accompaniment of bouncing broken chords of sixths and sevenths.

There are two distinct themes that contrast in melody, texture, and dynamic level. The first theme has a broken chordal melody with four measure phrases (Figure 3.57). It is presented three times consecutively with textural variation but similar harmonic progressions.

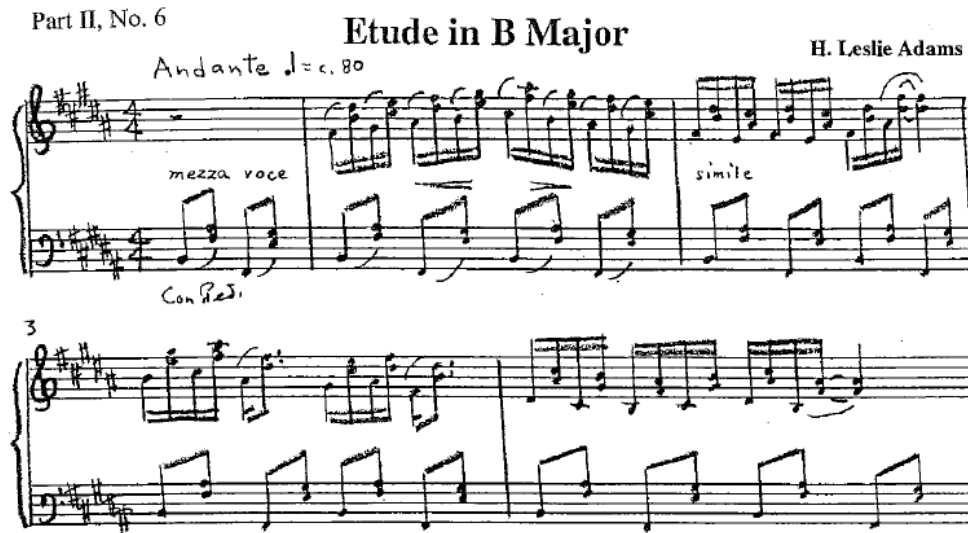


Figure 3.57 Adams: Etude in B major, Part 2, No. 6, mm. 1-4

The second theme features a LH thumb-projected melody, rolled chords, a layered texture, and four measure phrases (Figures 3.58 and 3.59). It remains in the tonic key area. The coda derives its material from fragments from the first theme.



Figure 3.58 Adams: Etude in B major, Part 2, No. 6: Second theme, mm. 41-43



Figure 3.59 Adams: Etude in B major, Part 2, No. 6: Second statement of Second theme, mm. 59-61

Sections are easily identifiable due to abrupt changes in harmony, tempo, textures, and the use of fermatas. The phrase structure is somewhat irregular, with some phrases asymmetrical due to extensions.

In terms of harmony, this piece travels through several passing tonalities and chromatic progressions in the first theme material. A unique cadence occurs at the end (Figure 3.60). Adams inserts a flat III^{MAJ 7} as the penultimate chord before ending on an ambiguous open-fifth B chord.



Figure 3.60 Adams: Etude in B major, Part 2, No. 6: Ending of the piece, mm. 90-92

Part 2, No. 7 Etude in A major “Molto amoroso” “Ardently expressive”
(Quarter note at 56–72)

Length: 56 measures, approximately 4:30 minutes

Technical Devices: Arpeggiated chords, voicing/balance, RH double notes (thirds), hemiola, octave chords with added fifths

Special Features: Syncopation, use of wide keyboard range, multiple textures; similar to Chopin’s Etude Op. 25, No. 1

Table 3.20: An Overview of Etude in A major

Form	Sub-section	Key Area/Harmony
A (mm. 1–8)	(mm. 1–4)	A major (tonicizes F-sharp minor)
	(mm. 5–8)	A major (tonicizes F-sharp minor)
A' (mm. 9–16)	(mm. 9–12)	A major (tonicizes F-sharp minor)
	(mm. 13–16)	F-sharp minor
B (mm. 17–29)	(mm. 17–20)	G major—F major
	(mm. 21–24)	B-flat major—G-flat major
	(mm. 25–28)	----- B major
	(m. 29) extension	A major
A (mm. 30–45)	(mm. 30–33)	A major (tonicizes F-sharp minor)
	(mm. 34–37)	A major (tonicizes F-sharp minor)
	(mm. 38–41)	A major (tonicizes F-sharp minor)
	(mm. 42–45)	A major (tonicizes F-sharp minor)
B (mm. 46–52)	(mm. 46–49)	A major—G major/E minor
	(mm. 50–52)	B major—A major
Codetta	(mm. 53–56)	A major

Etude in A major is a study in arpeggiated chords, counterpoint, voicing/balance of melody and accompaniment, multiple-layered textures, syncopation, and double notes. The fifth finger needs to be projected over the texture, similar to Chopin's Etude Op. 25, No. 1.

This etude is composed of two contrasting themes that are clearly sectionalized into four-measure phrases. Sections of the etude are connected seamlessly without an identifiable cadence in the process.

The first theme is based on arpeggiated figures in both parallel and contrary motion (Figure 3.61).

Part II, No. 7
Molto amoroso ♩ = c. 56 - 72
la melodia

Etude in A Major

H. Leslie Adams

The musical score shows the first two measures of the etude. The right hand plays a melody of eighth notes, while the left hand plays a continuous arpeggiated accompaniment of eighth notes. The tempo is marked 'Molto amoroso' with a quarter note equal to approximately 56-72 beats per minute. The mood is 'la melodia' and 'mezza voce (flexibly)'. The score is for Part II, No. 7 of the Etude in A Major by H. Leslie Adams.

Figure 3.61 Adams: Etude in A major, Part 2, No. 7, mm. 1-2

When recapitulated later on in the piece, the texture is thickened with double notes (Figure 3.62).



Figure 3.62 Adams: Etude in A major, Part 2, No. 7: Return of the first theme (starting at m. 38), mm. 37-40

The second theme uses a similar LH pattern, a syncopated melody, and a recurring motive found in other etudes by Adams: two groups of four sixteenth notes with a syncopation tie (Figure 3.63). Harmonic motion is abrupt and explores distant key areas. When the second theme material returns later in the etude, it is greatly altered and uses octaves with added fifths and hemiola.

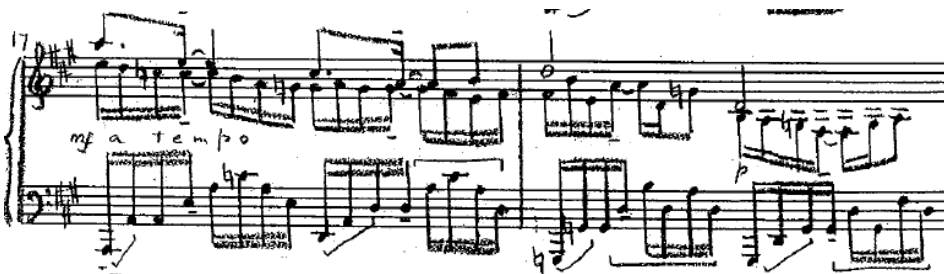


Figure 3.63 Adams: Etude in A major, Part 2, No. 7: Second theme, mm. 17-18

The texture consists of two to four layers. There are double thirds, double sixths, and arpeggios. This piece produces a multiple-hand effect with wide leaps between the layers.

Part 2, No. 8 Etude in C-sharp major “Agitato”——“Presto furioso”
(No metronome marking)

Length: 75 measures, approximately 4:10 minutes

Technical Devices: Arpeggiated chords, voicing/balance, contrary motion, quintuplets
hand crossing

Special Features: Syncopation, frequent harmonic shifts, multiple textures; similar to
Chopin’s Etude Op. 25, No. 1

Table 3.21: An Overview of Etude in C-sharp major

Form	Sub-section	Key Area/Harmony
A (mm. 1–12)	(mm. 1–4)	C-sharp major (pentatonic)
	(mm. 5–8)	C-sharp major - - - - -
	(mm. 9–12)	A Lydian (11th)—F-sharp Dorian—D-sharp minor—C-sharp Dorian
B (mm. 13–20)	(mm. 13–14)	B Mixolydian
	(mm. 15–16)	C-sharp Dorian—D-sharp minor
	(mm. 17–18)	F-sharp Dorian—G-sharp Mixolydian
	(mm. 19–20)	A-sharp minor—B major
C (mm. 21–32)	(mm. 21–32)	D-sharp minor—B Mixolydian—F-sharp minor—D major—C major
	(m. 33) extension	C-sharp major
A (mm. 34–45)	(mm. 34–37)	C-sharp major (pentatonic)
	(mm. 38–41)	C-sharp major - - - - -
	(mm. 42–45)	A Lydian (11th)—F-sharp Dorian—D-sharp minor—C-sharp Dorian
B (mm. 46–53)	(mm. 46–47)	B Mixolydian
	(mm. 48–49)	C-sharp Dorian—D-sharp minor
	(mm. 50–51)	F-sharp Dorian—G-sharp Mixolydian
	(mm. 52–53)	A-sharp minor—B major
(Repetition of mm. 22–52) *includes m. 54		
Transition (mm. 55–61)	(mm. 55–57)	- - - - -
	(mm. 58–61)	- - - - -
(Repetition of all material to m. 52)		
CODA	(mm. 62–75)	- - - - - A minor - - - - - C-sharp

Etude in C-sharp major is a study in arpeggiated chords (predominantly in contrary motion), counterpoint, voicing/balance of melody and accompaniment, multiple-layered textures, syncopation, and hand crossing. This etude presents various technical challenges such as wide leaps, broken octaves, agitated sixteenth runs, and multiple layered textures in a rapid tempo. Therefore, the etude requires a masterly technique in fingering, ease of wrist movement, and execution of articulations. To balance the contrapuntal lines, the performer must execute a great independence between and within the hands.

This virtuosic etude is constructed of three contrasting themes. In the first theme, the fifth finger needs to be projected over the texture, similar to Chopin's Etude Op. 25, No. 1 and to Adams' Etude in A major, Part 2, No. 7. This theme features arpeggiated chords—broken octave chords with added fifths and arpeggiated 9th chords—in contrary motion in four-measure symmetrical phrase groups (Figure 3.64).

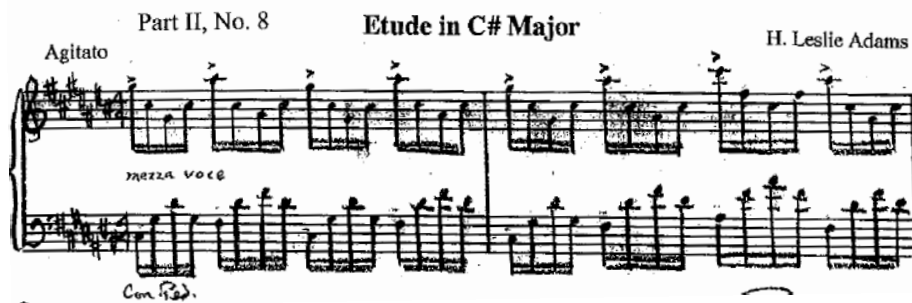


Figure 3.64 Adams: Etude in C-sharp major, Part 2, No. 8, mm. 1-2

The second theme has a prevalent syncopated RH rhythmic motive over a steady LH sixteenth figure. It also features a recurring motive found in other etudes by Adams: two groups of four sixteenths tied together (Figure 3.65). In two-measure phrase groupings, it passes through several key areas in a sequential fashion.



Figure 3.65 Adams: Etude in C-sharp major, Part 2, No. 8: Second theme, mm. 13-14

The third theme, also syncopated and using the same recurring motive, adds an additional layer to the texture and some scalar passages (Figure 3.66). The repetition of the first and second themes brings variations in texture and register.

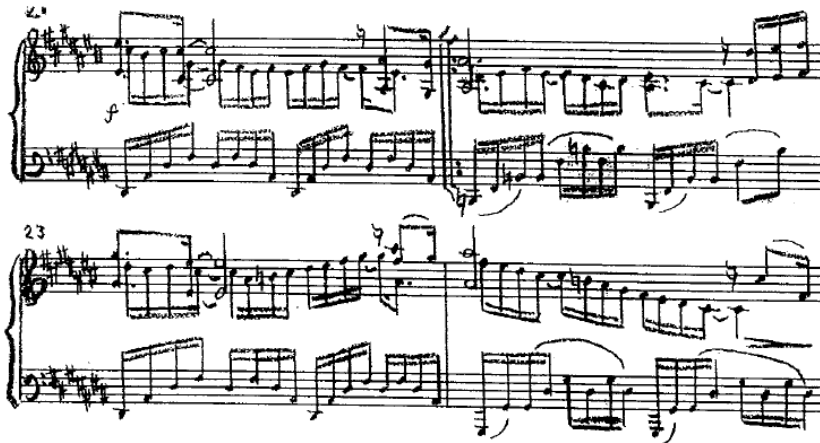


Figure 3.66 Adams: Etude in C-sharp major, Part 2, No. 8: Third theme, mm. 21-24

The “presto furioso” coda features a very brief recap of the first and second themes before presenting a new quintuplet figure with hand crossing that gradually encompasses the entire range of the keyboard. Although the harmony in this section is predominantly ambiguous, the tonality is defined by the C-sharp in the last measure (Figure 3.67).



Figure 3.67 Adams: Etude in C-sharp major, Part 2, No. 8: Ending of the piece, mm. 73-75

Part 2, No. 9 Etude in E minor “Allegretto” (No metronome marking)

Length: 141 measures, approximately 5 minutes

Technical Devices: Arpeggiated octave triplet motives, voicing/balance of chords, octaves, and double notes (thirds and sixths)

Special Features: Four-measure phrases, large chords, wide leaps

Table 3.22: An Overview of Etude in E minor

Form	Sub-section	Key Area/Harmony
A (mm. 1–48)	(mm. 1–4) a	E minor
	(mm. 5–8) b	F-sharp Dorian—D major—E minor
	(mm. 9–12) a	E minor
	(mm. 13–16) a	E minor
	(mm. 17–20) b	F-sharp Dorian—D major—E minor
	(mm. 21–24) c	D-sharp Dorian—E major
	(mm. 25–28) a	E minor
	(mm. 29–32) b	F-sharp Dorian—D major—E minor
	(mm. 33–36) a	E minor
	(mm. 37–40) b	F-sharp Dorian—D major—E minor
	(mm. 41–44) b	F-sharp Dorian—D major—E minor
	(mm. 45–48) c	D-sharp Dorian—E major
Transition (mm. 49–56)	(mm. 49–56)	Circle progression (D major, C major, B-flat major, A-flat major)
B (mm. 57–74)	(mm. 57–64)	D-flat major—B major
	(mm. 65–72)	D-flat major—B major
(Repetition of mm. 57–70)		
Transition (mm. 73–84)	(mm. 73–84)	Circle progression (D major, C major, B-flat major)—E minor)

A (mm. 85–112)	(mm. 85–88) a	E minor
	(mm. 89–92) b	F-sharp Dorian—D major—E minor
	(mm. 93–96) a	E minor
	(mm. 97–100) b	F-sharp Dorian—D major—E minor
	(mm. 101–104) b	F-sharp Dorian—D major—E minor
	(mm. 105–108) c	D-sharp Dorian—E major
Transition (mm. 109–128)	(mm. 109–112)	E major—E minor
	(mm. 113–117)	-----
	(mm. 118–123)	Circle progression (B-flat major, D-flat major, C-flat major)—E minor
	(mm. 124–128)	E major—E minor
Coda (mm. 129–141)	(mm. 129–141)	E minor

Etude in E minor is a study of arpeggiated octave triplet motives, voicing/balance of chords, octaves, and double notes (thirds and sixths). This bravura romantic etude demands a high level of virtuosity and dexterity. Both the RH and LH have equally important roles and share responsibility in presenting each theme. Large chords and wide leaps predominate; therefore, the etude demands a careful technique in fingering, ease of wrist movement, and execution of articulations. Wide leaps, fast octaves and scalar passages, and repetitive blocked chords are among the important features of the piece. This etude has a ternary-like structure presenting two main themes and a coda.

The first theme features a chordal melody accompanied by broken octaves with added fifths and is clearly divided into four-measure phrases (Figures 3.68 and 3.69).



Figure 3.68 Adams: Etude in E minor, Part 2, No. 9, mm. 1-4

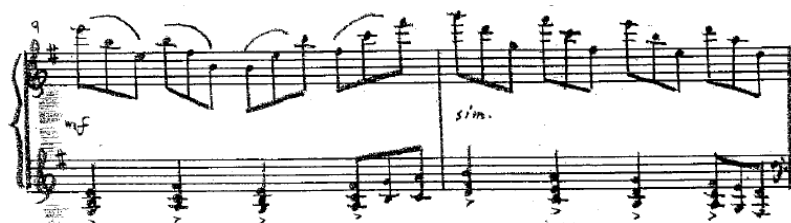


Figure 3.69 Adams: Etude in E minor, Part 2, No. 9: First theme in the LH, mm. 9-10

In total, the theme is twenty-four measures in length and may be divided into three sections based on the manipulation of the motive. The theme is presented twice in measures 41-48; however, in the second statement, Adams uses octaves to accompany the chordal melody. A transition section then presents a circle progression that travels through several key areas (Figure 3.70).



Figure 3.70 Adams: Etude in E minor, Part 2, No. 9: Transition, mm. 49-52

The second theme features a syncopated chordal melody and a multi-layered texture (Figure 3.71).



Figure 3.71 Adams: Etude in E minor, Part 2, No. 9: Second theme, mm. 57-60

This section is completely contrasting in tempo, articulation, texture, melody, and harmony. Only sixteen measures in length, it presents material in D-flat major and B major. Another transition section leads to another twenty-four bars of the first theme material followed by a transition to the coda. The coda presents a brief final statement of the first theme material, a descending sequence of first inversion triads, wide leaps, and an incessant drive to the final cadence (Figure 3.72).

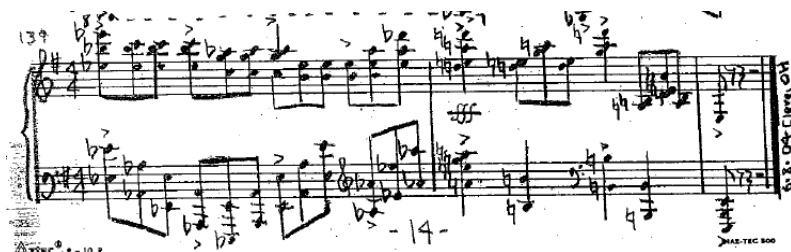


Figure 3.72 Adams: Etude in E minor, Part 2, No. 9: Ending of the piece, mm. 139-141

Part 2, No. 10 Etude in F minor “Andantino cantabile” (No metronome marking)

Length: 79 measures, approximately 4:30 minutes

Technical Devices: Voicing/balance, singing melody, octaves, LH chords and double notes

Special Features: Counterpoint, multiple lines and interweaving melodies, rubato, antecedent/consequent phrases

Table 3.23: An Overview of Etude in F minor

Form	Sub-section	Key Area/Harmony
Simple Introduction (mm. 1–2.5)	(mm. 1–2.5)	F minor
A (mm. 2.5–18.5)	(mm. 2.5–6.5) antecedent	F minor
	(mm. 6.5–10.5) consequent	F minor
	(mm. 10.5–14.5) antecedent	F minor
	(mm. 14.5–18.5) consequent	F minor
A' (mm. 18.5–34.5)	(mm. 18.5–22.5) antecedent	F minor
	(mm. 22.5–26.5) consequent	F minor
	(mm. 26.5–30.5) antecedent	F minor
	(mm. 30.5–34.5) consequent	F minor
A'' (mm. 34.5–50.5)	(mm. 34.5–38.5) antecedent	F minor
	(mm. 38.5–42.5) consequent	F minor
	(mm. 42.5–46.5) antecedent	F minor
	(mm. 46.5–50.5) consequent	F minor
A''' (mm. 50.5–73.5)	(mm. 50.5–54.5) antecedent	F minor
	(mm. 54.5–58.5) consequent	F minor
	(mm. 58.5–62.5) antecedent	F minor
	(mm. 62.5–66.5) consequent	F minor
	(mm. 66.5–70.5) antecedent	F minor
	(mm. 70.5–73.5) consequent	F minor
Coda (mm. 73.5–79)	(mm. 73.5–79)	F minor

Etude in F minor is a study in voicing/balance of singing melody with various accompaniment settings and contrapuntal textures. There are multiple lines within the polyphonic layers that must be projected, but the principal melody is primarily in the top voice. The melody is sectionalized by cadences in every four measures, and the rhythm is propelled by a motoric eighth note figure throughout.

The music is monothematic. The eight-measure theme is periodic, containing antecedent and consequent phrases. The antecedent phrase ends with a descending interval, while the consequent phrase concludes with an ascending interval (Figure 3.73).



Figure 3.73 Adams: Etude in F minor, Part 2, No. 10, mm. 1-9

Each section of the etude is sixteen measures. New sections are clearly defined by the accompaniment pattern. The first and third sections use broken arpeggios and stepwise motion; the second and fourth sections use a chordal texture. The LH also has the opportunity to present the melody against a contrapuntal accompaniment figure in the RH (Figure 3.74).

Figure 3.7 Adams: Etude in F minor, Part 2, No. 10: LH melody (starting at m. 34), mm. 31-39

Because of the polyphonic texture and large leaps in the piece, the performer must maintain rhythmic and melodic control and balance between the contrapuntal lines (Figure 3.75). A high level of independence between and within hands is needed.



Figure 3.75 Adams: Etude in F minor, Part 2, No. 10, mm. 19-24

Harmonic progressions are straightforward, chiefly utilizing diatonic harmonies. The entire piece remains in the tonic key.

Part 2, No. 11 Etude in G-sharp minor “Molto marcato” (No metronome marking)

Length: 69 measures, approximately 2 minutes

Technical Devices: Voicing/balance, RH full chords, LH wide leaps, octaves

Special Features: Rhythmic motive, syncopation, multiple textures

Table 3.24: An Overview of Etude in G-sharp minor

Form	Sub-section	Key Area/Harmony
A (mm. 1–16)	(mm. 1–8)	G-sharp minor
	(mm. 9–16)	G-sharp minor
B (mm. 17–32)	(mm. 17–24)	G-sharp major
	(mm. 25–32)	C major—G-sharp minor
A' (mm. 33–40)	(mm. 33–40)	G-sharp minor
B' (mm. 41–48)	(mm. 41–48)	G-sharp major/A-flat major
(Repetition of material from mm. 26–40) *includes m. 49		
Coda (mm. 50–69)	(mm. 50–57)	G-sharp minor - - - - -
	(mm. 58–63)	F minor - - - - -
	(mm. 64–69)	- - - - - G-sharp minor

This spirited etude is a study in syncopation, voicing/balance of multiple voices, chords, and octaves. The piece demands careful rhythmic and melodic control and balance between the contrapuntal lines; therefore, a high level of independence between and within hands is required.

There are two contrasting themes and a coda. Both the first and second themes have a rhythmic motive that is supported by chords; however, the second theme is lyrical as well. The syncopated and ‘marcato’ first theme features eight-measure phrases which are divided into 2+2+4 measure groupings. The harmonic framework is straightforward, utilizing primary chords (I, IV, and V) as its content. The LH has a “walking” bass line quality (Figure 3.76).



Figure 3.76 Adams: Etude in G-sharp minor, Part 2, No. 11, mm. 1-8

The second theme’s eight-measure phrases are divided into 4+4 measure groupings (Figure 3.77). Both themes, when repeated, are varied through register shifts, dynamics, and more elaborate accompanying figures.



Figure 3.77 Adams: Etude in G-sharp minor, Part 2, No. 11: Second theme (starting at m. 17), mm. 15-20

The harmonic scheme of the first theme is straightforward, using the i, IV, and V chords; while the second theme makes use of the ii-V-I chord progression and the parallel major mode. Much colorful harmony is created in the coda through the use of chromaticism. The coda presents several unique and quick harmonic shifts, but secures the principal key at the end with a ii-V-i progression (Figure 3.78).



Figure 3.78 Adams: Etude in G-sharp minor, Part 2, No. 11: Ending of the piece, mm. 64-69

Part 2, No. 12 Etude in F major “Beguine” (Quarter note at 100)

Length: 60 measures, approximately 3:30 minutes

Technical Devices: Voicing/balance of the melody and accompaniment, hemiola, finger legato, hand crossing

Special Features: Latin beat (“Beguine”), jazz style, use of wide keyboard range, embellishments

Table 3.25: An Overview of Etude in F major

Form	Sub-section	Key Area/Harmony
Introduction	(mm. 1–4)	F major
A (mm. 5–20)	(mm. 5–12)	F major
	(mm. 13–20)	F major; circle progression
A' (mm. 21–42)	(mm. 21–28)	F major
	(mm. 29–39 downbeat)	F major
	(mm. 39–42) extension	F major
A'' (mm. 43–58)	(mm. 43–50) LH melody	F major
	(mm. 51–58)	F major; circle progression
(Repeat all material from mm. 21–41)		F major
Codetta (mm. 59–60)	(mm. 59–60)	F major

Etude in F major is a study in the Latin “Beguine” rhythm, hemiola, voicing the melody over a varying accompaniment pattern with inner voices, hand crossing, and finger legato.

This etude is the first of the last three etudes, which, as expressed by Adams, are based on popular tunes and harmony. The music is monothematic and encompasses two motives: a descending arpeggiated figure and a LH bass rhythm. The motives are combined and altered in various ways throughout the piece.

The theme has two parts, eight measures each and corresponding to two textures, both contrapuntal and homophonic. The first motivic unit consists of a triad: starting on the root, it rises to the fifth and falls to the third (Figure 3.79). The second motivic unit presents a chordal melody in a new, homophonic texture (Figure 3.80). Melodies are

projected by either the thumb or the fifth finger. The piece demands careful rhythmic and melodic control and balance between the contrapuntal lines.



Figure 3.79 Adams: Etude in F major, Part 2, No. 12, mm. 1-6



Figure 3.80 Adams: Etude in F major, Part 2, No. 12: Second part of the theme, mm. 13-16

The textural differences with each variation of the theme clearly defines each section. Double thirds, double sixths, combinations of various harmonic intervals,

arpeggios, block and broken octaves, LH rolled chords, and passages with jazz style embellishments increase the complexity of the piece (Figure 3.81).

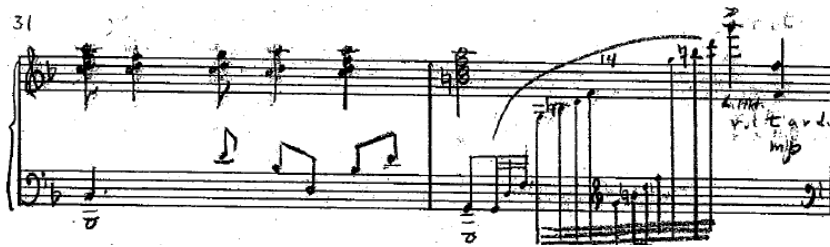


Figure 3.81 Adams: Etude in F major, Part 2, No. 12: Passagework, mm. 31-32

Harmonic progressions are straightforward, chiefly utilizing diatonic and secondary harmonies, and the tonality is limited to closely related keys. A unique use of the Neapolitan in the penultimate chord resolves to the tonic (Figure 3.82).

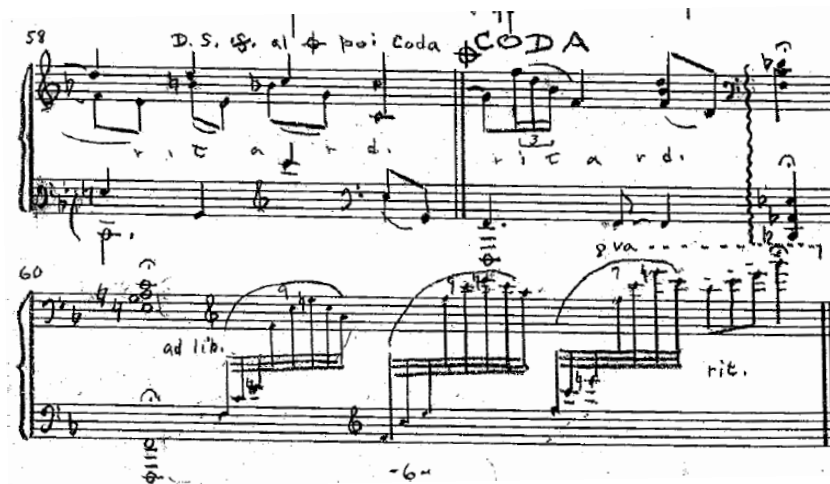


Figure 3.82 Adams: Etude in F major, Part 2, No. 12: Ending of the piece, mm. 58-60

Part 2, No. 13 Etude in A-flat major

“Carefree at first, becoming more intense”
(Quarter note at 98)

Length: 110 measures, approximately 7 minutes

Technical Devices: Triplets, voicing/balance, octaves in contrary motion, hand crossing, LH ascending arpeggiated 7^{ths}, tremolos, glissando

Special Features: Jazz style, syncopation, use of wide keyboard range, multiple-voice texture

Table 3.26: An Overview of Etude in A-flat major

Form	Sub-section	Key Area/Harmony
Introduction	(mm. 1–4)	A-flat major
A (mm. 5–12)	(mm. 5–12)	A-flat major
A (mm. 13–20)	(mm. 13–20)	A-flat major
B (mm. 20–28)	(mm. 20–24)	C-flat major
	(mm. 24–28)	- - - - A-flat major
A (mm. 28–36)	(mm. 28–36)	A-flat major
C (mm. 37–54)	(mm. 37–40)	D-flat major (9 th)—E major
	(mm. 41–44)	E-flat major
	(mm. 45–48)	D-flat minor—E-flat minor
	(mm. 49–54)	- - - -
A (mm. 55–62)	(mm. 55–62)	A-flat major
A (mm. 63–70)	(mm. 63–70)	A-flat major
B (mm. 70–81)	(mm. 70–74)	C-flat major
	(mm. 74–78)	- - - - A-flat major
	(mm. 78–81) extension	A-flat major
A (mm. 82–110)	(mm. 82–89)	A-flat major
Coda (mm. 89–110)	(mm. 89–96)	A-flat major
	(mm. 97–104)	A-flat major
	(mm. 105–110)	A-flat major

Etude in A-flat major is a study in voicing/balance of a singing melody with various accompaniment settings and multiple textures, syncopation, octaves, and jazz harmony. This etude challenges performers with various articulations in a multi-layered texture, occasionally with the melody in an inner layer, and features hand crossing, LH arpeggiated ascending 7^{ths}, wide leaps, tremolos, a glissando, and the use of a wide keyboard range. In some instances the harmonic scheme is straightforward. In others,

the harmonic movement includes many unexpected chromatic alterations and harmonic progressions.

This etude has two sections in 32-bar song form (A A B A) separated by a third theme area that acts as a development section, in addition to a coda. The contrasting sections can be determined visually through changes in texture, melody, and harmony. A brief introduction starts on the dominant chord, but then leads to the first theme with a standard ii-V-I progression (Figure 3.83).



Figure 3.83 Adams: Etude in A-flat major, Part 2, No. 13, mm. 1-4

The first half of the first theme is built upon two motivic figures, an upper figure in the soprano that moves stepwise and a lower figure in the alto that descends chromatically (Figure 3.84). The second half of the first theme rises in an arpeggiated figure and descends in stepwise motion.



Figure 3.84 Adams: Etude in A-flat major, Part 2, No. 13: First theme, mm. 5-6

The second theme is supported by a ii-V-I progression in C-flat major. The syncopated melody begins in the alto voice before the first phrase before moving to the soprano. The melodic movement is by skips and steps within a penta-scale (Figure 3.85).



Figure 3.85 Adams: Etude in A-flat major, Part 2, No. 13: Second theme, mm. 20-24

The third theme contrasts rhythmically and melodically with both the first and second themes. Both the LH and RH parts feature an oscillating figure while the RH projects a syncopated melody (Figure 3.86). This third theme area also acts as a quasi-development in that it is sectional and involves several key areas.



Figure 3.86 Adams: Etude in A-flat major, Part 2, No. 13: Third theme, mm. 37-40

The return of the 32-bar song form is much grander in scope and use of the keyboard. The louder dynamic, fuller chords, use of octaves, and expanded range increase the complexity. Of note is the four-measure prolongation of the dominant harmony following the second theme that builds to a fortissimo climax for the final statement of the first theme.

The coda begins with a common jazz descending harmonic progression. This final section has many virtuosic features: ascending/descending double sixths, wide LH leaps, extreme registers of the keyboard, tremolos, octaves in contrary motion, and a glissando (Figure 3.87).

The image displays a musical score for the ending of a piece, spanning measures 103 to 110. The score is written for piano (p) and features a complex, virtuosic texture. The key signature is A-flat major (three flats). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. The left hand (LH) features wide leaps and octaves, while the right hand (RH) includes ascending and descending double sixths. The score concludes with a glissando in the right hand, indicated by a wavy line. The page number 110 is visible at the bottom right of the score.

Figure 3.87 Adams: Etude in A-flat major, Part 2, No. 13: Ending of the piece, mm. 105-110

Part 2, No. 14 Etude in C major “Final Etude” “Somewhat freely”
(No metronome marking)

Length: 72 measures, 5:30 minutes

Technical Devices: Voicing/balance, octaves with added sixths, hemiola, double notes (sixths), triplets

Special Features: Jazz style, syncopation, complex harmony, multiple voice texture, passages with embellishment

Table 3.27: An Overview of Etude in C major

Form	Sub-section	Key Area/Harmony
Introduction	(mm. 1–4)	C major
A (mm. 5–12)	(mm. 5–8)	C major—E-flat major
	(mm. 9–12)	E-flat major—C major
A (mm. 13–20)	(mm. 13–16)	C major—F major—E-flat major
	(mm. 17–20)	E-flat major
B (mm. 21–28)	(mm. 21–24)	G-flat major
	(mm. 25–28)	C major
A (mm. 29–38)	(mm. 29–32)	C major—E-flat major
	(mm. 33–38 two-measure extension with a transitional function)	E-flat major—C major
A (mm. 39–46)	(mm. 39–42)	C major—E-flat major
	(mm. 43–46)	E-flat major—C major
A (mm. 47–54)	(mm. 47–50)	C major—E-flat major
	(mm. 51–54)	E-flat major
B (mm. 55–62)	(mm. 55–58)	G-flat major
	(mm. 59–62)	C major
A (mm. 63–72)	(mm. 63–66)	C major—E-flat major
	(mm. 67–72 two-measure extension with terminative function)	E-flat major—C major

This is the last etude of Part 2, and it is the only one that has a title: “Final Etude.” It is in C major, based on a 32-bar song form (A A B A), and is a study in voicing/balance of a singing melody with various accompaniment styles and multiple textures, syncopation, octaves, hemiola, and jazz harmonies.

The etude has two sections in 32-bar song form preceded by a four-measure introduction and concluded by two-measure extensions. The second section adds more complex accompaniment material.

True to form, there are two primary themes in this etude. Each contrasting section can be determined by visual cues: change in texture, melody, and/or harmony. The first theme features a five-note ascending melodic figure that then descends in triadic form. The opening accompaniment material is fairly simple; however, it increases in difficulty as the etude progresses (Figure 3.88).



Figure 3.88 Adams: Etude in C major, Part 2, No. 14, mm. 13-15

The second theme is supported by a ii-V-I progression in G-flat major. The use of embellishment gives this section an improvisatory character (Figure 3.89).



Figure 3.89 Adams: Etude in C major, Part 2, No. 13: Second theme (starting at m. 21), mm. 19-23

Sometimes the harmonic scheme is straightforward, chiefly utilizing diatonic and secondary harmonies and ii-V-I progressions that are characteristic of jazz music, but at times the harmonic movement includes many unexpected chromatic alterations and harmonic progressions. In the second measure, Adams uses a modified dominant chord

(Figure 3.90) and toward the end he uses a substitute dominant for the penultimate chord (Figure 3.91).



Figure 3.90 Adams: Etude in C major, Part 2, No. 14: Modified dominant chord, mm. 1-2



Figure 3.91 Adams: Etude in C major, Part 2, No. 14: Substitute dominant at the ending of the piece, mm. 69-72

This piece requires a high level of independence between and within hands. The performer must carefully balance each voice of the texture, which is constituted of two to four layers (Figures 3.92 and 3.93). Double thirds, double sixths, combinations of various harmonic intervals, arpeggios, block and broken octaves, extreme registers, and rolled chords in the bass enhance the complexity of the piece.



Figure 3.92 Adams: Etude in C major, Part 2, No. 14: Octaves, mm. 48-51

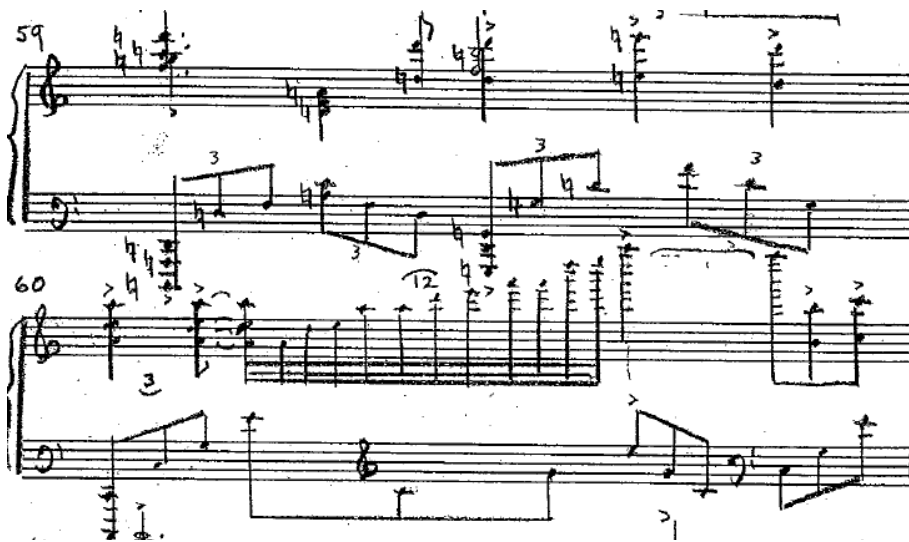


Figure 3.93 Adams: Etude in C major, Part 2, No. 14: Embellishments, mm. 59-60

Adams ends the etude on a simple C major chord (Figure 3.91). The simplicity of the final chord culminates the experience of this significant collection of etudes in a refreshing and conclusive way.

CHAPTER IV: SUMMARY AND CONCLUSIONS

The purpose of this research was to analyze the form, melody, harmony, rhythm, and keyboard usage in the *Twenty-Six Etudes for Solo Piano* by H. Leslie Adams. Certain stylistic traits and compositional devices emerged as indicative of Adams' style. These include lyrical melodies, symmetrical phrase lengths, extended harmony, modal mixture, syncopation, multiple-layered textures, and use of the entire range of the keyboard. The recurrence of these features enhances one's grasp and recognition of the composer's "voice." H. Leslie Adams' style indeed is eclectic, fusing elements of classical, jazz, and popular idioms into pieces that are melodically, harmonically, rhythmically, and aesthetically pleasing and engaging.

The composer has stated that his work is "more heart-based and intuitive than analytical."⁵⁹ For him, composing is "pulling out what's inside."⁶⁰ In my investigation of these etudes, I have discovered their inherent beauty and sophistication as well as their distinctiveness. Each etude communicates something different from the composer to the performer and the listener.

The *Twenty-Six Etudes for Solo Piano* represent a significant achievement in H. Leslie Adams' compositional output. The etudes fill a void, not only in H. Leslie Adams' body of work, but also in the canon of pedagogical and performance piano literature. This collection solidifies his place and contribution to the piano etude genre. As works of

⁵⁹ H. Leslie Adams, Liner Notes, *H. Leslie Adams: Piano Etudes, Part II*, Thomas Otten (piano), Albany Records, 2014, compact disc.

⁶⁰ Ibid.

stature, they extend beyond their function as technical exercises and broaden one's perspective and exposure to various styles and popular elements in a classical format. They elevate the piano etude into a high art form.

The *Twenty-Six Etudes for Solo Piano* are important documents and merit a place in the pianist and piano teacher's repertoire along with those of Czerny, Chopin, Debussy, Rachmaninov, and others. They diversify the offerings and bring awareness to compositions by American composers to the musical community. Further study might include an analysis of H. Leslie Adams' *Preludes for Piano* and *Contrasts for Piano* as well as pedagogical piano repertoire by African-American composers.

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APPENDIX A: AN INTERVIEW WITH H. LESLIE ADAMS

The following is a transcription of a telephone interview between H. Leslie Adams and Aaron Mathews on May 1, 2015.

AM: The purpose of this interview is to get a better sense of you as a composer, your inspiration in writing the etudes, your compositional process, and any anecdotes or commentary that you would like to add about the etudes.

On Analysis vs. Creating

HLA: Composing and analyzing are two separate things. In the process of composing, it's practically impossible to analyze while one is creating. After it's over, then it's part of the musicologist's job to do analysis, not necessarily the composer's.

I have a great deal of trouble doing program notes, which sometimes I am asked to do; however, if I don't do them myself, and somebody else does them, quite often it won't be representative of what I've done. The job of a music critic primarily is to communicate with their readers, and the best way they can do this is to find some link between the subject (the music they're dealing with) and their readership. Often times the link is other well-known composers' music, so they'll start talking about George Gershwin or Aaron Copland so that the reader can say, "Ah! Okay, now I understand." I've been compared to many different composers, and I think, "That's okay, if that's what they believe." Although it often may not make much sense to me, I understand they've got to find some way to communicate what my music sounds like.

Creating is a process, like a playwright. Writers start out with a blank page. They might start out writing consciously, then after a while it's almost a subconscious process. Their characters take over and lead the writer to where their character is going. This is very similar to the composing process.

On Composing

HLA: I enjoy composing. I chose to become a composer many years ago before I shared the idea with anyone. I allowed it to remain in my subconscious. Later when I was teaching at a university, I had an opportunity to do an opera. I looked at my work as a professor and what it entailed and what the job of composing a large work like an opera would be. I realized that I couldn't comfortably do both at the same time. So I had to make a decision. That was back in 1979 when I committed to composing, pretty much full-time, and let the chips fall where they

may. So here we are in 2015, and I'm still doing it. And I'm very gratified. It's been an interesting ride.

AM: When did you start working on the etudes?

HLA: It was a ten-year project from the first to last, beginning in 1997 and concluding in 2007.

AM: Did you start the project with a specific number of etudes in mind?

HLA: Yes, I did. Before I even starting writing a note, the title of the work just came to me: "Twenty-Six Etudes For Solo Piano." I had no idea what this meant or how long it would take; however, I would say that before I started the etudes I really didn't have a project that was eminent. I looked around my studio and the piano was sitting there, and I thought, "I really haven't done a truly large-scale work for the piano so far." When I continued thinking about that, the title came to me. "Etudes" was decided because they are of a general nature, and I wouldn't have to come up with a title for each piece.

I will say that I was a little challenged by Chopin and his marvelous works.⁶¹ With my etudes, I knew that I wanted to express something different with each piece. I realized that to give twenty-six etudes variety and character, my compositional approach would need to include different moods, forms, and tonalities. As I finished each etude, I looked at what I had done and tried not repeat tonalities.

AM: Being that etudes are typically designed as technical exercises, did you intend for each piece to address a particular skill in addition to the different tonalities?

HLA: Yes, generally speaking. My compositional process for the etudes was a combination of conscious and subconscious. I thought that my subconscious would lead me in the right direction. For example, in the process of writing certain etudes, I subconsciously noticed that what was emerging was a "barcarolle" or a "song without words" or a "waltz." On the other hand, other etudes were created consciously to deal with octaves and arpeggios. I just let it flow.

On the Two Parts

When I composed the etudes, I wasn't thinking about dividing them into two parts, rather having them go straight through. When Maria Corley⁶² got the

⁶¹ Frederic Chopin (1810-1849) composed two sets of etudes for piano: Etudes, Op. 10 (1829-1832) and Etudes, Op. 25 (1832-1836).

⁶² Maria Thompson Corley recorded the first twelve etudes on the Albany label in 2004.

manuscripts (I might have had fifteen etudes at the time), she recorded twelve. I thought that might be a nice break. When the second pianist Thomas Otten⁶³ came on the scene, he recorded etudes thirteen to twenty-six, so we just called it Parts 1 and 2.

AM: How involved were you in the recording process? Did you give the artists feedback?

HLA: No. Maria Corley did send me some preliminary recordings. She was playing them in different venues, and I liked what she was doing. I don't think I said anything to her about making changes. Likewise, with Thomas Otten we never discussed interpretation per se.

On Performance of the Etudes

HLA: I tried to make the tempi very clear. If it was something that required a metronomic number, I put that in. However, I tried not to place a definite number in sometimes because it locks the tempo into place. Many pianists have played the etudes with different tempi, and it sounded justified. Sometimes I would put a hyphen in between numbers to provide flexibility. I tend to view the manuscript as a blueprint for expression, and artists can find different tempi, styles and approaches, and the results might pleasantly surprise me. I've learned that over the years, so I just decided to be flexible and allow the process to become a collaborative effort. They're doing it; it's their expression.

AM: In your musical training, did you happen to study etudes?

HLA: Yes, to an extent, I studied some of the Chopin etudes. While I don't call myself a concert pianist per se, earlier in my career I did give concerts playing my own works in recitals. Presently, I don't perform my own work in concert; rather, I allow that task to others.

AM: Did any particular style or musical genre influence the creation of any of the etudes?

HLA: Just my own. I found my "voice." I came into my own after wondering for many years, "What is my voice or style?" which is, I'm sure, eclectic, like many other composers these days. All composers, once they've heard another work, it becomes part of their subconscious and awareness. There's no way you can blot it out. I always think of Puccini and his opera *Manon Lescaut*. I've heard that opera a couple of times. It goes on for quite a while, and then all of a sudden, "Bam! He's got it. He's found his voice. There is the Puccini that we know and recognize." Suddenly, it just blossoms out. That is what I call finding one's "voice." That is what I was searching for. Many times I was surprised at what

⁶³ Thomas Otten recorded the remaining fourteen etudes on Videmus records in 2014.

was emerging. I *still* am surprised at what emerges. However, I am pleased when many people tell me that they recognize an Adams song or work right away.

AM: Do you have any works in progress now?

HLA: I'm working on a piece for trumpet and piano. It is my first trumpet solo. I do enjoy writing for smaller as well as larger groups.

It was very pleasant for me to have done smaller works such as piano and violin, piano and clarinet, piano and oboe, piano and English horn, and also vocal works. Incidentally, I was a voice major as an undergrad at Oberlin and took a fifty-minute voice lesson twice a week straight through my four years. That's a lot of voice lessons. I also sang in the college choir on their major tours. So I am really vocally oriented; my "DNA" is as much vocal as instrumental. I also have a long history of choral directing, and I'm still doing that at Grace Presbyterian Church in Lakewood, Ohio.

AM: Do you have any etudes that are your favorite?

HLA: Not really. They are all so different, so unique. I composed them chronologically. I didn't think of mixing them up, like "this piece is early...this one will come last." One flowed into the next.

AM: So the order that is in the published score is the order in which you composed the etudes?

HLA: Yes, with the exception of the E-flat minor etude which was actually created third.⁶⁴ Composing in this manner helped me because I didn't know where I was going other than what I had already done. There was no way of switching. And when I finished, this was the journey: it started in G minor, and it just flowed until the end in C major. After I finished number twenty-three, I thought, "Now where am I going? What can I say that is different?" And I remembered pop songs that I wrote back when I was in New York. I utilized three of those songs as the basis for the final three etudes. The last three, which originally had lyrics, became in the new context "songs without words."

It was a goal of mine, even before I started the etudes, to finish a large-scale work on a C major chord. So when I did the final etude, I knew that it had to be in C major. It felt good to end with a "song without words" and to finish it very softly on a simple C major chord.

⁶⁴ The published score by American Composers Alliance, Inc. places the E-flat minor etude at the end of Part 1.

APPENDIX B: RECURRING MOTIVES, TEXTURES, AND ENDINGS

Some motives and textures recur in several of the twenty-six etudes. The reemergence of these rhythmic, melodic, and harmonic figures help to codify Adams' compositional style. In the following, I refer to the etudes by which book they appear in and what order. For example, the first etude of Part 1, Etude in G minor, will be labeled 1.1.

Table B.1: Recurring Motives

Recurring Motives	Etude
1. LH Low register chord, octave leap, pedal point chords with moving thumb	1.1, 2.4, 2.10
2. Two groups of four sixteenth notes with a syncopation tie	1.2, 1.4, 1.6, 1.11, 2.3, 2.7, 2.8
3. Octaves with added fifths (broken and blocked)	1.1, 1.2, 1.3, 1.5, 1.8, 1.10, 1.11, 1.12, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13, 2.14
4. Octaves with added fifths triplet motive	1.3, 2.11
5. Arpeggiated 9 th chords	1.3, 1.4, 2.8

One: Low register chord, octave leap, pedal point chords with moving thumb

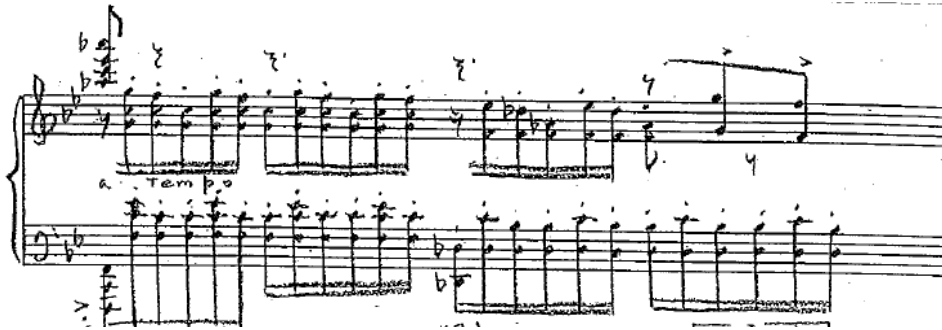


Figure B.1 Adams: Etude in G minor, Part 1, No. 1, mm. 71



Figure B.2 Adams: Etude in F-sharp minor, Part 2, No. 4, mm. 11-16

Figure B.3 Adams: Etude in F minor, Part 2, No. 10, mm. 19-24

Two: Two groups of four sixteenth notes with a syncopation tie

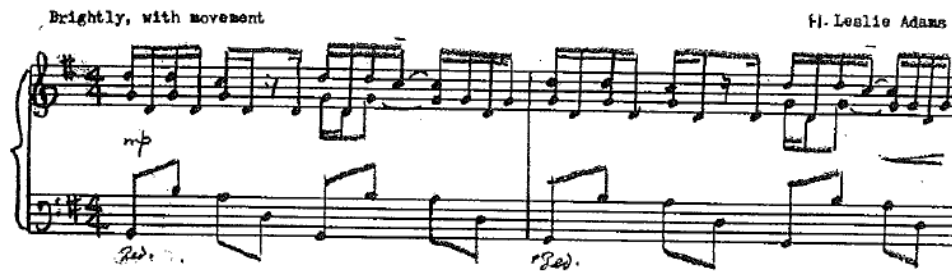


Figure B.4 Adams: Etude in G major, Part 1, No. 2, mm. 1-2



Figure B.5 Adams: Etude in G major, Part 1, No. 2, m. 6

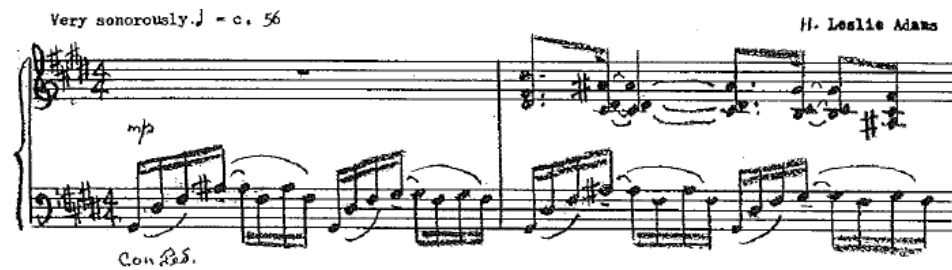


Figure B.6 Adams: Etude in C-sharp minor, Part 1, No. 11, mm.1-2



Figure B.7 Adams: Etude in D-sharp minor, Part 2, No. 3, m. 20

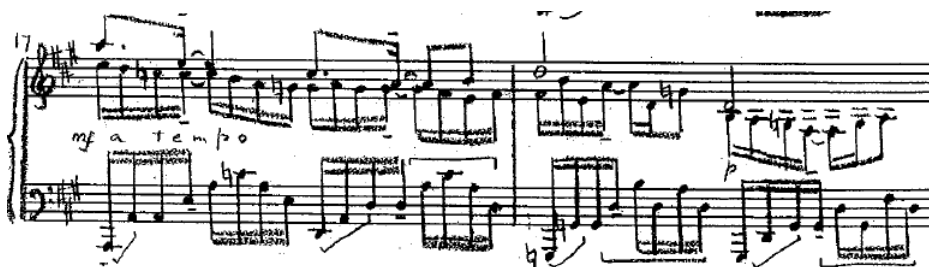


Figure B.8 Adams: Etude in A major, Part 2, No. 7, mm. 17-18

Three: Octaves with added fifths (broken and blocked)



Figure B.9 Adams: Etude in G major, Part 1, No. 2, m. 29



Figure B.10 Adams: Etude in D minor, Part 1, No. 5, mm. 1-2

Four: Octaves with added fifths triplet motive

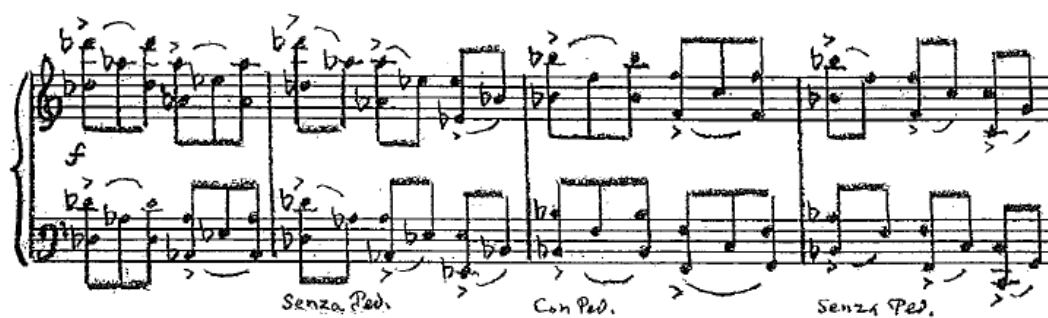


Figure B.11 Adams: Etude in A minor, Part 1, No. 3, mm. 21-24

Five: Arpeggiated 9th Chords

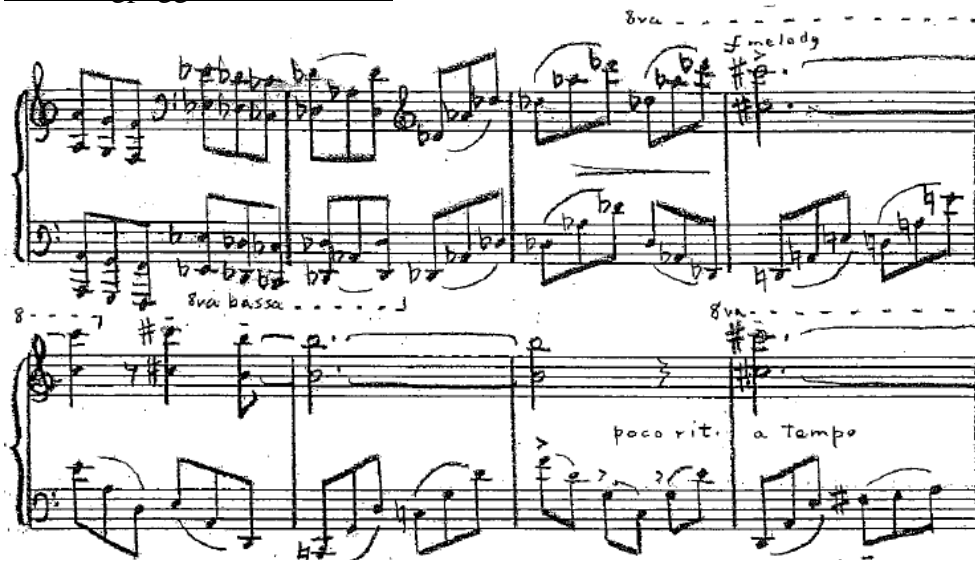


Figure B.12 Adams: Etude in A minor, Part 1, No. 3, mm. 44-47

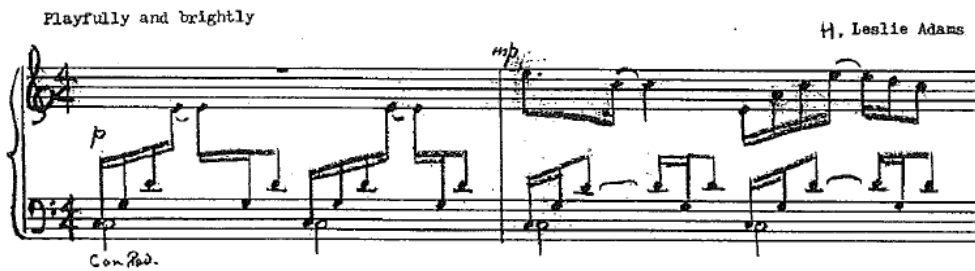


Figure B.13 Adams: Etude in C major, Part 1, No. 4, mm. 1-2

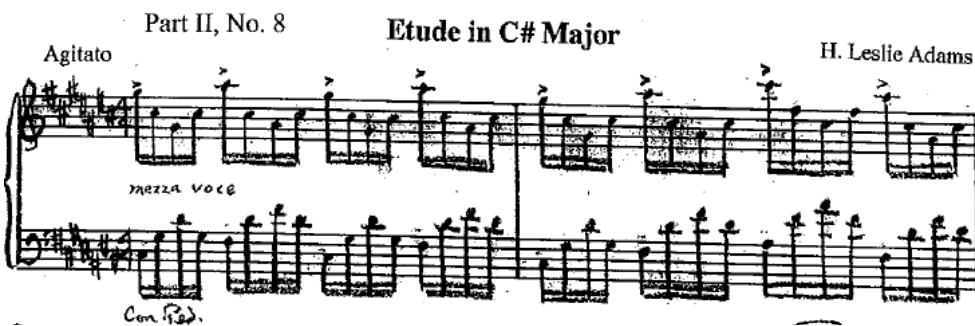


Figure B.14 Adams: Etude in C-sharp major, Part 2, No. 8, mm. 1-2

Table B.2: Unique Harmonic Ending

Unique Harmonic Ending	Etude
Penultimate chord	1.10, 2.6

Unique Harmonic Ending

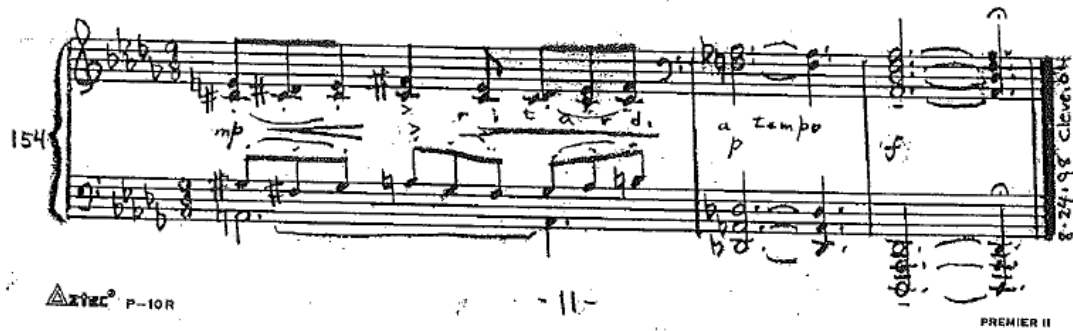


Figure B.15 Adams: Etude in D-flat major, Part 1, No. 10, mm. 154-156



Figure B.16 Adams: Etude in B major, Part 2, No. 6, mm. 90-92

APPENDIX C: ADDITIONAL CHARTS AND TABLES

The following tables correspond with the overview of the musical elements (Chapter I) for the *Twenty-Six Etudes for Solo Piano*. I refer to the etudes by which book they appear in and what order. For example, the first etude of Part 1, Etude in G minor, will be labeled 1.1.

Table C.1: Form

Form	Etude
Introductions	1.1, 1.4, 1.9, 1.11, 1.12, 2.1, 2.2, 2.4, 2.10, 2.12, 2.13, 2.14
Simple introductions* *establishment of the accompaniment pattern before the melody begins; one measure	1.1, 1.4, 1.11, 1.12, 2.1, 2.4, 2.10
Anacrusis	2.6, 2.11
Da capo al fine	1.7
Codas/Codettas	1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.8, 1.9, 1.10, 1.11, 1.12, 2.2 (ext.), 2.3, 2.4, 2.5 (ext.), 2.6, 2.7, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13, 2.14
Symmetrical phrase lengths (4-measure phrases/groups)	1.3, 1.4, 1.5, 1.6, 1.7, 1.8, 1.9, 1.11, 1.12, 2.1, 2.4, 2.5, 2.7, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13, 2.14
Irregular phrase lengths	1.1, 1.2, 1.10, 2.2, 2.3, 2.6
Phrases: “short-short-long”	1.1, 1.2 (Second theme), 1.6, 1.11 (First theme), 2.2, 2.4 (First theme), 2.11
Call and response phrases	1.6, 1.7, 1.12, 2.10
Cadenza-like sections/ad lib.	1.12 (end), 2.3 (beginning), 2.4 (end), 2.8 (end), 2.14 (ending instructions to ad lib)
Monothematic	2.1, 2.2, 2.3, 2.10, 2.12
Ternary	1.7
Variation-like	2.12
32-bar song form	2.13, 2.14
Sonata-like	2.9
Rondo-like	1.2

Table C.2: Melody

Melody	Etude
Lyrical	1.1, 1.2, 1.4, 1.6, 1.10, 1.12, 2.2, 2.3, 2.4, 2.5, 2.7, 2.8, 2.10,

	2.12, 2.13, 2.14
Melodies supported by chords	1.2, 1.5, 1.7, 1.8, 1.9, 1.10, 1.11, 1.12, 2.1, 2.6, 2.8, 2.9, 2.11, 2.12
Scalar	1.3
Features a LH melody	1.2, 1.9, 1.12, 2.2, 2.5, 2.6, 2.7, 2.9, 2.10, 2.12, 2.14

Table C.3: Harmony

Harmony	Etude
Etude does not end on the tonic chord	2.1 (unresolved circle progression)
Etude does not begin in the tonic key	1.7, 2.3, 2.5
Etude begins on dominant harmony	1.9, 1.11, 2.4, 2.13
Modal-like and/or sections that use modes	1.3, 1.5, 1.8, 2.2
Unique and similar endings #1: unique harmony and ends loudly	1.2, 1.5, 1.12, 2.8, 2.9
Unique and similar endings #2: unique harmony and ends softly	1.8, 1.10, 2.6, 2.12
Unique ending #3: emphatic V-I cadence	1.2, 1.4, 1.12 (but not a V), 2.11
One main key area	2.1, 2.10, 2.12
Five or less key areas	1.4, 1.5, 1.6, 1.7, 1.8, 2.1, 2.2, 2.11, 2.13, 2.14
Five or more key areas	1.1, 1.2, 1.3, 1.9, 1.10, 1.11, 1.12, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9

Table C.4: Rhythm

Rhythm	Etude
Meter changes	1.1, 1.2, 1.3, 1.4, 2.2, 2.3, 2.4, 2.11
Rhythmic motives	1.3, 1.9, 1.11, 2.11

Table C.5: Character

Character	Etude
Improvisatory effect	1.9, 2.3, 2.12, 2.13, 2.14
Jazz songs and/or influence	2.12, 2.13, 2.14
Ethereal	1.11
Haunting	2.10
Dance	2.11

Table C.6: Tempi

Tempi	Etude
Metronome marking	1.1, 1.6, 1.11, 1.12, 2.6, 2.7, 2.12, 2.13
Expressive language for tempo marking	1.1, 1.2, 1.4, 1.9, 1.10, 1.11, 2.2, 2.3, 2.13, 2.14

Musical terminology for tempo marking	1.3, 1.5, 1.6, 1.7, 1.8, 1.12, 2.1, 2.2, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11
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Table C.7: Keyboard Usage/Texture

Keyboard Usage/Texture	Etude
Counterpoint	1.4, 1.11, 2.4, 2.5, 2.6, 2.7, 2.8, 2.10, 2.11, 2.12, 2.14
Double Notes	1.3, 1.4, 1.9, 2.1, 2.2, 2.9, 2.10, 2.14
Broken double notes/Broken chords	1.7, 1.3, 2.6, 2.9, 2.12
Octaves	1.3, 2.5, 2.6, 2.9, 2.13, 2.14
Octaves with added fifths	1.1, 1.2, 1.3, 1.5, 1.8, 1.10, 1.11, 1.12, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13, 2.14
Hand crossing	1.8, 2.3, 2.8, 2.12, 2.13
Thick, chordal textures	1.5, 1.9, 1.11, 1.12, 2.1, 2.4, 2.6, 2.9, 2.10, 2.11, 2.13, 2.14
Arpeggiated chords	1.8, 1.10, 2.3, 2.4, 2.7, 2.8, 2.12, 2.14
Glissando	1.8, 2.13
Graphic notation	2.4
Special ending	2.8, 2.12 (ad lib.)

Table C.8: Length Differences between Part 1 and Part 2

	Part 1	Part 2
Longest	1.12 (258 measures)	2.9 (141 measures)
Shortest	1.4 (37 measures)	2.1 (29 measures)

LEVELING

After an analysis of all the etudes, I determined that they fall into certain categories of difficulty. Based on technical and musical difficulty, textural and rhythmic challenges, and keyboard usage, I have placed the etudes in these ranges: Late Intermediate and Advanced.

Table C. 9: Leveling

Part 1			Part 2		
Etude	Key	Level	Etude	Key	Level
1.	G minor	Advanced	1.	E major	Advanced
2.	G major	Advanced	2.	A-flat minor	Advanced
3.	A minor	Advanced	3.	D-sharp minor	Advanced
4.	C major	Late Intermediate	4.	F-sharp minor	Advanced
5.	D minor	Advanced	5.	C minor	Late Intermediate
6.	D major	Late Intermediate	6.	B major	Advanced
7.	B minor	Late Intermediate	7.	A major	Advanced
8.	G-flat major	Advanced	8.	C-sharp major	Advanced
9.	B-flat minor	Advanced	9.	E minor	Advanced
10.	D-flat major	Advanced	10.	F minor	Late Intermediate
11.	C-sharp minor	Advanced	11.	G-sharp minor	Advanced
12.	E-flat minor	Advanced	12.	F major	Late Intermediate
			13.	A-flat major	Advanced
			14.	C major	Advanced
Total:	5 major, 7 minor		Total:	7 major, 7 minor	
Grand Total:	12 major, 14 minor Doubled: C major Enharmonic: D-flat (C#) major, D-sharp (Eb) minor, A-flat (G#) minor Excluded: B-flat major, E-flat major				

APPENDIX D: PERFORMANCE HISTORY

*This is not a comprehensive list of performances of the twenty-six etudes. The majority of performances included on this list have been communicated to the composer and are listed on his website.

“Three Etudes.” Lucile Soule, piano. Epworth Euclid Methodist Church; University Circle; Cleveland, Ohio. January 11, 2000.

Etudes in G minor, G major, E-flat minor, A minor, and D-flat major. Leon Bates, piano. *Musik far Sankt Gallen* Concert Series. Drinko Hall, Cleveland State University; Cleveland, Ohio. March 1, 2001.

Etudes for Solo Piano, I. (Complete.) Maria Corley, piano. Millersville University; Lancaster, PA. June 23, 2001 and February 6, 2002.

Etudes for Solo Piano, I. (Complete.) Maria Corley, piano. Midwestern premiere. Gallagher-Bluedom Performing Arts Center; Green Hall; University of Northern Iowa. Waterloo, IA. September 9, 2001.

Etudes in D minor, D major, B minor, and E major. John McDonald, piano. Department of Music; Tufts University; Medford, MA. April 3, 2002.

Etudes in G minor and C major. Lucile Soule, piano. *Second Annual Benefit for Society for Rehabilitation*. Holden Center; Lake Erie College; Painesville, OH. August 4, 2002.

Etudes for Solo Piano: G minor, G-flat major, C major, and A minor. Maria Corley, piano. Ruth Seaton James Hall; Prospect, Bermuda. June 26, 2003.

Etudes for Solo Piano: G minor, G major, A minor, C major, D minor, D major, B minor, G-flat major, and B-flat minor. Maria Corley, piano. CD broadcast. Composer interviewed. A. Grace Lee Mims, host. Radio Station WCL V-FM; Cleveland, OH. March 24, 2004.

Selected *Etudes for Solo Piano*: C Major, A minor, D minor, and G-flat major. Maria Corley, piano. David Dubal, host. Composer present, giving talks at four two-hour Piano Literature sessions. The Juilliard School; Lincoln Center Plaza; New York, New York. April 24–28, 2004.

“Selected Piano and Vocal Music of H. Leslie Adams.” Etudes in D-flat major, C-sharp minor, and E-flat minor. Maria Corley, piano. A. Grace Lee Mims, host. Radio station WCL V-FM; Cleveland, OH. June 16, 2004.

Etude in E-flat minor. Maria Corley, piano. National Association of Negro Musicians, National Convention. August 5, 2004

Etude in C major. Maria Corley, soloist. On: David Dubal's radio show. WQXR and WQXR.com; New York, NY. February 16, 2005

Etudes in C major, G-flat major, and E-flat minor. Maria Corley; piano. Central Presbyterian Church; Montclair, NJ. February 26, 2005.

Etudes in G minor and G major. Leon Bates, piano. Bayshore-Brightwaters Public Library. Brightwaters, NY. Composer in live interview. Dee Perry, moderator. WCPN PM [National Public Radio.] Featuring recordings of Pianist Maria Corley and Tenor Darryl Taylor. Cleveland, Ohio. February 26, 2005.

Etudes in E major, A-flat minor and A major performed by Althea Waites. Richard and Karen Carpenter Performing Arts center, California State University Long Beach; Long Beach, CA. April 2, 2006.

Etude in F minor. Halida Dinova, piano. On: Fine Arts Series. Jewish Community Center; Beachwood, OH. April 23, 2006.

Selected Piano Etudes. Leon Bates, Pianist in Recital. Bryn Mawr and Haverford Colleges, Pennsylvania. February 28–29, 2009.

Etude in A minor. Maria Corley, piano. Recital in Bermuda. Review in the Royal Gazette. February 11, 2011.

Etude No. 11 in C-sharp minor. William Chapman Nyaho, pianist. On: African American Art Song Alliance Concert, University of California Irvine. February 9, 2012.

Piano Music of H. Leslie Adams. Etude in G minor, F minor, G-sharp minor. Thomas Otten, pianist. The Music House; Greenville, North Carolina. February 22, 2012.

Etudes in E major, F minor, G-sharp minor. Thomas Otten, pianist, in faculty recital. Etude in F major. Sarah Peterson, pianist, in Karen Walwyn's Masterclass. Etude in C-sharp minor. William Chapman Nyaho, pianist. Selected Art Songs. Darryl Taylor, countertenor. On: Videmus Music Festival. ("Reflecting in the Past...Reaching Toward the Future"). The University of North Carolina at Chapel Hill. March 23-24, 2012.

Etude in A major. Thomas Otten, pianist. Saarburger Serenaden International Music Festival; Saarburg, Germany. July 10, 2012

Selected Piano Etudes. Phillip Pfaltzgraff, soloist. Coe College Department of Music. Cedar Rapids, IA. September 14, 2012.

Selected Piano Etudes. Thomas Otten, pianist. Fundraiser for Durham School of the Arts. Durham, NC. May 17, 2013.

Lecture-Recital on the *Twenty-Six Etudes for Solo Piano*. Thomas Otten, pianist. Morgantown, WV. June 27, 2013.

Lecture-Recital on the *Twenty-Six Etudes for Solo Piano*. Aaron Mathews, pianist. University of South Carolina; Columbia, SC. November 8, 2013.

Lecture-Recital on the *Twenty-Six Etudes for Solo Piano*. Thomas Otten, pianist. University of North Carolina; Greensboro, NC. December 16, 2013.

Selected Piano Etudes. Thomas Otten, pianist. Charlotte Piano Teachers Forum. Charlotte, NC. January 10, 2014.

Selected Piano Etudes. Thomas Otten, pianist. Chapel Hill Music Teachers Association. University of North Carolina. January 13, 2014.

Selected Piano Etudes. Thomas Otten, pianist. Alabama School of Fine Arts; Birmingham, AL. February 2, 2014.

Selected Piano Etudes. Thomas Otten, pianist. North Carolina Central University; Durham, NC. February 7, 2014.

Selected Piano Etudes. Thomas Otten, pianist. Joint Regional Conference of College Music Society Southern Chapter, and College Music Society Mid-Atlantic Chapter. School of Music; University of Tennessee; Knoxville, TN. February 12, 2014.

Selected Piano Etudes. Thomas Otten, pianist. Howard University; Washington, DC. February 18, 2014.

Selected Piano Etudes. Thomas Otten, pianist. Wake Forest University; Winston-Salem, NC. February 21, 2014.

Selected Piano Etudes. Thomas Otten, pianist. University of California Santa Barbara; Santa Barbara, CA. April 6, 2014.

Selected Piano Etudes. Thomas Otten, pianist. Summer Music Festival. West Virginia University. June 27, 2014.

World Premiere: First Complete Live Performance. Adams Piano Etudes, Part I. Maria Corley, soloist. The University of North Carolina Chapel Hill. November 1, 2014.

World Premiere: First Complete Live Performance. Adams Piano Etudes, Part II. Thomas Otten, soloist. The University of North Carolina Chapel Hill. November 2, 2014.

Selected Piano Etudes. Aaron Mathews, pianist, in faculty recital. Selected Art Songs. Diana Cataldi, soprano. On: "A Celebration of African American Composers." Viterbo University; La Crosse, WI. February 8, 2015.

APPENDIX E: PERMISSION TO REPRINT MUSICAL EXAMPLES



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APPENDIX F: PERMISSION TO PRINT INTERVIEW TRANSCRIPT

Subject: Approval

From: H. Leslie Adams (adamshl@sbcglobal.net)

To: aaron.mathews14@yahoo.com;

Date: Friday, June 19, 2015 10:41 PM

To Whom It May Concern:

I, H. Leslie Adams, do hereby declare that I have read the text of the interview Aaron Mathews did of me, and I whole heartily approve it.

Very truly yours,

H. Leslie Adams, Composer

APPENDIX G: RECITALS



UNIVERSITY OF
SOUTH CAROLINA
School of Music

AARON B. MATHEWS, *piano*

in

GRADUATE RECITAL

Friday, August 31, 2012

7:30 PM / Recital Hall

Sonata in G Minor, K. 35
Sonata in D Minor, K. 18

Domenico Scarlatti
(1685-1757)

Mazurka in F Minor, Opus 63, No. 2
Mazurka in A Minor, Opus 17, No. 4
Mazurka in B Minor, Opus 30, No. 2
Nocturne in C-Sharp Minor, Opus 27, No. 1

Frederic Chopin
(1810-1849)

Sonata No. 24 in F-Sharp Major, Opus 78
Adagio cantabile, allegro ma non troppo
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Piano Sonata, Opus 1

Alban Berg
(1885-1935)

Allegro de Concierto

Enrique Granados
(1867-1916)

*Mr. Mathews is a student of Scott Price.
This recital is presented in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Piano Pedagogy.*



UNIVERSITY OF
SOUTH CAROLINA
School of Music

AARON B. MATHEWS, *piano*
in
GRADUATE LECTURE RECITAL

Friday, November 8, 2013
4:30 PM  **Recital Hall**

Part I. Lecture

Part II. Performance

Etude No. 4 in C Major, Book 1	H. Leslie Adams
Etude No. 5 in C Minor, Book 2	(b. 1932)
Etude No. 6 in D Major, Book 1	
Etude No. 1 in G Minor, Book 1	
Etude No. 9 in B-flat Minor, Book 1	
Etude No. 12 in F Major, Book 2	
Etude No. 14 in C Major, Book 2	
Etude No. 3 in A Minor, Book 1	

Mr. Mathews is a student of Scott Price.
This recital is presented in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Piano Pedagogy.